

ART (Div I)
ART STUDIO

Co-Chairs: Professors Michelle Apotsos and Laylah Ali

- Cecilia Aldarondo, Assistant Professor of Art
- Laylah Ali, Art Department Co-Chair & Chair of Studio Art, Alexander Falck Class of 1899 Professor of Art
- Michelle M. Apotsos, Art Department Co-Chair & Chair of Art History, Associate Professor of Art
- Genesis Baez, Visiting Lecturer in Art
- Trenton D. Barnes, Assistant Professor of Art
- Mari Rodriguez Binnie, Associate Professor of Art; on leave Fall 2024
- Willie Binnie, Visiting Lecturer in Art
- Ohan Breiding, Assistant Professor of Art
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Holly Edwards, Senior Lecturer in Art
- Giuseppina Forte, Assistant Professor of Architecture and Environmental Studies; affiliated with: Environmental Studies, Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Shoghig M. Halajian, Visiting Lecturer in Art
- Guy M. Hedreen, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art; on leave Fall 2024
- Frank Jackson, Visiting Assistant Professor of Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art
- Ziliang Liu, Assistant Professor of Art
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Associate Professor of Art
- Alyssa Pheobus Mumtaz, Visiting Lecturer in Art
- Amy D. Podmore, J. Kirk T. Varnedoe '67 Professor of Art; on leave Fall 2024
- Rit Premnath, Associate Professor of Studio Art; on leave Spring 2025
- Sarah Rara, Assistant Professor of Art; on leave Fall 2024
- Aparna Sarkar, Visiting Lecturer in Art
- Pallavi Sen, Assistant Professor of Art
- Gerald E. Sheffield II, Visiting Lecturer in Art
- Stefanie Solum, Professor of Art; on leave Fall 2024
- Junli Song, Gaius Charles Bolin Fellow in the Art Department

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: Michelle Apotsos

Art Studio Faculty Advisor: Laylah Ali

History and Studio Faculty Advisor: Michelle Apotsos and Laylah Ali

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 Methods OR ARTS 319 Junior Seminar [NOTE: starting in 2024 – 2025, History and Studio majors may take ARTH 301 or ARTH 302 to satisfy the ARTH methods requirement]

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 101 (F) Drawing I

Drawing provides a wonderful 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 be encouraged 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, no fifth course option

Materials/Lab Fee: \$350-\$500 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 102 (F)(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. Studio classes will also provide a general overview of broader art concepts, such as theme, consistency and style, to further expand their understanding of contemporary drawing practices.

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, first-years and sophomores

Expected Class Size: 18

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

Materials/Lab Fee: \$350-\$500. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 M 10:00 am - 12:50 pm Gerald E. Sheffield

Spring 2025

STU Section: 01 M 10:00 am - 12:50 pm Gerald E. Sheffield

ARTS 103 (S) 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: \$350-\$500 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 W 7:00 pm - 9:40 pm Frank Jackson

ARTS 104 (F)(S) Drawing I

This inclusive drawing course welcomes students who are completely new to the study of art as well as those with prior experience. Using the tools of perceptual drawing as a shared language, students will embark on drawing inquiries and projects that bridge representational and abstract approaches to image making. Drawing from nature, communally built, immersive sculptural installations, architecture, light phenomena and the human body, students will actively seek new ways to engage with the visual representation of form and space, and the construction of meaning through images. The course will emphasize the craft of drawing through explorations of classic graphic media--charcoal, chalk, crayon, pencil--as well as experimental materials including foraged botanical inks, unusual drawing surfaces and collage. In addition to demonstrations and studio exercises the course includes weekly drawing assignments, group critiques, midterm and end of semester projects, and a final portfolio review. Skill-oriented formal learning will be supported by occasional readings, critical discussion and direct engagement with artworks from the drawing collections of WCMA and the Clark.

Requirements/Evaluation: Homework assignments, midterm critique, final 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, no fifth course option

Materials/Lab Fee: \$350-\$500 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all

Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 F 10:00 am - 12:50 pm Alyssa Pheobus Mumtaz

Spring 2025

STU Section: 01 F 10:00 am - 12:50 pm Alyssa Pheobus Mumtaz

ARTS 110 Digital Photography, Identity and Place

This 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.

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 (S) 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. 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 Hito Steyerl, Trinh T. Minh-ha, Joan Jonas, Arthur Jafa, Pipilotti Rist, Cauleen Smith, Sondra Perry, Martine Syms, among others.

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

Prerequisites: none

Enrollment Limit: 14

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

Expected Class Size: 14

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

Materials/Lab Fee: \$250-350 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 W 1:10 pm - 3:50 pm Sarah Rara

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

In a 2010 article, *New York Times* film critic A. O. Scott described documentary film as 'heterogeneous to the point of anarchy.' However, in the intervening decade, documentary has become simultaneously more commercial and formulaic. This course takes this notion of 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: 16

Enrollment Preferences: majors have priority

Expected Class Size: 16

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

Materials/Lab Fee: \$250-\$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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.

Spring 2025

STU Section: 01 M 1:10 pm - 3:50 pm Cecilia Aldarondo

STU Section: 02 Cancelled

ARTS 113 (S) Visual foundations: Locating the Self

In this hands-on, introductory level studio art class, students will learn methods in drawing, ink painting, and collage while being introduced to a variety of methods of organizing two-dimensional space (from Renaissance one-point perspective, to the multiple point perspective used in Chinese scroll paintings, and a variety of inventive contemporary approaches to addressing point-of view through composition). In this class, we will explore *who we are* in relation to each other, the places we come from and the place in which we find ourselves. Artmaking will be used as a means of mapping the self as a relational entity, while considering how each mode of organizing space brings its own constraints and possibilities.

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: first-years and sophomores

Expected Class Size: 16

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

Materials/Lab Fee: \$300-\$500. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 117 (S) Paint! An Introduction to Pigments and Binders

This introductory studio course offers a materials-based approach to painting. Guided by ancient artists' accounts and contemporary craft manuals, we

will begin by making our own paints using non-toxic and inexpensive ingredients, combining earth and mineral pigments with binders like egg, oil, sap, casein, and wax. Experimenting with mark-making on a broad range of found and prepared substrates, we will carefully observe the affordances and constraints of each medium. Assignments will be simple and iterative: the semester-long repetition of a single, uncomplicated form will allow us to focus entirely on qualities of hue, texture, weight, transparency and opacity. Supplementary readings, museum visits, and group discussions will touch upon histories of pigment extraction and circulation as well as the production and evolution of paint media with special attention to environmentally gentle and sustainable practices. This course will include an introduction to the rare and ancient technique of buon fresco.

Requirements/Evaluation: Grading will take into consideration attendance, the timely completion of weekly studio assignments, the maintenance of a descriptive journal, engaged participation in studio exercises and group discussions, a demonstrated willingness to experiment, and active stewardship of our collaborative studio environment.

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Students who pre-register should email the instructor a description of interest. Preference will go first to students dropped from the Spring 2022 Section of ARTS 223, and then to first-years and sophomores.

Expected Class Size: 15

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

Materials/Lab Fee: \$400-\$600. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 118 (W) Intensive: Introduction to Drawing

Seeing is one of the ways we experience the world. In today's text-centric society, drawing can provide a vehicle for encountering and interpreting your surroundings. 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.

Class Format: Intensive Winter Study. Class meets T, W, TH - 9:40-12:00 & 1:00-3:40

Requirements/Evaluation: Art is a visual language, which speaks to us through our sense of sight, and you will be graded first and foremost on your ability to speak powerfully in this language. Grading also takes into account: attendance, effort, skillfully attending to the set challenges and the overall quality of work produced.

Prerequisites: Permission of a dean.

Enrollment Limit: 18

Enrollment Preferences: Students who need to make up a deficiency.

Expected Class Size: 18

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

Unit Notes: This course is designed to count for both full semester and Winter Study credit. Once a dean approves enrollment, the Registrar's Office will register students in both ARTS 118 and ARTS 40.

Materials/Lab Fee: Lab fee \$350.00-\$500.00. There is funding support through financial aid and the Book grant.

