ART (Div I)
ART STUDIO
Co-Chairs: Professors Michelle Apotsos and Laylah Ali

- Cecilia Aldarondo, Assistant Professor of Art; on leave Fall 2022
- Laylah Ali, Art Department Co-Chair & Chair of Studio Art, Francis Christopher Oakley Third Century Professor of Art, Faculty Fellow of the Davis Center and the Office of Institutional Diversity, Equity and Inclusion; affiliated with: The Davis Center, InstDiversity,Equity&Inclusion
- Michelle M. Apotsos, Art Department Co-Chair & Chair of Art History, Associate Professor of Art
- Genesis Baez, Visiting Lecturer in Art
- Mari Rodriguez Binnie, Assistant Professor of Art; on leave Fall 2022
- William B. Binnie, Visiting Lecturer in Art
- Ohan Breiding, Assistant Professor of Art; on leave 2022-2023
- Mariel Capanna, Mellon Postdoctoral Fellow in Art
- C. Ondine Chavoya, Professor of Art; affiliated with: Latina/o Studies Program; on leave Spring 2023
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Art Department
- Kerry C. Downey, Visiting Lecturer in Art
- Holly Edwards, Senior Lecturer in Art
- Luke Fischbeck, Visiting Lecturer in Art
- Giuseppina Forte, Assistant Professor of Architecture and Environmental Studies; affiliated with: Art Department
- Michael A. Glier, Alexander Falck Class of 1899 Professor of Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Art Department; on leave Fall 2022
- Shoghig M. Halajian, Visiting Lecturer in Art
- Guy M. Hedreen, Amos Lawrence Professor of Art; on leave 2022-2023
- Catherine N. Howe, Lecturer in Art
- Frank Jackson, Visiting Assistant Professor of Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art History
- Peter D. Low, Professor of Art
- Elizabeth P. McGowan, Robert Sterling Clark Professor of Art; on leave 2022-2023
- Murad K. Mumtaz, Assistant Professor of Art
- Alyssa Pheobus Mumtaz, Visiting Lecturer in Art
- Amy D. Podmore, J. Kirk T. Varnedoe 1967 Professor of Art; on leave Fall 2022
- Sarah Rara, Assistant Professor of Art
- Pallavi Sen, Assistant Professor of Art; on leave 2022-2023
- Stefanie Solum, Professor of Art
- Erica Wessmann, 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: Michelle Apotsos
Art Studio Faculty Advisor: Laylah Ali
History and Studio Faculty Advisor: Michelle Apotsos and Laylah Ali

ART STUDIO

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

Major Requirements

The Studio Art major requires a minimum of nine courses:

- ARTS 100 Drawing I
- One art history course (preferably taken by the end of the junior year)
- A combination of at least three 100 and 200-level courses in three different media (ARTS 100 and tutorials do not satisfy this requirement)
- ARTS 319 Junior Seminar
- One 300-level ARTS course
- One elected ARTS course
- ARTS 418 Senior Seminar

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

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

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

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

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

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

HISTORY AND STUDIO

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

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

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

History and Studio students whose projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ArtS 418) with permission of the instructor and to participate in the senior Studio exhibition. Those seniors with
Major Requirements

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

- Any TWO of the following six courses: ARTH 101, 102, 103, 104, 105 or 106
- ARTS 100-level course
- ARTS 200-level course
- ARTH 301 Methods OR ARTS 319 Junior Seminar. For 2022-2023, History and Studio majors may take ARTH 307/ARTS 308 in lieu of ARTH 301 or ARTS 319 if they wish.
- ARTH 400-level OR 500-level course
- ARTS elective
- ARTH elective
- ARTS 300-level course

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

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

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

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

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

THE DEGREE WITH HONORS IN ART

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

Art Studio

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

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

History and Studio

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

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

STUDY ABROAD

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

**Art Studio**

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

**History and Studio**

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

**ARTS 100  (F)  Drawing I**

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

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

**Prerequisites:** none

**Enrollment Limit:** 18

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

**Expected Class Size:** 18

**Grading:**

- no pass/fail option
- no fifth course option

**Materials/Lab Fee:** $200-$350 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1)

**Fall 2022**

- STU Section: 01    M 1:10 pm - 3:50 pm    Michael A. Glier
- STU Section: 02    W 1:10 pm - 3:50 pm    Michael A. Glier

