ART (Div I)
ART STUDIO
Co-Chairs: Professors Elizabeth McGowan and Amy Podmore

- Cecilia Aldarondo, Assistant Professor of Art
- Laylah Ali, Francis Christopher Oakley Third Century Professor of Art; on leave 2020-2021
- Michelle M. Apotsos, Associate Professor of Art
- Ben Benedict, Senior Lecturer
- Mari Rodriguez Binnie, Assistant Professor of Art; on leave 2020-2021
- Johanna Breiding, Assistant Professor of Art
- C. Ondine Chavoya, Professor of Art; affiliated with: Latina/o Studies Program
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Art Department
- Holly Edwards, Senior Lecturer in Art
- Michael A. Glier, Alexander Falck Class of 1899 Professor of Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Art Department
- Guy M. Hedreen, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art History; on leave Fall 2020
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Art Dept Co-Chair & Chair of Art History, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Assistant Professor of Art
- Amy D. Podmore, Art Dept Co-Chair & Chair of Studio Art, J. Kirk T. Varnedoe 1967 Professor of Art
- Kailani Polzak, Assistant Professor of Art; on leave 2020-2021
- Sarah Rara, Assistant Professor of Art
- Kenny Rivero, Visiting Assistant Professor of Art
- Pallavi Sen, Assistant Professor of Art
- Stefanie Solum, Professor of Art
- Carolyn J. Wargula, Visiting Assistant Professor of Art
- William B. Binnie, Visiting Lecturer in Art

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

ADVISING

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

Art History Faculty Advisor: Guy Hedreen
Art Studio Faculty Advisor: Amy Podmore
History and Studio Faculty Advisor: Ben Benedict
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 an Art History or Studio Art route, 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 four courses: ARTH 101, 102, 103, or 104
- ARTS 100-level course
- ARTS 200-level course
ARTH 301 Methods OR ARTS 319 Junior Seminar
ARTH 400-level OR 500-level course
ARTS 300-level course OR ARTS 418 Senior Seminar (with permission) OR ARTH 494 (with permission)
ARTH elective
ARTS elective

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

The History and Studio route to honors is an integral combination of Studio Art and Art History. Fall semester of senior year, a candidate for honors in History and Studio makes a project proposal to two faculty members, one from each wing of the department. If both advisors agree to supervise the project, the candidate enrolls in either the Studio or the History required Winter Study course or an independent Winter Study. At the end of Winter Study the progress of the project is assessed by the advisors. In the spring semester, the student enrolls either in the Senior Seminar (ARTS 418 with the permission of the instructor), or in the Senior Thesis Seminar (ARTH 494 with the permission of the instructor), or in an Honors Independent Study. If the project is exhibited in the senior Studio exhibition it is judged by the art faculty, (including the two advisors for the project), along with the other exhibiting honors candidates.

Otherwise, the final project is submitted to the two faculty advisors and, in the case of History, also to the instructor of the Senior Thesis Seminar, who will determine whether or not it will receive honors.

STUDY ABROAD

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

Art Studio

Studio Art Majors must take the required Junior Seminar (ARTS 319) in the fall semester of their junior year, unless they are planning to study abroad for a full year, or unless they have permission of the chair of the department (in these cases, they may take the required class in their sophomore or senior year). The Department does not grant pre-approval or provisional credit for study abroad courses; studio majors must submit their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 1 requirement for the major can be taken per semester abroad (2 if one of the courses is in art history). Courses must be in fine arts fields to qualify for major credit. ARTS 319 and ARTS 418 cannot be fulfilled abroad.

History and Studio

History and Studio majors must plan accordingly for their elected junior seminar. For art history courses taken abroad, history and studio majors can seek provisional credit for courses that appear to satisfy requirements for the major. No provisional credit is possible for studio courses; students must submit their portfolios for review, and will receive credit only if the work completed abroad is deemed roughly equivalent in quality and quantity to coursework at the College (students should contact the Departmental advisor in studio for the portfolio review, and digital photographs are fine in the case that original work is not available). No more than 2 major requirements may be satisfied per semester while abroad (one in studio, one in history), with no more than 3 courses total. History and studio majors cannot satisfy ARTS 319 or any 400-level courses abroad.
ARTS 100  (F)(S)  Drawing I
The goal of the course is to provide training in basic two dimensional design concepts like composition, value, space, proportion and line as well as a critical perspective on drawing in the 21st C. Observational drawing skills will be taught asynchronously in short daily lessons within six, week-long segments. Assignments with roots in 20th C Avant-garde and 21st C global practice will be interspersed within these skill-building lessons to provide students with a critical contrast to traditional approaches to drawing and opportunities for individual expression. Since this class will be taught remotely, we will meet online as a class for slide talks and discussion, as well as in small groups of 3 or 4 for critique. So that students may work in a domestic setting, the size of the assignments are modest and the materials like pencil, brush pen, and colored paper are clean. In order to submit assignments, students will need access to a digital camera, such as a cell phone.