Distributions: (D1)

Winter 2025

STU Section: 01 MTWR 10:00 am - 4:00 pm Amy D. Podmore

ARTS 121 (F) Performing Identities: Introduction to Video and Performance Art

This course introduces students to the intersections of video and performance art with a focus on the unique history of artists performing for the video camera. Engaging critical questions about the politics of the body, this course explores the wide range of ways artists have performed their identities through a direct engagement of the camera and centers the lineages of BIPOC, queer and feminist art. Students will learn video basics (camera,

sound, lighting, and editing) while exploring the elements of performance art (identity, guise, self/representation, performativity, spectator, site). We will consider viewing contexts such as social media platforms and art institution installations. While no prior experience is required, students will be invited to engage their interests and experiences in performance, including theater, dance, music, speech/debate, comedy, athletics and more. Students are expected to do a significant amount of solo work outside of class as well as a self-directed final project exploring a subject matter of their choosing.

Requirements/Evaluation: Completion of all weekly assignments and final project, participation in critique and discussion, class citizenship, attendance

Prerequisites: None

Enrollment Limit: 16

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

Expected Class Size: 16

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

Materials/Lab Fee: \$250 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 122 (F) Intro to 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 queer and marginalized subjects portrayed in the studio, domestic space as well as the landscape and sites of our imagination. Students will develop a fundamental control of photographic processes through technical exercises and experimentations. Students will learn how to use DSLR cameras, editing techniques and photographic curation to create a portfolio and artist statement reflecting on a personal body of work that examines the medium's role in representing both the personal and the political. 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: none

Enrollment Limit: 14

Enrollment Preferences: Art majors

Expected Class Size: 14

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

Materials/Lab Fee: \$300 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 W 10:00 am - 12:50 pm Ohan Breiding

ARTS 124 (S) Video Essay

This introductory studio course engages the genre of video essay within contemporary art. 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 incorporating poetry, philosophy, autobiography, politics, and cultural studies. The course examines how artists working with video essay move across disciplines 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, Arthur Jafa, Barbara Hammer, Derek Jarman, Renee Green, Moyra Davey, among others.

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: art majors

Expected Class Size: 14

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

Materials/Lab Fee: \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 125 (S) 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: \$400-\$600. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 126 (S) Introduction to Digital Photography: Contemporary Photography Practices

This introductory studio course focuses on the making, editing, and printing of digital photographs. Rooted in the creation of original artworks, the course exposes students to the digital camera as a tool for developing a personal visual syntax and a body of work throughout the semester. We study contemporary photography practices and issues from the 1970's to the present, including portraiture, abstraction, documentary, performance, and more. The course oscillates between lectures and class discussions, critiques, technical demonstrations, and studio work-time. Through discussions and the study of artworks and texts, students will develop visual literacy skills to aid in the critical analysis, and creation, of photographs. Technically, students will learn to understand light and exposure, composition, color correction, a digital workflow through Adobe Bridge and Photoshop, and inkjet printing.

Class Format: Studio, seminar, lecture

Requirements/Evaluation: Students must budget 8 hours a week outside of class to photograph, edit, print, read, and write. Students will be evaluated on their effort and active participation, quality of work, contributions to discussions and critiques, midterm critique, final project, and artist statement.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Art majors who have not yet taken an introductory photography course, Seniors, Juniors, prospective art majors. In case of over enrollment, a waitlist will be created.

Expected Class Size: 16

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

Materials/Lab Fee: \$300 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 F 1:10 pm - 3:30 pm Genesis Baez

ARTS 127 (S) Introduction to Digital Photography: Photography & Identity

This introductory studio course focuses on the making, editing, and printing of digital photographs, with particular emphasis on understanding photography's crucial role in shaping, revising, and visualizing identities. Rooted in the creation of original artworks, the course exposes students to the digital camera as a tool for developing a personal visual syntax and a body of work throughout the semester. The course oscillates between class discussions, critiques, technical demonstrations, and studio work-time. We'll consider how photography intersects with digital technologies, surveillance, media, colonial legacies, race, feminisms, gender, queerness, and archives. Through discussions and the study of artworks and texts, students will develop visual literacy skills to aid in the critical analysis, and creation, of photographs. Technically, students will learn to understand light and exposure, composition, color correction, a digital workflow through Adobe Bridge and Photoshop, and inkjet printing.

Requirements/Evaluation: Students must budget 8 hours a week outside of class to photograph, edit, print, read, and write. Students will be evaluated on their effort and active participation, contributions to discussions and critiques, midterm critique, final project, and artist statement.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Art majors, seniors who have not taken a photography class at Williams, and everyone else.

Expected Class Size: 12

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

Materials/Lab Fee: \$300 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 131 (F) Moments of intimacy in photography

This course is an introduction to the black & white silver photographic process. Students will learn the mechanics of the analog 35mm camera, the process of developing films into negatives, and the technique of making perfect prints. By studying different approaches in the works of photographers from the early 20th century to the contemporary period (August Sanders, Walker Evans, Roy DeCarava, Duane Michals, Nan Goldin, Klavdij Sluban, etc.), students will develop their personal vision and create a portfolio related to the theme of the course, moments of intimacy. Finally, the students will experience how the ultimate step of the photographic film process, printing in the darkroom, can serve as an intimate and spiritual practice that reveals their creativity. Each student will exhibit a series of photographs along with an artist statement.

Requirements/Evaluation: One midterm evaluation and a final critique of the student's body of work, including the accompanying artist statement.

Prerequisites: Knowledge of black and white analog photography is preferred but not required.

Enrollment Limit: 12

Enrollment Preferences: Preference goes first to studio art majors needing major credit, then to other art majors, then to any interested student, beginning with first-years, then second-years, then third-years, then fourth-years

Expected Class Size: 12

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

Materials/Lab Fee: \$250 lab fee. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 132 (F) Introduction to Sculpture: From Multiples to Inflatables

This hands-on studio course will introduce students to techniques in three-dimensional making including cutting and joining wood, bending and welding steel, casting with plaster, and making inflatable forms. Technical workshops will be augmented with museum visits and presentations on contemporary artists who explore a diverse range of subjects including the body as a site for socio-political negotiation (A K Burns), art as a site for healing (Guadalupe Maravilla), sculptures as tools for performance (Tamar Zohara Ettun), using found material rich with personal and cultural associations (David Hammons), and exploring issues of ecological sustainability (Mary Mattingly). Through prompt-based assignments, students will be encouraged to develop their own visual and material poetics by exploring themes of importance to them.

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: yes pass/fail option, yes fifth course option

Materials/Lab Fee: \$500-\$600 to be charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 W 1:10 pm - 3:50 pm Rit Premnath

ARTS 133 (F) Introduction to Video Art

This studio course focuses on honing visual literacy and personal visual language through the study and creation of video artworks. An introduction to video art histories and practices, this course will expose students to a variety of approaches and perspectives to creating video, emphasizing the digital camera as a tool for re-framing and exploring understandings of ourselves and environments. Thematic topics include performance and identity, place and landscape, the internet and social media, amongst others. Students will learn to make, edit, critically discuss and share digital videos, with an emphasis on experimentation. The semester consists of various creative assignments, screenings, lectures by visiting artists, technical workshops in camera use, sound recording, and post production, and will culminate in the creation of a final video-based project.

Requirements/Evaluation: Quality of work produced, effort and commitment, attendance, participation in critique and discussions.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Studio Art majors, seniors, prospective art majors, juniors, everyone else, in that order. In case of over enrollment, a waitlist will be created.