**ARTS 100  (S)  Drawing I**

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

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

**Prerequisites:** none

**Enrollment Limit:** 18
**Enrollment Preferences:** Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students

**Expected Class Size:** 18

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

**Materials/Lab Fee:** $250-$400 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1)

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**ARTS 100 (S) Drawing I**

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

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

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** art majors, first-years and sophomores

**Expected Class Size:** 18

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

**Materials/Lab Fee:** $250-$400. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1)

Not offered current academic year

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**ARTS 100 (F) Drawing I**

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

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

**Prerequisites:** none

**Enrollment Limit:** 18

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

**Expected Class Size:** 18

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

**Materials/Lab Fee:** $200-$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1)

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**ARTS 100 (S) Drawing I**

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**ARTS 100 (F) Drawing I**
This course is designed to introduce students to the basic elements of drawing. The first half of the course will expose students to formal and fundamental aspects of the visual language through observational drawing exercises. Working from the still life, landscape, and human form, concepts and skills related to line, space, form, and perspective will be introduced. Students will work with a wide variety of materials and will gain facility in media such as charcoal, graphite, collage, watercolor and ink. As the term progresses, assignments and exercises will become more complex and students will explore more conceptual ideas in drawing related to material specificity, research, experimentation, and working from the imagination. The class will conclude with a publication of a zine. The theme or topic of the publication will be determined by the dynamic of the class and the students' curiosities and concerns. Through lectures, assigned readings, screenings, and visits to the WCMA, this course hopes to expand what it means to draw and to become aware of how drawing appears in the practices of other artists as well the world outside of art contexts.

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

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: current and prospective art majors

Expected Class Size: 18

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

Materials/Lab Fee: $200-$300

Distributions: (D1)

Not offered current academic year

ARTS 105 (S) Video Essay

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: art majors

Expected Class Size: 14

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

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

Distributions: (D1)

Spring 2023

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

ARTS 110  Digital Photography, Identity and Place
This introductory level course offers an in-depth exploration of digital photography. Emphasis is placed on the camera’s relationship to the body and constructions of identity. Students will develop a fundamental control of photographic techniques through various exercises, experimentation, field, at home and/or studio experience. Students will learn how to use DSLR cameras and introductory level Photoshop editing techniques to create a personal body of work that examines the medium’s role in representing various identities. Additionally, visiting artist lecture presentations and thorough critique will foster theoretical and visual literacy for the analysis of works. How is photography implicated in the construction and performance of identity? How does it complicate national, cultural, gender, race and sexual identity.

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Grading:**

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

**Distributions:** (D1)

Not offered current academic year

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

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

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

**Materials/Lab Fee:** $150 Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1)

Fall 2022

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

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

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

**Requirements/Evaluation:** timely and committed completion of assignments, attendance and participation
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: majors have priority
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $250-$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
Distributions: (D1) (DPE)
Difference, Power, and Equity Notes: The practice of documentary film is centrally bound to ethics—who and how we represent onscreen. Historically, documentary has tended to gaze on marginalized communities in problematic ways; this course will make issues of power, race, class and representation central to the production of documentary media.

Spring 2023
STU Section: 01 T 1:10 pm - 3:50 pm Cecilia Aldarondo

ARTS 114 (S) Art into Activism
This introductory, hands-on studio art class will examine how art can be engaged with activist and political causes. Can art be created from social or political ideas? Is all political art merely propaganda? What makes a work "political"? What does artistic work that is topical, informed, and critical look like? What artistic strategies might be deployed for ends that are not considered art? In addition to looking at various works by contemporary artists and used in political movements, the majority of the class will be devoted to working on weekly assignments that will introduce students to 2-D image making, performance, and low tech video that will engage with the above questions. This class is a project based studio class which will require hours outside the class for the weekly assignments.
Requirements/Evaluation: projects, assignments, class participation, attendance
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: first-years and sophomores
Expected Class Size: 14
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $100-$300. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
Distributions: (D1)
Not offered current academic year

ARTS 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. 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.
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 the course. If you miss more than one unexcused class your grade will automatically drop a letter grade. All work must be completed by the final critique.
Prerequisites: None.

Enrollment Limit: 10

Enrollment Preferences: Declared and perspective art majors have preference.