Class Format: This is a remote class with 6 weeks of short, daily, asynchronous demonstrations and assignments, which can be completed in approximately 60 - 90 minutes a day. Interspersed between these 6 weekly units, students will be given a single assignment to be completed over the course of the week. The class will meet twice a week, once as a full class for slide talks and discussion and again in small groups for critique.

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: Lab fee approximately $115-$130. Materials will be shipped directly to students.

Distributions: (D1)

Fall 2020
STU Section: R1  MWF 11:45 am - 1:00 pm  Michael A. Glier

Spring 2021
STU Section: 01  TBA  Michael A. Glier

ARTS 100  (S)  Drawing I
Drawing can provide a vehicle for encountering and interpreting your experiences. This course will heighten your awareness of the visual world, teach basic drawing skills, and demonstrate how drawing operates as a form of visual exchange. A variety of materials will be covered as you explore the 2-dimensional concepts of line, form, proportion, gesture, spatial depth, and value. Towards the latter part of the semester, more emphasis will be placed on the use of drawing as idea, and you will have the opportunity to express yourself through the visual language of drawing.

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

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

Distributions: (D1)

Not offered current academic year

ARTS 100  (S)  Drawing I
This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process.

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

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 18

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

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

Distributions: (D1)

Not offered current academic year

ARTS 100  (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: TBD lab fee charged to term bill

Distributions: (D1)

Spring 2021

STU Section: 02    TBA    Frank Jackson

ARTS 100  (F)(S)  Drawing I

This course is designed to introduce students to the basic elements of drawing. The first half of the course will expose students to formal and fundamental aspects of the visual language through observational drawing exercises. Working from the still life, landscape, and human form, concepts and skills related to line, space, form, and perspective will be introduced. Students will work with a wide variety of materials and will gain facility in media such as charcoal, graphite, collage, watercolor and ink. As the term progresses, assignments and exercises will become more complex and students will explore more conceptual ideas in drawing related to material specificity, research, experimentation, and working from the imagination. The class will conclude with a publication of a zine. The theme or topic of the publication will be determined by the dynamic of the class and the students' curiosities and concerns. Through lectures, assigned readings, screenings, and visits to the WCMA, this course hopes to expand what it means to draw and to become aware of how drawing appears in the practices of other artists as well the world outside of art contexts.

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: current and prospective art majors
ARTS 102  (F)  In the Room Together: An Introduction to Dance, Theatre, and Live Performance

Cross-listings: ARTS 102  DANC 102  THEA 102

Secondary Cross-listing

This course offers an introduction to the time-based art of performance, focusing on the embodied and social act of collaboration. Students will explore through a rotating studio and seminar-based format methods for creating and approaching art across a range of time-based media (dance, theatre, performance art, social media, spoken-word poetry), providing a foundation for the expression of ideas through performance. Over the term, students will develop, workshop and perform site-specific pieces, culminating in a final public presentation to the community. Through independent research projects, writing and class discussion, students will study makers whose work unsettles the boundaries of dance, theatre, and performance, such as: Anne Bogart, Bill T. Jones, Pina Bausch, Meredith Monk, Lin Manuel-Miranda, E. Patrick Johnson, Young Jean Lee, and Beyoncé. Evaluation will be based on an assessment of the student's work, participation, commitment, practice, curiosity, creativity, and collaboration with peers. Students will be required to attend '62 Center Series programming as may be required to attend other performance events as well. This course is open to students at all levels of experience and is a gateway and requirement to the major in Theatre.

Requirements/Evaluation: assignments will include writing reflections, showings of works in progress, oral presentations, a final performance, and a 5- to 7-page curatorial paper

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: students considering the major or already majoring in Theatre

Expected Class Size: 18

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

Unit Notes: this course serves as the gateway to the major in Theatre and is a prerequisite for several courses in the Theatre major

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 102 (D1) DANC 102 (D1) THEA 102 (D1)

Not offered current academic year

ARTS 105  (S)  Video Essay

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

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

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** art majors

**Expected Class Size:** 10

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

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

**Distributions:** (D1)

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Spring 2021

STU Section: 01 TBA Sarah Rara

**ARTS 110 (S) Photography in the Darkroom: Identity and Place**

This introductory level course offers an in-depth exploration of analog photography, 35 mm film development, processing and printing in the wet darkroom. Emphasis is placed on the camera’s relationship to the body and constructions of identity. Students will develop a fundamental control of photographic processes through various exercises, experimentation, field and studio experience. Students will learn how to use analog 35 mm cameras, in darkroom editing and printing techniques to create a personal body of work that examines the medium’s role in representing various identities. Additionally, lecture presentations and thorough critique will foster theoretical and visual literacy for the analysis of works. How is photography implicated in the construction and performance of identity? How does it complicate national, cultural, gender, race and sexual identity.