Expected Class Size: 16

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

Materials/Lab Fee: \$250-350 \$250 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

ARTS 134 (S) Mokuhanga and shibori: Explorations in Japanese woodblock printmaking and textile dying

Within a wider historical context which emphasizes East Asian innovation within printmaking and textile arts, this course is a hands-on intensive studio class which focuses on traditional Japanese techniques of woodblock printing and indigo dying. Japanese woodblock printmaking reached its height during the Edo period, leaving us with iconic images such as Hokusai's *The Great Wave*. Known as mokuhanga, this form of printmaking utilizes water-soluble inks and tools which can be used in any space, making this a sustainable process both creatively and environmentally. Students will learn the basics of mokuhanga printmaking, as well as a later offshoot that began in Provincetown in the United States in the 20th century, known as white line printmaking. Textile projects will focus on the tradition of indigo dying using shibori, a traditional form of stitch resist dying. All projects allow students the freedom to create and work with personal imagery of their choosing

Requirements/Evaluation: Grading based on projects, assignments, class participation, attendance.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: art majors though students with no prior experience also encouraged to take the class

Expected Class Size: 12

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

Materials/Lab Fee: \$400 to \$600 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 M 7:00 pm - 9:40 pm Junli Song

ARTS 200 (F) Designing Character: Introduction to Costume Design for Performance

Cross-listings: THEA 305

Secondary Cross-listing

This course introduces students to the processes and techniques of costume design for performance. With a focus on building character through research and design, students will practice developing costume design concepts and using them to illuminate a script, tell a story, and explore characters. Coursework is project-based and will include reading plays, researching period, rendering characters in costumes, expressing design ideas, and sharing and receiving feedback. Class projects will include *The Bald Soprano* by Eugene Ionesco and *Intimate Apparel* by Lynn Nottage. Drawing experience not required, but you must be brave enough to try.

Requirements/Evaluation: Project-based costume design work includes period research, drawing, painting, short writing assignments, and presentation. Class participation includes sharing work in process, receiving feedback, and offering generous feedback to classmates.

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and Art Studio majors

Expected Class Size: 10

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)

Fall 2024

STU Section: 01 W 1:10 pm - 3:50 pm Sydney Maresca

ARTS 201 (S) Worldbuilding: Design for the Theater

Cross-listings: 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)

Spring 2025

STU Section: 01 W 1:10 pm - 3:50 pm Sydney Maresca

ARTS 202 (S) Painterly Printmaking

This course focused on monotype printmaking, an improvisational and expressive form of painting on a plexiglas plate to make a unique print. Students will learn a variety of painterly and experimental techniques including but not limited to: monotype, stencil, collagraph, embossment, chine-colle, and transfer techniques. Weekly assignments will be process-based with no limitations placed on subject matter or content, but students are encouraged to build their own lexicon of imagery and interests. The final third of the course will be a student-guided final project where interdisciplinary approaches will be welcome, such as installation, books/zines, animation, and site-specific interventions (to name a few!). Students will be expected to work a minimum of 10 hours outside of class in the print studio. \$300 to 500 lab fee

Requirements/Evaluation: Students will have weekly assignments, a mid-term portfolio review, and a final project.

Prerequisites: Any ARTS class at Williams.

Enrollment Limit: 12

Enrollment Preferences: Preference will be given to students with some prior experiences with painting or printmaking.

Expected Class Size: 12

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

Materials/Lab Fee: \$300-500. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 204 (F) Introduction to Performance Art: Bodies, Borders and Resistance

In this introductory tutorial class, we will explore time, space and politics through the presence of the artist's body as well as the relation between the artist and the audience. We will study the history of Performance Art, beginning with its origins in the early 20th century and leading us to contemporary Performance Art work presented in art contexts and in everyday life. We will read and discuss texts, watch films and videos, attend live

events and analyze the role of photography as documentary witness, all via themes of liveness and ephemerality. Using this information as inspiration, we will create our own performances, which will include designing, writing and performing, as well as watching and documenting the performances through photography and video, accumulating in intimate conversations, feedback and critique. Specifically, we will think about and create Performance Art through our own body's lived experiences--exploring the borders of the body through race, gender and ability as well as relationships to place and land--to create, rebel and resist.

Requirements/Evaluation: We will discuss weekly readings and create live performances which will be evaluated throughout the semester. You will be required to create a unique performance art piece for your midterm and final that will also be documented photographically and via video/sound.

Prerequisites: One studio art class or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Art Majors

Expected Class Size: 8

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

Materials/Lab Fee: \$100-\$300 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

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

ARTS 206 (F) Installation Art

This intensive studio art course welcomes students invested in any medium--including drawing, painting, sculpture, video and performance--to consider how the placement of materials in relation to each other shapes the meaning of an artwork. We will expand beyond traditional exhibition strategies by exploring the possibilities that various locations hold, both indoors and outdoors. When, how and where we see an artwork shapes the meaning of our encounter. Through workshops, presentations and studio projects, we will deepen our consideration of material relations within an artwork while also learning how to *choreograph* a viewer's encounter with our artwork. This course will introduce students to global trajectories of Installation Art that include the varied practices of Pope L., Kishio Suga, Sheela Gowda, Xu Bing, Abraham Cruzvillegas, and Ann Hamilton, to name a few.

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

Prerequisites: students are required to have taken at least one ARTS 100-level class in sculpture, or permission of instructor

Enrollment Limit: 14

Enrollment Preferences: Art Studio Majors

Expected Class Size: 14

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

Materials/Lab Fee: \$400-\$600. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 222 (F) Critical Practice of Architecture: Theories, Methods, and Techniques (DPE)

Cross-listings: ENVI 202

Primary Cross-listing

In this course, students will transform an architectural or urban space through design interventions that contribute to reorienting public perception, imagination, and politics. Skills taught include methods and techniques for critical architecture practice, including architecture drawing, 2D graphic design, and 3D modeling (digital and physical). Students will also build on design strategies (e.g., spatial hijacking and détournement), community architecture, and visual techniques to rethink normative understandings of space and time. Through selected readings and discussions, we will examine key ideas that have inspired design thinking and activism. The class culminates in a presentation to external reviewers and a final exhibition.

Requirements/Evaluation: This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class

hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

Prerequisites: Drawing I or permission of instructor.

Enrollment Limit: 12

Enrollment Preferences: Studio Art majors, Art History and Studio Art majors, Envi majors and concentrators

Expected Class Size: 10

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

Materials/Lab Fee: \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

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

ARTS 222(D1) ENVI 202(D1)

Difference, Power, and Equity Notes: This design studio invites students to think critically about how power, equity, and difference are manifested through the built environment. It will equip them with the tools to become active agents of change through design activism. We will use design as a cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2024

STU Section: 01 TR 9:55 am - 11:10 am Giuseppina Forte

ARTS 225 (S) Video Ecologies

This studio course in video art investigates human connection with landscapes and multi-species worlds, developing strategies by which our environment is witnessed, altered, and negotiated through videographic acts. Video ecologies consider our environment as relational and invested with notions of identity. What can immersion in our environment as apprehended through the senses (including and beyond vision) reveal about historical and lived experience? How might video serve to open up new understandings, relationships, entanglements, accountabilities? This course will critically examine socio-political and personal dimensions of video art through readings and discussion engaging with environmentalism, intersectional feminism, feminist technoscience, queer theory, crip 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 or sound work 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 land as a site for multiple temporalities and multi-species entanglements.

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: 14

Enrollment Preferences: Art majors with preference to seniors, juniors, sophomores in that order.

Expected Class Size: 14

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

Materials/Lab Fee: \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 226 (S) Intermediate Photography: Photography and the Senses

In the speed of a digital world, what can a slower, more tactile engagement with our materials and surroundings teach us about ourselves? This studio course builds on the skills of Introduction to Digital Photography through a multi-sensorial, tactile, and experimental approach. Students learn more

advanced techniques in Photoshop and inkjet printing, and explore various paper types, material possibilities, and installation techniques. Through a series of creative assignments, we tap into all 5 senses (not just vision) in order to unlock embodied knowledge and new ways of seeing. Activities include, but are not limited to, engaging with sound experiments, creative writing games, activities exploring texture and material in nature, collage, and where appropriate, somatic exercises. An emphasis will be placed on play and experimentation, hands-on learning, and class discussions of artwork, texts, poetry, and other media. Students will work to create a series of works on a topic of their choice, to be discussed in regular critiques.

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 participate in class discussions and critiques, and submit a final project and artist statement.