Expected Class Size: 10

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

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

Distributions: (D1)

Not offered current academic year

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

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

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

Prerequisites: None

Enrollment Limit: 15

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

Expected Class Size: 15

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

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

Distributions: (D1)

Spring 2023

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

ARTS 119 (S) Miniature Stories

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

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

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

Grading: no pass/fail option, no fifth course option
ARTS 122  (S)  Photography, Identity and the Absence of Representation

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

Requirements/Evaluation:  Students midterm and final critique of their body of work and accompanying artist statement
Prerequisites:  Art majors who are interested in and are doing work in identity politics.
Enrollment Limit:  12
Enrollment Preferences:  Art majors who have not yet taken an introductory photography class
Expected Class Size:  12
Grading:  no pass/fail option,  no fifth course option
Materials/Lab Fee:  $250 standard lab fee charged to term bill
Distributions:  (D1)

Not offered current academic year

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:  All students will be adequately trained in documenting their work for weekly reviews with the instructor.
Requirements/Evaluation:  weekly assignments, mid-term project, final projects, attendance and participation, generous presence
Prerequisites:  Previous drawing experience preferred and/or completion of Drawing 100.
Enrollment Limit:  17
Enrollment Preferences:  Art/Art History majors
Expected Class Size:  17
Grading:  no pass/fail option,  no fifth course option
Materials/Lab Fee:  $100
Distributions:  (D1)

Not offered current academic year

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1)

Spring 2023

STU Section: 01 Cancelled

ARTS 126 (S) Intro to Digital Photography: Photography and Identity

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

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

Prerequisites: Art majors investigating identity politics in their artwork and research

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2023

STU Section: 01 F 1:10 pm - 3:50 pm Genesis Baez
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 131  (F) Moments of intimacy in photography

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Fall 2022

STU Section: 01  R 1:10 pm - 3:50 pm  Daniel Goudrouffe

ARTS 132  (S) 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, balance and gravity. Within this first portion of the class you will learn to translate directly from observation and gradually move towards abstraction. The second part of the term will provide the opportunity to explore a more open and
contemporary approach to how sculpture utilizes the figure to express meaning, explore materials and employ form. You will be introduced to a variety of skills, materials and concepts as you learn to work in the round making a form interesting from all views. Ultimately you will begin to explore and develop the ability to communicate your ideas in a visual manner as well as comment on the human condition.

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art Studio majors have priority

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2023
STU Section: 01  R 1:10 pm - 3:50 pm  Amy D. Podmore

ARTS 136  (F)  Multiples! An Introduction to Printmaking

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: $250

Distributions: (D1)

Not offered current academic year

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

Cross-listings: ARTS 200  THEA 305

Secondary Cross-listing

This course is an intensive study of costume design. Costume designers are always aware of the world around them. They look, listen, reflect, and record. They use inspiration, research, imagination, and innovation for their creations. They simultaneously observe the smallest detail while also picturing the larger world surrounding the pieces they develop. The course focuses on the designer's process, which entails in part: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills, and presentation of designs.
Requirements/Evaluation: multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance; students are required to attend two to three Theatre department or approved performances during the semester; students will also be expected to partake in intelligent critiques of fellow classmates’ design work

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

Enrollment Limit: 10

Enrollment Preferences: Theater and Art Studio, sophomores and juniors

Expected Class Size: 8

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

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 200 (D1) THEA 305 (D1)

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 201 (D1) THEA 201 (D1)

Spring 2023
STU Section: 01  MW 11:00 am - 12:15 pm  Barbara Samuels
LAB Section: 02  M 1:10 pm - 3:50 pm  Barbara Samuels

ARTS 202 (S) Painterly Printmaking

This course focused on monotype printmaking, an improvisational and expressive form of painting on a plexiglas plate to make a unique print. Students will learn a variety of painterly and experimental techniques including but not limited to: monotype, stencil, collagraph, embossment, chine-collé, and transfer techniques. Weekly assignments will be process-based with no limitations placed on subject matter or content, but students are encouraged to build their own lexicon of imagery and interests. The final third of the course will be a student-guided final project where interdisciplinary approaches will be welcome, such as installation, books/zines, animation, and site-specific interventions (to name a few!). Students will be expected to work a minimum of 10 hours outside of class in the print studio. $300 to 500 lab fee
ARTS 212  (S)  Sculpture and Being a Sensorial Being

Experiencing Sculpture is often primarily considered in terms of its visual components, but there are many senses at play. How do the different senses overlap and weave together to create the multifaceted and multi-dimensional experience we understand as Visual? How, in isolating a sense, can we alter the way we understand an experience, an object, or each other? What can taste tell us about seeing? How can silence change our relationship to time? This introductory, hands-on studio art course will examine how sculpture - in its making, conception, and reception - engages the full range of senses and further, how the artist manipulates and plays with these senses to influence form and meaning. In class we will explore the work of artists and thinkers whose work address the senses in some manner. We will engage in in-class exercises and games that deprive or enhance our sensorial experiences to consider and re-consider how we come to know the world and relate to its matter through our unique bodies and varying receptors.