**Class Format:** this class will take place in the darkroom as well as in the studio and outdoors; there will be 1-2 field trips

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

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

**Distributions:** (D1)

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Spring 2021

STU Section: 01 TBA Johanna Breiding

**ARTS 111 (F) Introduction to Video Art**

This introductory-level course offers an expansive definition of video art, exploring the complex interrelations 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.

**Class Format:** We will adhere to a hybrid format: a mix of in person and remote meetings with additional asynchronous lectures, technical lessons, and screenings to supplement our course work. We will aim to keep class meetings small, and depending on the class size we may break into smaller independent lab groups / discussion groups.
ARTS 112  (S) Introduction to Documentary Filmmaking  
(DPE)
In a 2010 article, New York Times film critic A. O. Scott described the field of contemporary documentary film as 'heterogeneous to the point of anarchy.' This course takes this heterogeneity to heart, acquainting students with a wide array of creative approaches and key debates in documentary film. In addition to a historical, ethical and critical foundation in the field of documentary, students will acquire a basic grounding in the fundamentals of video production, including cinematography, sound and editing. Course requirements include class attendance and regular critiques, weekly film screenings and readings outside class, 2-3 minor filmmaking exercises, and major assignments in the form of 3-4 short nonfiction video projects.

ARTS 114  (F) Art into Activism
This introductory studio art class will examine how art has been and can be engaged with activist and political causes. Can art be created from social or political ideas? Is all political art merely propaganda? What makes a work “political”? What does artistic work that is topical, informed, and critical look like? In addition to looking at various works by contemporary artists and used in political movements, we will be working on weekly assignments that will introduce students to 2-D image making, video, and performance. This class is a hands-on studio class which will require hours outside the class working on projects.

Fall 2020
STU Section: H1    M 12:00 pm - 2:45 pm    Sarah Rara

ARTS 112  (S) Introduction to Documentary Filmmaking  
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Spring 2021
STU Section: 01    TBA    Cecilia Aldarondo

ARTS 112  (S) Introduction to Documentary Filmmaking  
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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.
Distributions: (D1)

Not offered current academic year

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

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

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

Prerequisites: None.
Enrollment Limit: 10
Enrollment Preferences: Declared and perspective art majors have preference.
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: There will be a lab fee to cover a material cost for the class. TBA
Distributions: (D1)

Fall 2020
TUT Section: HT1  W 1:30 pm - 3:40 pm  Amy D. Podmore

ARTS 116 (F) Monotypes
Spontaneous and delightfully unpredictable, the monotype is a style of printmaking that creates exactly one image by applying ink onto a flat surface, and transferring it to paper using pressure—by hand or through a printing press. It is neither drawing nor painting, it is both! In this class students will use the monotype to heighten their sensitivity to line, colour, tone, texture, transparency, pressure, ink viscosity, and overall composition. They will also explore techniques like tracing, stencilling, chine-collé, reductive + additive mark making, and hand rubbing, while acquainting themselves with the history of the medium—its practitioners, and its scope. No prior experience in drawing or painting required, though it is quite welcome.

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

Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Arts majors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

Not offered current academic year
ARTS 119  (S)  Miniature Stories
What is the American experience? What does an American look like? This course uses miniature set and puppet building techniques, using easily manipulated materials in order to tell stories about the American experience. Greer Lankton’s queer puppets and Charles Ledray’s intricate thrift store men’s suits use miniaturized scale as a vehicle to expand our understanding of the American experience through highly focused visuals. Students will explore how scale and point of view can be used to explore power dynamics, identity, and mythology. Students develop their own research methods based on short writing assignments, image and object collection, and material exploration.

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

Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: Art majors
Expected Class Size: 12
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $75.00 lab fee
Distributions: (D1)

Spring 2021
STU Section: 01 TBA Stephanie J Williams

ARTS 122  (F)  Photography, Identity and the Absence of Representation
This remote introductory level course offers an in-depth exploration of the DSLR camera and image by utilizing photographic digital technology. Emphasis is placed on the camera's relationship to the body, domestic space and constructions of identity. Students will develop a fundamental control of photographic processes through technical exercises and at-home/on-campus and online experimentations. Students will learn how to use DSLR cameras, editing techniques and photographic curation to create an online portfolio and exhibition reflecting on a personal body of work that examines the medium's role in representing (or not representing) identities. Additionally, three photographers will be visiting our zoom classes to give virtual presentations on their individual processes and artistic works. There will be short 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?