Prerequisites: Intro to Digital Photography

Enrollment Limit: 12

Enrollment Preferences: Students who have taken Introduction to Digital Photography

Expected Class Size: 12

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

Materials/Lab Fee: \$300 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 Cancelled

ARTS 229 (S) Radical Sonics

Radical Sonics explores sound in the practice of contemporary art, interrogating how listening can be used to actively address societal, geopolitical, and ecological concerns. Radical Sonics combines research and production in modalities of noise, deep listening, remote listening, voice, sound objects, soundscapes, acoustic ecology, Deaf studies, field recording, spatialized listening, silence, and assistive listening. This course places an extended focus on listening as a radical strategy within contemporary art and critical discourse, addressing approaches to sonic materialism and audio culture found in feminist, queer, and crip theory. Screenings, readings, and discussion are supported by hands-on workshops in acoustics, formalized listening strategies, recording, editing, post-production, installation, and documentation. The course combines theory and practice, asking students to produce sound projects informed by an awareness of the historical and conceptual issues that structure sonic media and technologies. Students leave this course with skills in listening, performance, audio production, and critique, building a strong foundation for creating sound-based projects intersecting with other media.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art Majors. If overenrolled there will be a waiting list. Preference to sophomore, junior, freshman, senior in that order.

Expected Class Size: 12

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

Materials/Lab Fee: \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 T 9:55 am - 12:35 pm Sarah Rara

ARTS 230 (S) Drawing II

A drawing can be anything: it can be made on paper, on cloth, on walls, on clay, on sand, in concrete, on film; with pencils, crayons, washes of ink, with watercolour, through collage, with time, like in animations. A drawing can be tiny or the size of a room. A drawing can be of anything! As soon as you draw something you create an imaginary world with its own concerns and rules and liberties. A drawing can look exactly like what's in front of you, and it can also show you exactly what something feels like to you even if the shape, size, and contours are quite different from what you see. Drawing

can be a way to dream. Building on skills learned in introductory drawing classes, in this intermediate course we will look at and practice a variety of traditional and experimental techniques through a series of short, thematic projects, and longer self-guided assignments. Classes will often begin with lectures on contemporary drawing practices, and mark-making as seen in craft and design traditions internationally. After a brief break for breakfast, students will go to the drawing studio for an intensive and exciting session of drawing. Experimentation, play, and rigour are the heart of this class.

Class Format: This studio is longer than usual to accommodate a more intensive style of teaching and learning. Students will have a break, timed with the dining hall's meal offerings, if they want to pause for a meal.

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: 14

Enrollment Preferences: All enthusiastic students are welcome. If over-enrolled, some preference will be given to art majors and to seniors.

Expected Class Size: 14

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

Materials/Lab Fee: \$350 - \$450 lab fee charged to term bill

Distributions: (D1)

Spring 2025

STU Section: 01 R 8:30 am - 12:50 pm Pallavi Sen

ARTS 234 (S) A Watery Place: Photography and the Fluid Process of Belonging

"I am a singular, dynamic whorl dissolving in a complex, fluid circulation," writes the feminist and environmental theorist Astrida Neimanis. How may we use lens-based media to think through belonging in more fluid terms? This studio course in photography explores belonging as an unfixed, continuous process. What does belonging mean to you? Can you belong to something that you can't see, or, as the poet Warsan Shire writes, to a place that won't let you stay? How are our attachments shaped, disrupted, and conjured? From instagram accounts archiving images of communities pre-gentrification, to experimental films about family made with weather-damaged film, to self portraiture and documentations of a changing landscape, this course explores the nuances that photography and lens-based media may reveal about the political and affective dimensions of belonging. The emphasis of the course will be on the creation of photographic and lens-based artwork, to be discussed in critique. We'll support our process by first studying texts and artworks that situate belonging in relation to place and place-making, geography, and ecology. We'll expand into more fluid embodiments of belonging, particularly in the context of migrations and diasporas, family and community, spirituality, climate change and our futures. We'll speculate how lens-based media may not only visualize experiences of belonging (or non-belonging), but facilitate connection. Technically, students will learn more advanced techniques in Photoshop and inkjet printing, and will explore various paper types, material possibilities, and installation techniques.

Requirements/Evaluation: Students must budget 10 hours a week outside of class to photograph/film, edit, print, read, and write. Knowledge of making photographs or video with dslr cameras, and editing/printing with Adobe Lightroom and/or Photoshop are required. Students will be evaluated on their effort and active participation, contributions to discussions and critiques, midterm critique, final project, and artist statement.

Prerequisites: Art majors who have taken a prior photo class at Williams, or permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Art majors working with themes of identity politics, home, place and the environment in their artwork and/or research.

Expected Class Size: 12

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

Materials/Lab Fee: \$250 - \$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 235 (F) Intaglio Printmaking

Intaglio printmaking--also known as etching--is a graphic medium in which the surface of a metal plate is transformed, inked and pressed onto paper to create an image. From its 16th-century origins to the many innovative forms of intaglio being practiced by artists today, etching offers a surprisingly flexible and expansive array of graphic possibilities that intersect with drawing, painting, collage and arts of the book. This course will begin by surveying different approaches to transforming the surface of a copper etching plate through drypoint (drawing directly into the plate with a metal stylus); soft and hardground etching ("biting" an image into the plate using selective acid exposure); and aquatint (using acid to create a range of tonal effects). Students will learn methods for printing their etched plates in intentional and exploratory ways. As they work toward developing an individualized formal language appropriate to their subject matter and ideas, they will be encouraged to think about material decision making--their choice of inks, paper, registration, printing technique, etc.--in conceptual terms. The course will culminate with a final project in which students will develop a serial body of work exploring constellations of imagery and the idea of the multiple, taking strategic cues from collage, artist books and other forms of narrative object making. As a rigorously hands on experience, the course will foreground transformative material processes and self-directed studio practice, while also incorporating slide lectures, occasional readings and engagement with WCMA's contemporary print collection.

Requirements/Evaluation: quality of work, investment of time and focus, active presence in discussions and critique, attendance, willingness to experiment, contributions to collaborative studio environment

Prerequisites: Any 100-level studio art course

Enrollment Limit: 12

Enrollment Preferences: based on portfolio and student questionnaire

Expected Class Size: 12

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

Materials/Lab Fee: \$300-\$550 charged to term bill; lab fees are covered by the Book Grant for students receiving financial aid.

Distributions: (D1)

Not offered current academic year

ARTS 236 (F)(S) LINOCUTS! An introduction to relief printing

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 history of the block print, its present day interdisciplinary potential, and virtual visits with contemporary practitioners. Students will work towards creating a diverse portfolio that demonstrates fluency across various techniques, using them individually or in combination. NOTE: this class has a new, longer format and does indeed start at 8:30 am and end at 12:50 pm. This duration allows for more studio time, a richer syllabus, and a break for breakfast.

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

Prerequisites: Any 100 level studio art class. If you don't have this but would love to learn printmaking, write to me and share a portfolio of your existing work and/or any creative projects you have been a part of.

Enrollment Limit: 12

Enrollment Preferences: If the class is overenrolled, a portfolio of your creative work will be requested.

Expected Class Size: 12

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

Materials/Lab Fee: \$300-\$550 charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 W 8:30 am - 12:50 pm Pallavi Sen

Spring 2025

STU Section: 01 W 11:00 am - 11:50 am W 1:10 pm - 3:50 pm Pallavi Sen

ARTS 239 (S) Water-based Painting

This painting course will utilize water-based media, exploring materials that do not require the use of solvents and dry faster, behave differently, and are more mobile than a traditional oil painting studio. The course will begin with various inks before moving into gouache and acrylic, pushing their properties and possibilities in both short graphic exercises and longer-term projects. We will work primarily on paper and panel boards. Because the materials do not require adequate studio ventilation or the use of specialized chemicals for thinning and cleaning paint, as the weather warms we may venture out of the classroom for on-site plein air painting from direct observation. Group critiques and discussions will help us hone our skills of looking and talking about work; presentations and readings will offer insights into the theory and global history of painting. Evaluation will be based on assignments and engagement with in-class exercises and discussions.