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:  $300-$400 lab fee charged to term bill (dependent on class usage)

Distributions:  (D1)

Not offered current academic year
ARTS 222  (S)  Critical Spatial Practice: Design for Alternative Futures  (DPE)

Cross-listings: ENVI 202  ARTS 222

Primary Cross-listing

In this course, students will transform an architectural or urban space through temporary interventions that participate in reorienting public perception, imagination, and politics. We will explore selected ideas that have informed design thinking and activism for environmental justice. Students will build on spatial strategies such as spatial hijacking, acupuncture architecture, counter-appropriation, and détournement and visual techniques that unsettle normative understandings of space, time, and architecture. These techniques include montage, counter-cartographies, controversy mapping, graphic novels, storytelling, role-playing, and visual appropriation. The course will offer methods and approaches as a toolkit for critical spatial practice.

Requirements/Evaluation: Assignments include weekly discussions and design projects and surveys requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the quality of design at both theoretical/conceptual and technical levels.

Prerequisites: Drawing I or permission of instructor

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: Costs will vary depending on student project, but should not exceed $200-$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENVI 202 (D1) ARTS 222 (D1)

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

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2023

STU Section: 01  W 1:10 pm - 3:50 pm  Giuseppina Forte

ARTS 223  (S)  Fresco Mural

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

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

Prerequisites: 100-level studio art class completed, or a description of interest in the fresco process and/or collaborative work.

Enrollment Limit: 13
Enrollment Preferences: Enrollment preference will be given to Seniors, Juniors, and Sophomores, in that order. If over-enrolled, a wait-list will be maintained. Wait-listed students should submit a brief description of interest to the instructor.

Expected Class Size: 13
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $200-$350 charged to term bill
Distributions: (D1)

Not offered current academic year

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

Requirements/Evaluation: quality of work produced, depth and quality of investigative process, participation in critique and discussion, class citizenship, attendance.
Prerequisites: 100 level video course or permission of instructor
Enrollment Limit: 14
Expected Class Size: 14
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $250-$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
Distributions: (D1)

Spring 2023
STU Section: 01 T 9:55 am - 12:35 pm Sarah Rara

ARTS 226 (S) Hyperobjects and the Mundane
This class will use photography, the archive, the environment and the latest Do-It-Yourself trends to explore object-oriented ontology and the notion of "Hyperobjects," or objects that transcend the local by massively spanning time and space. This class will use DIY techniques and mundane objects and materials as a tool to build models, sculptures and installations that will later on be photographed in the "studio" and outdoors. Using science-fiction references and mythology we will attempt to document and/or create a space that is invisible or has not yet been experienced by the world. What does ecological philosophy/eco-feminism currently look like, and (how) will it translate after the end of the world through the remaining photographic image and media? This class will search for, invent, and document Hyperobjects - entities of vast temporal/spatial dimensions that defeat traditional ideas of what a thing, object or photograph is.

Requirements/Evaluation: Students must budget roughly ten hours per week outside of class for photographing, editing and printing. Students must complete all projects on time. Students must think outside of the box and be ready to work collaboratively. Students must be active participants during class discussion and critiques.
Prerequisites: Intro to Photography and/or Sculpture/Video
Enrollment Limit: 12
Expected Class Size: 14
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: $250-$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
Distributions: (D1)

Spring 2023
STU Section: 01 T 9:55 am - 12:35 pm Sarah Rara
ARTS 230  (S)  Drawing II
This intermediate drawing course focuses on technique, style and content. Class sessions will focus on representing the human figure in representational and abstract styles, including cubism and abstract expressionism. Homework projects will focus on developing individual concepts and personal expression. Exercises will include traditional materials on paper as well as non-traditional methods and exercises. The course culminates with an independent project of work in series. Critique sessions will be held every other week in small, breakout meetings, which will be scheduled when class begins.