Class Format: This class will be taught remotely. Students who are on campus will have access to the photography lab and facilities. Students will be allowed access to the facilities on a one-on-one basis with a supervisor.

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 who have not yet taken an introductory photography class
Expected Class Size: 12
Grading: yes pass/fail option, no fifth course option
Materials/Lab Fee: $250 standard lab fee charged to term bill
Distributions: (D1)

Fall 2020
STU Section: R1 M 6:45 pm - 9:45 pm Johanna Breiding

ARTS 123  (F)  Drawing Dreaming
Sometimes a drawing is a recreation of what is right in front of us, accepted and understood by us both. And sometimes a drawing is what we have never seen before/what doesn't yet exist, but want very much to be real: a house, a garden, a truth, accountability for an injustice, a declaration, a dream, a scream, a monument (or its absence), a sculpture, an institution, a circumstance, a love, futures. In this class, we will use mark making as a...
tool for making such imaginings a little more solid, and clear. Each week we will look at artworks (or what could be perceived as that) that embody
dreaming, envisioning, manifestation, and transformation, including but not limited to the spectacular public drawings now part of Richmond's
confederate monuments, Shaker gift drawings, house and garden plans, protest signs, commemorative murals and memorials, flags, emblems, dream
entries and tarot decks. Every other week, our class will host visitors whose art+work+life has inspired this course, including artists, educators, and
organisers. Though this isn't a traditional drawing class, it will include introductions to various foundational techniques and tools, along with intensive
drawing exercises before delving into self driven assignments.

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

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

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

Enrollment Limit: 17

Enrollment Preferences: Art/Art History majors

Expected Class Size: 17

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

Materials/Lab Fee: $100

Distributions: (D1)

Fall 2020

STU Section: R1 TR 11:30 am - 12:45 pm Pallavi Sen

ARTS 128 (S) Introductory Video

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: students majoring in Studio Arts

Expected Class Size: 14

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

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

Distributions: (D1)

Not offered current academic year

ARTS 129 (S) Institutional Critique (DPE)

Cross-listings: THEA 129 ARTS 129

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 10

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

Materials/Lab Fee: $125 lab fee

Distributions: (D1) (DPE)

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

THEA 129 (D1) ARTS 129 (D1)

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

Not offered current academic year

ARTS 130  (S)  Material Issues

What kind of maker should one be, after reading the latest climate report? The tendency to build, design, love, and collect objects - in our shelves and in our museums and in our landfills - is central to the human story. We have (serious) material issues! This class looks at individuals that hold ecology and what the environment asks of us close to their heart and their making, moving beyond ‘green’ as metaphor. We will study creative practices that work in partnership with land, with forests, agriculture, radically sustainable materials, food and food cultures. Through the semester, we will alter how we consume and what we consume, we will learn to repair, learn to divest, and learn how to make our own: Food! Clothes! Quilts! Containers! Pigments! _________! Our projects will be cross cultural, interdisciplinary, slow, working at the pace of seasons, working with what is already present in our homes, in our neighbourhoods. Through guided assignments and discussions, students will draft a personal and collective manifesto detailing their relationship to material and climate change, and develop a final project, in any format, that engages with it. We will work with our hands often, and well.

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Art majors

Expected Class Size: 15

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

Distributions: (D1)

Not offered current academic year

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

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

Requirements/Evaluation: graded on your ability to speak powerfully in this language; grading also takes into account: effort, attitude, creativity, studio responsibility
ARTS 200  (F)  Project: Costume-Design, Performance, and Beyond
Cross-listings:  ARTS 200  THEA 305
Secondary Cross-listing
This course is an intensive study of costume design. Costume designers are always aware of the world around them. They look, listen, reflect, and record. They use inspiration, research, imagination, and innovation for their creations. They simultaneously observe the smallest detail while also picturing the larger world surrounding the pieces they develop. The course focuses on the designer's process, which entails in part: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills, and presentation of designs.