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

Prerequisites: ARTS100

Enrollment Limit: 15

Enrollment Preferences: Art majors, sophomores

Expected Class Size: 15

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

Materials/Lab Fee: \$400-\$600 charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 M 1:10 pm - 3:50 pm Willie Binnie

ARTS 240 (S) Introduction to Oil Painting

This course is an exploration of the basic techniques of oil painting. We will push paint in color and form to wildly varying ends, each student being encouraged to develop a personal relationship to the materials. We begin with color theory: students will learn to identify, feel, and modulate value, chroma, and temperature. They will build their capacities to see and translate from observation, navigating the relationship between painting and drawing along the way. We will also cover the basics of stretching canvas, priming surfaces, and using mediums. Throughout the semester, there will be presentations, readings, writing exercises, and discussions that offer insights into the theory and global history of painting. Students will be expected to dedicate about 10 hours per week to work outside of class.

Requirements/Evaluation: Evaluation will be based on assignments and engagement with in-class exercises and 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. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

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

This course is an exploration of the basic techniques of oil painting. We will push paint in color and form to wildly varying ends, each student being encouraged to develop a personal relationship to the materials. We begin with color theory: students will learn to identify, feel, and modulate value, chroma, and temperature. They will build their capacities to see and translate from observation, navigating the relationship between painting and drawing along the way. We will cover the basics of stretching canvas, priming surfaces, and using mediums, so that students can carry their painting practices forward after the semester ends. Group critiques and discussions will help us hone our skills of looking and talking about work; presentations and readings will offer insights into the theory and global history of painting. Students should expect to dedicate upwards of 10 hrs/wk to their work outside of class.

Requirements/Evaluation: Evaluation will be based on assignments and engagement with in-class exercises and 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. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 M 7:00 pm - 9:40 pm Aparna Sarkar

Spring 2025

STU Section: 01 M 10:00 am - 12:50 pm Willie Binnie

ARTS 244 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)

Cross-listings: ASIA 239 / ARTH 235

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: 12

Enrollment Preferences: Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

Expected Class Size: 12

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

Materials/Lab Fee: \$400

Distributions: (D1) (DPE)

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

ASIA 239(D1) ARTH 235(D1) ARTS 244(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.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

ARTS 251 (S) 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 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.

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: 12

Enrollment Preferences: sophomores, juniors, majors

Expected Class Size: 12

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

Materials/Lab Fee: \$250-\$350 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

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

Spring 2025

STU Section: 01 M 8:30 am - 11:50 am Cecilia Aldarondo

ARTS 254 (S) Architecture as Politics: Space, Design, Technology (DPE)

Cross-listings: ENVI 264

Primary Cross-listing

This course delves into the intersection of architecture as a form of political expression, technology, and their collective impact on societal change. Emphasizing architecture as a discipline deeply intertwined with politics and shaped by technological advancement, this course will examine how a spectrum of art tools--from traditional to digital and computational--helps shape buildings and public spaces, shifts power structures, and hinders or promotes social justice. The curriculum blends theoretical exploration with practical application. Students will engage in critical analysis, technology-driven design workshops, and peer evaluations, culminating in a final project that melds techno-political theory with cutting-edge architectural practices. This course is ideal for students keen on leveraging technological architectural techniques to craft spaces with profound political and social impact.

Requirements/Evaluation: This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 200-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), digital humanities (cartographies, counter mapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

Prerequisites: Drawing I or permission of instructor.

Enrollment Limit: 10

Enrollment Preferences: Studio Art majors, Art History and Studio Art majors, ENVI majors and concentrators.

Expected Class Size: 10

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

Materials/Lab Fee: \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

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

ARTS 254(D1) ENVI 264(D1)

Difference, Power, and Equity Notes: This tutorial will employ theories and approaches from design activism and critical environmental studies to analyze the relationship between space and difference, including, but not limited to, race, class, ethnicity, gender, sexuality, religion, and species. Students will apply these theories and approaches to creating place-based projects.

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2025

ARTS 261 (S) Design and Environmental Justice (DPE)

Cross-listings: ENVI 260

Secondary Cross-listing

This seminar/digital art studio offers key literature to examine the relationship between design and environmental justice. It will help build a vocabulary to study the environment as disputed terrain between technological fixes and issues of race, ethnicity, gender, sexuality, class, and colonial status. Students will develop textual/graphic projects about a chosen case study aiming to reorient public perception and imagination around environmental justice. Case studies include contemporary issues like "natural" disasters, eco-cities, and urbanization in the Global South and North. Skills taught include design-thinking and collaborative design, digital art (Photoshop), and participation in collective reviews and public presentations. The class culminates in a presentation to external reviewers and a final exhibition.

Class Format: Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project).

Requirements/Evaluation: Active presence in class discussions and presentations, quality of work, depth and quality of the investigative process, willingness to experiment, and contributions to a collaborative learning environment. This intensive seminar/digital art studio requires working in the architecture studio and/or PC lab outside of scheduled class hours.

Prerequisites: Drawing I, ENVI 101, or permission from the instructor.

Enrollment Limit: 15

Enrollment Preferences: Envi majors and concentrators, Studio Art majors, Art History and Studio Art majors

Expected Class Size: 12

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

Materials/Lab Fee: \$300-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

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

ARTS 261(D1) ENVI 260(D2)

Difference, Power, and Equity Notes: This seminar/digital art studio examines the interrelationship between design and environmental justice from an intersectional perspective. It encourages students to develop a critical understanding of the role that technical rationality, devoid of ethics and respect for difference, plays in producing racist, heteropatriarchal, and ecocidal forms of oppression. In parallel, we will explore place-based practices that counter neoliberal and extractivist approaches to the (built) environment.

Attributes: ENVI Humanities, Arts + Social Science Electives EVST Culture/Humanities

Not offered current academic year

ARTS 266 (S) Intermediate Digital Photography: Contemporary Photo Practices

This course builds on skills developed in Intro to Digital Photo, with a focus on contemporary photography practices and issues from the 1970's=present. The emphasis of the course will be on the creation of photographic and lens-based artwork, to be discussed in critique. We will critically engage various aesthetic, cultural, social, and political points of view through the study of artworks, texts, publications, physical prints, films, and other media. Technically, students will learn more advanced techniques in Photoshop and inkjet printing, and will explore various paper types, material possibilities, and installation techniques.

Requirements/Evaluation: Students must budget 8-10 hours a week outside of class to photograph, edit, print, read, and write. Students will be evaluated on their effort and active participation, contributions to discussions and critiques, midterm critique, final project, and artist statement.

Prerequisites: Introduction to Digital Photography at Williams College

Enrollment Limit: 12

Enrollment Preferences: Art majors, seniors who have not yet taken Intermediate Photo, anyone else

Expected Class Size: 12

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

Materials/Lab Fee: \$300 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 269 (F) Intermediate Digital Video

This intermediate video course focuses on the creation of video-based artworks and development of personal visual language, while exploring video's intersections with various artistic mediums such as collage, performance, sculpture, and photography. Through a series of creative experiments and a final project, students will explore their personal interests and expand the material possibilities of digital moving images and sound. Students will also explore various modes of presentation and dissemination, as well as advanced techniques in digital video and sound editing. From Joanna Tam's video performances, Sofía Gallisá Muriente's painterly stop motions, Natalia Lassalle Morillo's experiments in theater directing with a camera, and Sondra Perry's sculptural video installations, to name a few, this course delves into expanded possibilities of motion and digital cameras.

Requirements/Evaluation: Quality of work produced, effort and commitment, attendance, participation in critique and discussions.

Prerequisites: Introduction to Digital Video, or permission from professor Baez

Enrollment Limit: 16

Enrollment Preferences: Studio Art majors, seniors, prospective art majors, juniors, everyone else, in that order. In case of over enrollment, a waitlist will be created.

Expected Class Size: 16

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

Materials/Lab Fee: \$250-350 \$250 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

STU Section: 01 F 1:10 pm - 3:50 pm Genesis Baez

ARTS 275 (S) Introduction to 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 have priority.