Requirements/Evaluation:  multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance; students are required to attend two to three Theatre department or approved performances during the semester; students will also be expected to partake in intelligent critiques of fellow classmates' design work
Prerequisites:  successful completion of any 200-level course in any of the fine or performing arts or permission of instructor
Enrollment Limit:  10
Enrollment Preferences:  Theater and Art Studio, sophomores and juniors
Expected Class Size:  8
Grading:  yes pass/fail option, yes fifth course option
Unit Notes:  does not satisfy any requirements for the Art major
Materials/Lab Fee:  $100 lab fee charged to term bill
Distributions:  (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 200 (D1) THEA 305 (D1)
Not offered current academic year

ARTS 201  (S)  Worldbuilding: Design for the Theater
Cross-listings:  ARTS 201  THEA 201
Secondary Cross-listing
This course examines designers' creative processes as they work to imagine the fictional worlds of theatrical productions. Over a series of practical projects in multiple design disciplines, we will develop techniques for eliciting an initial creative response to a text; developing that response into a point-of-view; communicating that point-of-view with collaborators; and solving the practical needs of the production. Particular emphasis is placed on how design elements synthesize with each other (and with the imagined work of the actors and director) to form the larger intellectual, emotional, and physical context of the production as a whole. Students will adopt various creative roles over a series of projects, giving exposure to the working processes of designers specifically, and that of all collaborators in a theatrical production more generally. Methodologies for critical feedback, as well as presentation skills and techniques, will be taught as crucial elements of the artistic and collaborative process.
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 2021
STU Section: 01  TBA  Carolyn Mraz

ARTS 215  (F)  Sustainabuilding (verb)
Sustainability considerations figure prominently (and always have) in good building design. This architectural design studio will include instruction, research, and reading about current design and energy strategies. These lessons will be applied in two or more design problems. Drawings and models will be critiqued in class reviews with outside critics.
Requirements/Evaluation: quality of design and presentation
Prerequisites: none but ARTS 220 and/or ENVI 108 are recommended; permission of instructor is required; preregistration does not guarantee admission to the course
Enrollment Limit: 15
Expected Class Size: 15
Grading:  yes pass/fail option,  yes fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)

Fall 2020
STU Section: H1  F 1:30 pm - 4:30 pm  Ben Benedict

ARTS 220  (S)  Architectural Design I
Instruction in design with an introduction to architectural theory. Five simple design problems will explore form and meaning in architecture. Each problem will require drawings/model and will be critiqued in a class review with outside critics.
Requirements/Evaluation: quality of design, with improvement taken into account
Prerequisites: ARTS 100; ARTH 101-102 strongly suggested; permission of instructor is required; registration does not guarantee admission to the course
Enrollment Limit: 15
Expected Class Size: 15
Grading:  yes pass/fail option,  yes fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)

Spring 2021
STU Section: 01  TBA  Ben Benedict

ARTS 225  (S)  Video Ecologies
This studio course in video art investigates human connection with fraught landscapes and multi-species worlds, developing strategies by which our environment is witnessed, created, and negotiated through videographic acts. Video ecologies consider our environment as relational and invested
with notions of identity. What can passionate immersion in our environment as apprehended through the senses (including and beyond vision) reveal about historical and lived experience, and the embodied effects of global capitalism? How might video serve to open up new understandings, relationships, entanglements, accountabilities? This course will critically examine socio-political and personal dimensions of ecology through readings and discussion engaging with environmentalism, intersectional feminism, queer theory, and postcolonialism. With in-depth instruction on technical and conceptual strategies used in video art, the emphasis of the course will be on the creation of an original body of work that includes several short video assignments and a substantial final video grounded in research on a specific ecological subject chosen by the student. In-class tutorials provide hands-on experience with lens-based production strategies in the context of historical and contemporary examples of video art that explore the land as a site for multiple temporalities, inter-species relationships, contamination, precarity, survival, and ruin.

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

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

Prerequisites: 100 level video course or permission of instructor

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1)

Spring 2021

STU Section: 01 TBA Sarah Rara

ARTS 226 (S) 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 and mundane objects and materials as a tool to build models, sculptures and installations that will later on be photographed in the studio and outdoors. 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/eco-feminism currently look like, and (how) will it translate after the end of the world through the remaining photographic image and media? This class will search for, invent, and document Hyperobjects - entities of vast temporal/spatial dimensions that defeat traditional ideas of what a thing, object or photograph is.

Class Format: this class will include time in the outdoors as well as context-based learning through field trips

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

Prerequisites: Introduction to Photography

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2021

STU Section: 01 TBA Johanna Breiding
ARTS 228  (F)  The Art of Almost Nothing

In this studio tutorial class, students will create studio art projects by using materials that are mainly not bought but found, repurposed, and/or overlooked and ubiquitous. In this time of extreme material production and consumption, with a great deal being thrown out and unrecoverable, how can we make intentional, creative meaning from what is around us? This class is concerned with impacts on the environment but also with how consumer culture has wielded profound influence in the current production of studio art. How can we engage with our major concerns--aesthetic, topical, critical--and use what is around us mindfully and creatively with desired impact? Some of the artists we will look at: William Pope L., Ana Mendieta, David Hammons, Tania Bruguera, and the Yes Men. This class is a hands-on studio class with weekly assignments.

Class Format: studio class, 3 hours per week
Requirements/Evaluation: projects, assignments, class participation, attendance
Prerequisites: one previous studio art class at Williams
Enrollment Limit: 14
Enrollment Preferences: first and second-year students
Expected Class Size: 14
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: TBD
Distributions: (D1)

Not offered current academic year

ARTS 230  (S)  Drawing II

This intermediate drawing course focuses on technique, style and content. Class sessions will focus on representing the human figure in representational and abstract styles, including cubism and abstract expressionism. Homework projects will focus on developing individual concepts and personal expression. Exercises will include traditional materials on paper as well as non-traditional methods and exercises. The course culminates with an independent project of work in series.

Requirements/Evaluation: the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance
Prerequisites: ARTS 100
Enrollment Limit: 15
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)

Not offered current academic year

ARTS 236  (F)(S)  LINOCUT!

A subset of relief printmaking, linocuts are images made by carving the surface of soft linoleum blocks. Relying almost completely on our hands, we will learn to work with a variety of cutting tools, controlling their speed and pressure to create bold, clear imagery. The course will include introductions to various methods in lino printing including stencilling, collaging, reduction printing, while also familiarising students with the fundamentals of printmaking inks and papers--how to use them, choose them, modify them. The first 2-3 weeks of class will be held in person, outdoors, where students will practice tool handling and carving techniques (also available via video to remote students). Thereafter we will be entirely remote, exploring ways of making improvisational prints at home, using rubbings/frottage, DIY presses, and making connections with local print shops to print the completed blocks. We will also experiment with homemade inks. If deemed safe, private printing sessions can be arranged for on campus students a few times in the semester. 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.

Class Format: If the number of students is large, the printshop will not be open for extended work hours - for instance, to carve your block. If small, staggered and fixed private work hours will be assigned. If deemed safe, private printing sessions will be arranged for on campus students a few times
in the semester.

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

**Prerequisites:** Drawing 100

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Distributions:** (D1)

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

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

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

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

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

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Materials/Lab Fee:** Lab fee $300-$350. Materials will be shipped directly to students.

**Distributions:** (D1)

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

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

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

**Prerequisites**: ARTS 100

**Enrollment Limit**: 14

**Enrollment Preferences**: Art majors, sophomores

**Expected Class Size**: 14

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

**Distributions**: (D1)

Not offered current academic year

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

**Cross-listings**: THEA 350  ARTS 250

**Secondary Cross-listing**

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

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

**Prerequisites**: none

**Enrollment Limit**: 14

**Enrollment Preferences**: Theatre majors and Art majors

**Expected Class Size**: 10

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

**Distributions**: (D1)

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

THEA 350 (D1) ARTS 250 (D1)

Not offered current academic year

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**ARTS 251 (F) The Personal Documentary (DPE)**

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

**Class Format**: In order to comply with social distancing mandates, the majority of this course will occur online and production assignments will be designed to ensure maximum student safety. While students will have access to campus equipment and lab space, assignments will embrace the possibilities of at-home, DIY approaches to filmmaking.
Art 260 (S) Objects in Video, Video as Object

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

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

Prerequisites: 100 level video course

Enrollment Limit: 12

Enrollment Preferences: current and prospective Art majors

Expected Class Size: 12

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

Materials/Lab Fee: $125

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

Art 271 (F) Sonic Art

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

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

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: students with either Studio Art or Music experience

Expected Class Size: 8

Grading: no pass/fail option, yes fifth course option
ARTS 273  (F)  Sound Art, Public Music

Cross-listings:  MUS 175  ARTS 273

Secondary Cross-listing

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

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

Prerequisites:  none

Enrollment Limit:  10

Enrollment Preferences:  juniors and seniors

Expected Class Size:  10

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

Unit Notes:  ARTS elective

Distributions:  (D1)

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

MUS 175 (D1) ARTS 273 (D1)

Fall 2020

SEM Section: H1    MR 3:15 pm - 4:30 pm     Brad  Wells

ARTS 275  (S)  Sculpture

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

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

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

Enrollment Limit:  12

Enrollment Preferences:  Art Majors

Expected Class Size:  12

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

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

Distributions:  (D1)

Not offered current academic year

ARTS 287  Design for Film & Television
The production designer is responsible for creating, controlling, and managing 'the look' of films and narrative television from page to screen. This hands-on course explores the processes of production design, art direction, and lighting direction processes as related to design for film and television. From initial Production Design sketches and 'Feel-Boards' to accommodating desired cinematographic angles when designing a studio set, design for film requires a designer to shape an entire visual world while keeping in mind the story as a whole. The goal of this course is to provide an initial understanding of the Production Design process in practice through studio work and instruction.