Expected Class Size: 12

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

Materials/Lab Fee: \$400-600 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

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

ARTS 277 (S) Intermediate Photography: Hyperobjects and the Mundane

Through the photographic medium and the latest Do-It-Yourself trends, this intermediate photography class will 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, found and

mundane objects and materials as a tool to build sculptures and installations that will later on be photographed in the studio and outdoors. The creation of these 3D spaces, virtual or public, propose replications and low-budget prototypes resembling miniature versions of Hyperobjects in transient spaces. 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 currently look like, and (how) will it translate after the end of the world/dystopia 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 are required to be present in class, do their assignments on time including midterm and final. Students are expected to do 10 hours of work/week outside of class time.

Prerequisites: Introduction to Photography

Enrollment Limit: 16

Enrollment Preferences: Preference will be given to Art majors

Expected Class Size: 14

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

Materials/Lab Fee: \$300 lab fee charged to term bill. Lab and material fees for all studio art classes are covered by the book grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 W 9:00 am - 11:50 am Ohan Breiding

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 304 (S) Color Theory: The Poetics and Politics of Color

This course will combine studio projects, workshops, and discussions to explore the multiple connotations of color. We will learn to use color not only as an aesthetic and emotional signifier, but also as a means of philosophical and political inquiry. The aim of this course will be to better understand and control the use of color by grappling with a wide range of perceptual, formal, and theoretical approaches. Shorter studio projects--including exercises in observational painting and color interaction--will lead to more sustained projects in which students explore their individual interests. Class presentations and short readings will introduce students to a variety of texts and artists, including Wittgenstein's *Remarks on Color* alongside Josef Albers' *Interaction of Color* and Byron Kim's *Synecdoche and Hito Steyerl's video Adorno's Gray* amongst others.

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

Prerequisites: students are required to have taken at least two ARTS 100-level class, or permission of instructor

Enrollment Limit: 15

Enrollment Preferences: Art Studio Majors

Expected Class Size: 15

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

Materials/Lab Fee: \$400-\$600. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Not offered current academic year

ARTS 305 (S) Collaboration in Practice

"Collaboration in Practice" offers multiple views into collaborative art production, explored through a series of intensive group studio projects, informed by the history and theory of collective cultural work. Students work collaboratively in a range of artistic media--including but not limited to drawing, painting, video, sculpture, textiles, and performance--to locate possibilities for making and interpreting as mutual and relational actions. Studio art provides numerous points of entry for attenuating between individual and group identities, as well as the means to fruitfully explore communal alternatives to normative (patriarchal, colonial) notions of authorship, self-sufficiency and self-improvement. This studio-based course welcomes students with a variety of experiences and interests, building on diverse techniques and tactics developed in our individual creative practices and research interests as points of departure. As a practical engagement with group relations and choreographies of power, this course foregrounds the interdependence and polyvocality that underlie and facilitate all cultural work, giving clarity to the concerns and potentialities of collaborative practice.

Requirements/Evaluation: Grade is evaluated based on class attendance and participation, completion of intensive weekly creative assignments as well as readings, and one final project that responds to course material and themes.

Prerequisites: 2 studio courses OR 1 studio and one art history course

Enrollment Limit: 14

Enrollment Preferences: art majors but also open to any students who meet prerequisites

Expected Class Size: 14

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

Materials/Lab Fee: \$400-600 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

STU Section: 01 W 7:00 pm - 9:40 pm Luke Fischbeck

ARTS 308 (F) Contemporary methodologies in History and Practice

Cross-listings: ARTH 307

Secondary Cross-listing

This course explores contemporary methodologies that traverse both collective research and artistic production, providing an overview of theoretical and practical frameworks in contemporary art through case studies, close reading, and interdisciplinary artistic projects. We will speculate on the role of the artist, the curator, and the critic as "host" in order to foreground how a care-centered and collective approach to knowledge production can run counter to existing power paradigms, such as patriarchy, colonialism, and capitalism. Building on existing exchanges between disciplines--from feminist thought, queer theory, disability studies, visual and media studies--this hybrid studio and critical theory course presents contemporary art as a field uniquely suited to imagine alternative structures of institutional support and mutual aid. Through engagement with critical and creative texts, as well as a series of making exercises, we will experiment with practices of care and resource-sharing through art production, and imagine how arts practitioners can take a critical position that counters prevailing logics of individualism and enclosure.

Class Format: Studio

Requirements/Evaluation: Grade is evaluated based on class attendance and participation, completion of weekly readings and/or making exercises, and one final project that responds to course material and themes.

Prerequisites: At least one prior course in Art History or Studio Art, or permission of instructor.

Enrollment Limit: 15

Enrollment Preferences: History-and-Studio Majors get first priority, then regular Studio Majors and Art History Majors, then any interested student.

Expected Class Size: 15

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

Materials/Lab Fee: Under \$500. Students on financial aid may utilize the book grant to defray any materials costs.

Distributions: (D1)

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

ARTS 308(D1) ARTH 307(D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTS 313 (F) Inhabited Theatrical Environments: Scenic Design for Performance

Cross-listings: THEA 315

Secondary Cross-listing

How do you develop a point of view and translate it to the stage? What is an effectively inhabited space for performance? We will explore the different ways a scenic environment provides the visual foundation for live theatrical events in theaters as well as site-specific shows. In addition to working intuitively, this course combines critical readings of texts to contextualize works for the current moment. Research will be at the center of our work -- deepening skills to source, curate, and present personal points of view as designers and creators. This work will serve to expand our imaginations to the aesthetic possibilities of performance. Students will also develop a basic knowledge of model building and drafting. Class time is a combination of discussions of theatrical texts, student project presentations, and studio work.

Requirements/Evaluation: Creative projects preparation and presentation. Active participation in class and critique sessions. Occasional writing assignments to accompany design work.

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

Materials/Lab Fee: Up to \$125 in studio costs.

Distributions: (D1)

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

ARTS 313(D1) THEA 315(D1)

Not offered current academic year

ARTS 316 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)

Cross-listings: ENVI 316

Secondary Cross-listing

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This creative seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment. The seminar has a studio component that consists of an urban project where students will apply theories and approaches to a real case study using digital art (2D and 3D modeling).

Class Format: Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project)

Requirements/Evaluation: Active presence in class discussions and presentations, willingness to experiment, contributions to a collaborative seminar/studio environment, quality of work, depth and quality of the investigative process.

Prerequisites: ENVI 101 or instructor permission

Enrollment Limit: 15

Enrollment Preferences: ENVI majors and concentrators, Studio Art majors

Expected Class Size: 12

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

Materials/Lab Fee: \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1) (DPE)

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

ARTS 316(D1) ENVI 316(D2)

Difference, Power, and Equity Notes: Using theoretical perspectives from urban studies, this seminar/workshop explores how the built environment, as a technology of space, contributes to the production of difference, the establishment of certain regimes of power, and the erasure of specific urban histories--mainly those of underrepresented groups. Students will engage in multimedia place-based projects to imagine and create more equitable built environments.

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Giuseppina Forte

ARTS 319 (F) Junior Seminar

Junior Seminar is a dynamic and immersive class tailored for art majors, aimed at exploring and fortifying their creative interests through a rigorous studio practice, engaging group discussions, and exposure to current themes, topics, materials, and concerns in contemporary art and its allied disciplines. Through a multifaceted approach that includes readings, presentations, lectures by visiting artists, and visits to art institutions and artists' studios, students will be immersed in the vibrant and interdisciplinary nature of contemporary art. They will be exposed to a diverse range of materials, techniques, and historical perspectives on art-making, while also contemplating the ecological, political, personal, cultural, and aesthetic implications associated with each of them.

Requirements/Evaluation: Grades will be determined by the effort put into projects, as reflected in research, and the quality and quantity of work produced. Attendance and active participation in class discussions and critiques are a key part of this class and will affect grades.

Prerequisites: three studio courses required for the major

Enrollment Limit: 12

Enrollment Preferences: Enrollment is limited to Studio Art Majors and History & Practice 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: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Students on financial aid can utilize the Book Grant to defray these expenses.