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading: 

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

Distributions: (D1)

Not offered current academic year

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

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

Class Format: Students will meet weekly with a peer and the professor to review work, as well as several sessions where the entire class will meet for presentation, critique, and discussion. Meetings will be in-person and/or remote, with some flexibility taking into account student preferences within the hybrid format.

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Art majors (juniors, seniors)

Expected Class Size: 10

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

Materials/Lab Fee: $230

Distributions: (D1)

Fall 2020

STU Section: H1    R 11:30 am - 2:45 pm    Sarah Rara

ARTS 307  (S) The Body Reorganized
This tutorial course asks students to abstract and re-contextualize the body as a topic of conversation in order to expand our discussions about identity. We will discuss the work of artists in which the body remains conceptually central; such as Nick Cave, Saya Woolfalk, Sarah Lucas, Annette Messager. Students will look to their own lived experiences and supporting communities, research historical precedence for contemporary perspectives on identity, and find, through written and collected research, additional cultural work centered within multi-layered and non-normative experiences. Students will react to readings, Christian Enzensberger's "Smut: An Anatomy of Dirt", Mary Douglas' "Purity and Danger", etc. Students will design their own methods of making with foundational introductions to flexible plane paired with movement-based workshops including stop motion animation shot with cell phones. Students will construct a structural and/or wearable work that references the body, it's topographies, and potential for performance/pose. Research will culminate in an online exhibition documenting student projects through photographic stills and video.

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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

**Materials/Lab Fee:** $100.00 lab fee

**Distributions:** (D1)

Spring 2021

TUT Section: T1  TBA  Stephanie J Williams

**ARTS 315 (F) Humor**

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

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

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

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

**Enrollment Limit:** 10

**Enrollment Preferences:** art majors or permission of instructor

**Expected Class Size:** 10

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

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

**Distributions:** (D1)

Fall 2020

TUT Section: HT1  MR 3:15 pm - 4:30 pm  Kenny Rivero
ARTS 319 (F) Junior Seminar
This remote Junior Seminar is an intensive online class designed to provide art majors the opportunity to strengthen their ability to communicate clearly through the visual language by offering an overview of current themes and issues within the art world and beyond. The class is structured around everyday tangible spaces, including the home, backyard, and street, as well as imaginative and virtual experiments that are designed to help further each student's skillset, broaden their knowledge of contemporary art, and to offer critical and analytic experiences that deepen the student's understanding of the role of art in society. What is at stake and how does one create deeply personal/political work? Your voices are now more important than ever and this class is an integral stepping stone in accessing these voices through visual, written, and spoken language. Through various texts, screenings, in-depth critique, and visiting artist lectures, the Junior Seminar finds a balance between self-exploration and group dynamics, between solo and collaborative art practices, between reflection and expression, and between resistance and care.

Class Format: This class will be taught remotely. Students who are on campus will have access to studio space and facilities. There will be a strict system to allow for students on campus to work productively, while adhering to safety and health regulations.

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

Prerequisites: three studio courses required for the major, or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: enrollment is limited to Studio Art majors (or permission of instructor)

Expected Class Size: 10

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: TBD lab fee charged to term bill

Distributions: (D1)

Fall 2020
STU Section: R1 T 1:30 pm - 4:30 pm Johanna Breiding

ARTS 323 (F) Colour Function
This tutorial places colour as a central consideration in our object making. Experiments and discussions will include development of dyes and inks, foraging for colours, understanding palettes and their relationship to ‘the tasteful’ and ‘the garish’, ‘beautiful’ and ‘the unpleasant’, colour blocking, monochromes, culture and colour, and the relationship between a variety of pigments, their medium of suspension, and the material they stain or sit directly on top of, unstable. In this way, we will work with a large selection of media and the assignments will be both foundational and highly experimental; you are creating a hundred new colours within a strict grid--you are mixing two new colours through light and projection alone, with no guides. The course is open to anyone who has taken advanced classes in printmaking + drawing, sculpture, and photography.

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Art Studio majors

Expected Class Size: 6

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

Distributions: (D1)

Not offered current academic year

ARTS 329 (F) Architectural Design II
A continuation and expansion of ideas and skills learned in Architectural Design I. There will be four to six design projects requiring drawings and models, each of which will emphasize particular aspects of architectural theory and design. One project will be built full-scale by the students in the class.
Class Format: design studio, site visits, lectures, readings
Requirements/Evaluation: quality of designs during the term
Prerequisites: ARTS 220 or ARTS 215
Enrollment Limit: 15
Expected Class Size: 15
Grading: yes pass/fail option, yes fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)
Attributes: ENVI Humanities, Arts + Social Science Electives
Not offered current academic year

ARTS 337  (S)  This Is An Experiment!
Keeping printmaking as our source and primary method, this class will use the possibilities within the discipline to create layered, expansive, and highly experimental surfaces. Students will work with a variety of printmaking techniques, and build on their existing knowledge of etching, relief, lithography, and screen printing. They will take risks with inks and their viscosity, the scale of their printing blocks, the temperamental nature of their material, the variety of methods on a single print, and consider outcomes that go beyond images on paper. Prior printmaking experience is strongly recommended. Students will be evaluated on their progress towards building a print based body of work.
Requirements/Evaluation: active and thoughtful participation, time and thought dedicated to their studio practice/project, completion of assignments
Prerequisites: any printmaking class
Enrollment Limit: 12
Enrollment Preferences: Art majors
Expected Class Size: 12
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)
Not offered current academic year

ARTS 344  (S)  Taswirkhana: Technique and Practice of Indian Drawing and Painting  (DPE)
Cross-listings: ASST 344  ARTS 344
Primary Cross-listing
Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.
Requirements/Evaluation: Class participation, discussions and critiques, successful completion of all assignments and attendance
Prerequisites: none, open to all students
Enrollment Limit: 12
Enrollment Preferences: Preference will be given to students who have taken ARTH 343
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)  (DPE)
This course is cross-listed and the prefixes carry the following divisional credit:
ASST 344 (D1) ARTS 344 (D1)
Difference, Power, and Equity Notes: The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream
modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Spring 2021
STU Section: 01 TBA Murad K. Mumtaz

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, we will do deep dives into 3 art activist case studies: Puerto Rico's current societal collapse, the HIV + AIDS movement, and global climate justice. Readings and artists will include Octavia Butler, Adrienne Marie-Brown, Rebecca Solnit, Raquel Salas-Rivera, Yarimar Bonilla, David Wojnarowicz, Douglas Crimp, and many others.

Requirements/Evaluation: readings, screenings, attendance, participation, and committed completion of assignments
Prerequisites: any 200-level art studio class or submit a portfolio for consideration
Enrollment Limit: 10
Enrollment Preferences: majors and seniors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $150
Distributions: (D1) (DPE)
Difference, Power, and Equity Notes: This course examines crises which disproportionately impact communities of color and marginalized people. Race and class will be central areas of inquiry.

Spring 2021
STU Section: 01 TBA Cecilia Aldarondo

ARTS 369 (S) QUILTY!
A quilt is a glorious formation to be asleep under, and in this class we will spend the entire semester making a single wonderful one. A dynamic composition for the home! Students will learn how to collect and choose fabrics, cut them into bold lively shapes, and practice efficient ways of using a needle and thread to sew them together. By looking at quilting traditions internationally, both improvisational and hyper precise methods of construction will be adopted - the quilt is for everyone! Students will also learn basic embroidery and applique techniques to embellish the quilt top, and draw with thread as they bind and stuff the layers of their quilt with (local) wool.

Requirements/Evaluation: a single quilted and bound queen sized quilt.
Prerequisites: 200 level studio art classes completed, and/or letter stating enthusiasm and investment in handwork and textiles, and/or previous sewing experience.
Enrollment Limit: 10
Enrollment Preferences: studio art majors
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
ARTS 385 (S) The Sculptural Costume and It’s Performance Potential

Cross-listings: THEA 385 ARTS 385

Primary Cross-listing

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Art and Theater majors

Expected Class Size: 12

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

Materials/Lab Fee: $125

Distributions: (D1)

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

THEA 385 (D1) ARTS 385 (D1)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

ARTS 396 WONDERFUL THINGS!

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

Requirements/Evaluation: weekly assignments, final project

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

Enrollment Limit: 10

Enrollment Preferences: Studio art majors

Expected Class Size: 10

Grading:

Distributions: (D1)

Not offered current academic year

ARTS 418 (S) Senior Seminar

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

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

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

Enrollment Limit: none

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

Expected Class Size: 15

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

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

Distributions: (D1)

Spring 2021

STU Section: 01 TBA Amy D. Podmore

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 2020

IND Section: H1 TBA Amy D. Podmore

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 2021

IND Section: 01 TBA Amy D. Podmore

Winter Study

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

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

Class Format: Independent project

Grading: pass/fail only

Not offered current academic year
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

Not offered current academic year