Distributions: (D1)

Fall 2024

STU Section: 01 T 1:10 pm - 3:50 pm Rit Premnath

ARTS 322 (S) The Empowered Object

The development of "found object" in the language of art has played a significant role in constructing meaning in the consciousness of the twenty-first century. This tutorial will have students explore that tradition further through their own creative endeavors. They will be asked to add to the lineage of art that uses "found objects" in a creative and meaningful way. They will have the freedom to choose which medium will convey their ideas most effectively. They include, but are not limited to: sculpture, painting, drawing, photography, printmaking and video. For example, within the investigation of the "found object", projects might focus on: still life painting or incorporating real objects via collage, assemblage, etc. The "found object" in art will be examined through: art practice, readings and presentations. As a tutorial, the course is designed to meet individual needs and to stress student

participation and responsibility for learning. Students will meet weekly with a peer and the professor to review work.

Requirements/Evaluation: Evaluation is based on the conceptual and technical quality of the work, as well as the level of participation in the tutorial meetings.

Prerequisites: Any 200-level art course in the area that you are planning to work that is housed in the studio wing of the art department.

Enrollment Limit: 10

Enrollment Preferences: Art majors have priority.

Expected Class Size: 10

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

Materials/Lab Fee: \$400 to \$600 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Spring 2025

TUT Section: T1 R 1:10 pm - 3:50 pm Amy D. Podmore

ARTS 328 (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: Three studio art classes of any kind at Williams or previous studio experience with permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Any student who has taken at least three or more previous studio art classes at Williams

Expected Class Size: 10

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

Materials/Lab Fee: Under \$100. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2024

TUT Section: T1 W 10:00 am - 12:50 pm Laylah Ali

ARTS 330 (S) Once More With Feeling: Reenactment in Contemporary Visual Culture (WS)

Cross-listings: ARTH 333

Secondary Cross-listing

The urge to relive the past is a fundamental human one, and artists have long drawn upon the ritualistic possibilities of reenactment as a way of interrogating time's uneasy returns and losses. In this course, we will study how artists working in a range of media deploy reenactment in collaboration with others, in order to ask what liberatory potential there might be in choosing to restage--and in many ways, relive--the past. This is a hybrid course with roughly 50% of the course dedicated to critical analysis and 50% studio practice. Case studies drawn from film, theater and other art forms will accompany scholarly readings and short writing assignments, and students will also devise their own reenactment experiments in order to access the embodied and experiential possibilities of the course topic.

Class Format: discussion and studio practice

Requirements/Evaluation: 2-3 written responses, 2-3 creative exercises, class participation, one 12-15-page paper OR one creative final project

Prerequisites: must have previously taken one Art History or Art Studio course in any area OR professor permission

Enrollment Limit: 14

Enrollment Preferences: majors

Expected Class Size: 14

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

Materials/Lab Fee: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Students on financial aid can utilize the Book Grant to cover these expenses.

Distributions: (D1) (WS)

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

ARTH 333(D1) ARTS 330(D1)

Writing Skills Notes: There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

Attributes: ARTH post-1800

Not offered current academic year

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

Cross-listings: THEA 333

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: \$200-\$350 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:

ARTS 332(D1) THEA 333(D1)

Not offered current academic year

ARTS 333 (S) Narrative Strategies

In this tutorial, we will examine the use of narrative in a range of fine art practices, which could include painting, drawing, video, sculpture, installation, public art, sound art, and mixed media work. Students who are interested in telling or referencing stories in their work in some way will be given the opportunity to develop their ideas and skills in a challenging studio class. In addition to intensive projects, we will look at and discuss the work of artists like Allison Janae Hamilton, Lorna Simpson, Joe Sacco, Lydia Davis, and Omer Fast among others. One of the aims of this course is to challenge traditional notions and expectations of narrative. For instance, what could minimally constitute a narrative piece? How do different mediums allow for time to unfold in unexpected ways? How does omission play a powerful role in a narrative? How might the role of the narrator (often so powerful and present in novels and short stories) change in a visual arts context? This is a studio tutorial with an emphasis on demanding, weekly projects. Students will work both in mediums of their choice and be asked to experiment with new, unfamiliar formats. Readings, outside lectures, and screenings may be

required in addition to tutorial hours.

Class Format: studio tutorial with an emphasis on demanding, weekly projects; students will work both in mediums of their choice and be asked to experiment with new, unfamiliar formats; readings and screenings will be required in addition to tutorial hours

Requirements/Evaluation: evaluation based on assignments, studio performance, class participation, and attendance

Prerequisites: students are required to have taken at least two ARTS 200-level classes in any medium, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Art Studio majors

Expected Class Size: 10

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

Materials/Lab Fee: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Williams financial aid recipients can utilize the Book Grant to cover these expenses.

Distributions: (D1)

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, students will do readings and investigations into art activist case studies from social movements such as Puerto Rican sovereignty, HIV + AIDS, and global climate justice.

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: \$250-\$350 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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 (F) 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)

Fall 2024

STU Section: 01 R 11:20 am - 12:35 pm R 1:10 pm - 3:50 pm Pallavi Sen

ARTS 383 (F) The Actor-Creator: Introduction to Physical Theatre Tools

Cross-listings: THEA 283

Secondary Cross-listing

This course is an introductory course to the Jacques Lecoq Pedagogy which was born in France and uses observation as a first creative tool. The body is at the heart of this pedagogy and we will have rigorous physical training in order to become more expressive, more precise, and more creative. Improvisation will be the key tool to learn and discover how to write theater on our feet. In the course, we will first observe life: spaces and people. What are the specifics of the different spaces that exist around us and how do they change the body that is in them? Then, we will look at the actor's body. How do you enhance its presence? What brings life to this body? How can we allow ourselves to start using the body as a creative tool that will be able to transform and write? We will next observe the body within the elements. What kind of character will come out of fire? Or of air? What happens when air meets fire? By letting the elements transform us we will find specificity in the character's physicality and relationships. Then we will look at painting, poetry, and music; How can we translate a poem on stage? How do words move? And colors? Is yellow's rhythm the same as brown? We will end the course by working with full masks created by the students/artists and also brought by the teacher. Mask work is an incredible tool to help actors articulate their thoughts, and feelings, and craft their acting. What stories will come out of that? Who's destiny will we learn about? This will be an occasion to bring forth stories you are interested in, that touch you and move you. This course is open to anyone who is interested in creating live performances. Whether you are a writer, a painter, a director, a musician, or an actor you are welcome to bring your fierce and curious artist spirit to create theater that will be telling the stories that matter to you today.

Requirements/Evaluation: Attendance and active participation in each class session. Assigned project and scene work (solo and in small groups). Creation of physical performance objects (masks, etc.) Solo and group presentation of assigned work in class.

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Theatre majors

Expected Class Size: 12

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 383(D1) THEA 283(D1)

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. 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: 15

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: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Williams financial aid recipients can utilize the Book Grant to cover these expenses.

Distributions: (D1)

Spring 2025

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

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 2024

IND Section: 01 TBA Laylah Ali

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 2025

IND Section: 01 TBA Laylah Ali

Winter Study -----

ARTS 17 (W) Visible Mending as a Political Act

In this course students will explore a variety of hand mending techniques including patching, sashiko, darning, applique and embellished mending. We will approach this activity as both a sustainable practice and a relaxing skill-building experience. Learning about the waste produced by the textile industry will provide us with the impetus to resist our culture of fast fashion. Mending clothes is a political act that gives us a way out of the fast fashion loop and is a step towards divesting from the billionaires who own clothing chains. Visible mending can be a fashion statement that shows others that we have taken the time and care to extend the lives of our clothes. Students will be encouraged to bring in their own clothing with holes, stains, tears, and worn spots to strategize and create fun and fashionable mends of different types. Demonstrations and hands-on work will be supplemented with readings from "Mend! A Refashioning Manual and Manifesto" by Kate Sekules. All skill levels are welcome. Some hand sewing experience is good for this course but not entirely necessary. Anyone can learn to mend!

Requirements/Evaluation: Presentation(s); Creative project(s)

Prerequisites: Basic hand sewing skills are helpful but not required.

Enrollment Limit: 12

Enrollment Preferences: Priority given to students who express an interest in learning mending.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Megan Piontkowski is an artist and illustrator living and working in Brooklyn, NY. Her first visible mend was a "pocket patch" on the knee of a pair of leggings when she was about 10 years old.

Materials/Lab Fee: \$100

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TR 10:00 am - 1:00 pm Megan Piontkowski

ARTS 26 (W) Multifaceted Performance

For this course, we will consider how performance intersects with drawing, sculpture, and video. The course is open to all majors and encourages cross-disciplinary inquiry, research methods, and fun. Each week will focus on different media and build upon the previous meeting. We will begin with drawing by creating large-scale drawing tools. This will expand to movement, as we play with lighting strategies to explore shapes formed by the body through light and shadow. The following week, students will bring an object of significance to activate through performance exercises, documented with their phones and equipment accessible through the library. The final week will explore video within live performance and ways to merge students' drawing, sculpture, and video experiments. The course will end with a presentation of performances, videos, or an exhibition.

Requirements/Evaluation: Presentation(s); Performance(s); Creative project(s)

Prerequisites: None. I encourage non-art majors to take the course.

Enrollment Limit: 12

Enrollment Preferences: It will be based on seniority and whether the students will have the opportunity to take the class again.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Zoe Berg received her BFA in Studio Art from UT-Austin and MFA in Sculpture at Tyler School of Art and Architecture, Temple University. She participated in Land Arts of the American West and has attended residencies at Ox-Bow, ACRE, and VSC.

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU 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

Requirements/Evaluation: By instructor

Prerequisites: For seniors doing honors

Enrollment Limit: 20

Enrollment Preferences: For seniors doing honors

Expected Class Size: 10

Grading: pass/fail only

Winter 2025

IND Section: 01 TBA Frank Jackson

ARTS 35 (W) Leaf, Cocoon, Cloth: Silk Painting and Introduction to Natural Dyes

This course explores techniques used to paint on the most luxurious of surfaces: silk. Unlike traditional painting, where the medium sits on top of canvas, the dyes used in silk painting become part of the fabric grain itself. This allows the artist to play with transparency, layering, and movement. Students will leave the course with a brief overview of silk's history, its lifecycle and production, and the various applications of dye and resist across cultures. They will also be introduced to relief printing by hand and how to design a repeatable pattern. Utilizing the natural dye lab in the Spencer Printshop, students will also learn the basics of natural dye processing. They will learn how to derive color from leaves, twigs, and insects, which mordants to use for which fibers, and aid in building a communal color library. Emphasis will be placed on materials that can be sourced from common food waste and the local landscape (even in the dead of winter!) These dyes will be used as material for individual works as well as printed yardage. The resulting final project will either be one large-scale silk painting, multiple smaller paintings, or a sculptural work built from silk yardage. The works will be featured in an end of semester group exhibition in the Spencer Studio Art Building.

Requirements/Evaluation: Creative project(s)

Prerequisites: Experience in drawing, painting, sculpture, or printmaking is a plus. If a student has not taken any art classes at Williams they are welcome to email with a statement of interest and proposed project.

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to Art and Art History majors. Otherwise, it will be given to Seniors who have taken courses in drawing, painting, sculpture, or printmaking.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Krystal DiFronzo is an artist and educator based in Adams, MA. They received their MFA from Yale School of Art in 2020 and BFA from The School of the Art Institute of Chicago in 2012. They are currently the Print and Studio Technician at Williams.

Materials/Lab Fee: \$250

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 MW 4:00 pm - 7:00 pm Krystal E. DiFronzo

ARTS 36 (W) Art and AI: Generative Art Making

AI art is here and the media narrative is alarmist - artists will lose their jobs to machines, AI will replace human creativity. A more optimistic future imagines a world where artists can harness the power of AI to expand their palette, boost their productivity, and experiment with new forms. In this course, students will learn the basic skills of generative art making through hands-on learning using AI tools to produce works from concept to completion while engaging in critical thinking to examine the ethical considerations of AI through instructor-led discussions and tutorials. Students will create original still images (drawings, paintings, photographs) and use generative AI to apply dynamic motion to the image resulting in a cinematic

rendering of the original still image. Students will be equipped with an understanding of how images are recreated and imagined by artificial intelligence. Students will write a description of their process, why they chose the particular image, what it made them think about critically from an artistic and art history perspective. At the end of the session students will present their work in a group exhibition. The final artworks will be edited together for exhibition on a digital screen and students can also consider prototyping installation concepts that merge digital and physical elements.

Requirements/Evaluation: Creative project(s)

Prerequisites: This course welcomes students of all disciplinary backgrounds and levels of experience in the arts, especially beginners. No technical experience is required.

Enrollment Limit: 12

Enrollment Preferences: Students will be asked to submit a brief written statement answering two questions 1) Why is it important for you to take the course at this moment in your time at Williams 2) What kind of artistic concept are you interested in exploring in this course?

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Debra McGrory is an educator and entrepreneur working at the intersection of art and technology. She is co-founder and President of Kinetek, an immersive media company, and has served as Assistant Professor at The New School since 2013.

Materials/Lab Fee: \$35

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TR 10:00 am - 1:00 pm Debra McGrory

ARTS 37 (W) The Still Life as Micro-History

Still life painting—a genre of ancient origins—crystallized into a distinct artistic category around the 16th century. The seemingly humble act of gathering inanimate objects manages to outweigh the sum of its individual parts to convey a narrative, a quality that has enabled its ongoing status in the history of art. What can one say about oneself, or one's respective time, place, culture, political atmosphere, and/or personal beliefs, by assembling an arrangement of personal belongings, materials, and artifacts to construct an image? In this course, we will arrange our own still life compositions and paint them, in oil on canvas, over the span of the winter term, culminating in an exhibition of the resulting works. We will also analyze the surprisingly flexible genre of the still life, looking at and talking about historic examples from the past two millennia—from excavations in Pompeii to *memento mori* and *vanitas*--as well as its use in contemporary art--particularly its resurgence feminist, queer, and other political artistic expressions that prod and challenge the genre's ties to the patriarchal Western Canon of visual art. The course will meet three times per week to engage in dedicated studio work and group visual analysis. The bulk of the time will be spent working towards a single, polished painting to be displayed in a final group exhibition in the Spencer Art Building's Wilde Gallery, at which time each artist will present their finished work.

Requirements/Evaluation: Presentation(s); Creative project(s)

Prerequisites: No experience necessary, but some background in painting and drawing is a plus.

Enrollment Limit: 15

Enrollment Preferences: Preference will be given to studio and art history students, and will be given to Seniors thereafter. Students who have taken ARTS 100 or ARTS241 will certainly hit the ground running a bit better but not essential.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Scottish-American artist Willie Binnie lives and works in Williamstown, MA and has been a visiting lecturer at Williams College since 2019.

Materials/Lab Fee: \$100

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression

Winter 2025

STU Section: 01 TR 10:00 am - 1:00 pm Willie Binnie

ARTS 40 (W) Intensive: Introduction to Drawing

Seeing is one of the ways we experience the world. In today's text-centric society, drawing can provide a vehicle for encountering and interpreting your surroundings. 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.

Class Format: Intensive Winter Study. Class meets T, W, TH - 9:40-12:00 & 1:00-3:40

Requirements/Evaluation: Art is a visual language, which speaks to us through our sense of sight, and you will be graded first and foremost on your ability to speak powerfully in this language. Grading also takes into account: attendance, effort, skillfully attending to the set challenges and the overall quality of work produced.

Prerequisites: Permission of a dean.

Enrollment Limit: 18

Enrollment Preferences: Students who need to make up a deficiency.

Expected Class Size: 18

Grading: pass/fail only

Unit Notes: This course is designed to count for both full semester and Winter Study credit. Once a dean approves enrollment, the Registrar's Office will register students in both ARTS 118 and ARTS 40.

Materials/Lab Fee: \$350-\$500 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Winter 2025

STU Section: 01 MTWR 10:00 am - 4:00 pm Amy D. Podmore

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 2025

IND Section: 01 TBA Laylah Ali