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

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

Enrollment Limit: 12
Enrollment Preferences: Art majors, Seniors, Juniors, Sophomores, First Year students

ARTS 234  (S)  A Watery Place: Photography and the Fluid Process of Belonging
"I am a singular, dynamic whorl dissolving in a complex, fluid circulation," writes the feminist and environmental theorist Astrida Neimanis. How may we use lens-based media to think through belonging in more fluid terms? This studio course in photography explores belonging as an unfixed, continuous process. What does belonging mean to you? Can you belong to something that you can’t see, or, as the poet Warsan Shire writes, to a place that won't let you stay? How are our attachments shaped, disrupted, and conjured? From instagram accounts archiving images of communities pre-gentrification, to experimental films about family made with weather-damaged film, to self portraiture and documentations of a changing landscape, this course explores the nuances that photography and lens-based media may reveal about the political and affective dimensions of belonging. The emphasis of the course will be on the creation of photographic and lens-based artwork, to be discussed in critique. We’ll support our process by first studying texts and artworks that situate belonging in relation to place and place-making, geography, and ecology. We’ll expand into more fluid embodiments of belonging, particularly in the context of migrations and diasporas, family and community, spirituality, climate change and our futures. We’ll speculate how lens-based media may not only visualize experiences of belonging (or non-belonging), but facilitate connection. Technically, students will learn more advanced techniques in Photoshop and inkjet printing, and will explore various paper types, material possibilities, and installation techniques.

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

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

Enrollment Limit: 12
Enrollment Preferences: Art majors working with themes of identity politics, home, place and the environment in their artwork and/or research.

Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option

Materials/Lab Fee: $250 - $350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
ARTS 235 (F) Intaglio Printmaking

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

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

Prerequisites: Any 100-level studio art course

Enrollment Limit: 12

Enrollment Preferences: based on portfolio and student questionnaire

Expected Class Size: 12

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

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

Distributions: (D1)

ARTS 236 (F) What a Relief! An introduction to relief printing

What is a relief print? Relief printing is when you carve into a printing block that you then use to press onto paper and make a print. The course will include introductions to various methods in relief printing, including linocut, collagraph, stenciling, chine-collé, reduction printing, and experimental approaches. Students will learn to work with a variety of cutting tools, the fundamentals of printmaking inks and papers, and how to use both the printing press as well as DIY hand-pressing techniques. This course will also introduce the traditions of relief printmaking and its present day interdisciplinary potential. We will also consider the history of relief as tied to resistance work, political movements, and collaboration. After a series of five major assignments, the semester will conclude with a student-guided final project where cross disciplinary and approaches will be welcome.

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

Prerequisites: Any 100 level studio art class

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1)
ARTS 241 (S) Introduction to Acrylic Painting: Five Modern Painters

To learn the fundamentals of 2D design, as well as some of the concepts that inform modern painting, this class will engage the work of Jean-Michel Basquiat, Henri Matisse, Amy Sherald, Alma Thomas, and Stanley Whitney. All distinctly modern, the styles of these artists range from figurative to fully abstract. The class will spend two weeks on each artist, analyzing and copying a work in the first week and producing a visual response in the second. Students will meet twice a week, 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.

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

ARTS 251 (F) The Personal Documentary (DPE)

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

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

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

**Prerequisites:** 100 level video course or permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** sophomores, juniors, majors

**Expected Class Size:** 10

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

**Materials/Lab Fee:** $230

**Distributions:** (D1) (DPE)

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

**Not offered current academic year**

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

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

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

**Prerequisites:** 100 level video course

**Enrollment Limit:** 12

**Enrollment Preferences:** current and prospective Art majors

**Expected Class Size:** 12

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

**Materials/Lab Fee:** $125

**Distributions:** (D1)

**Attributes:** FMST Core Courses

**Not offered current academic year**

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

**Cross-listings:** ARTS 261 ENVI 260

**Secondary Cross-listing**

This course offers key literature to examine the relationship between design and environmental justice. It will help build a vocabulary to study the environment and sustainability as disputed terrains between technological fixes and issues of race, ethnicity, gender, sexuality, class, and colonial status. Students will explore interdisciplinary approaches to design, environmental justice, and urban political ecologies, drawing on debates from
Requirements/Evaluation: Class discussions and presentations, short writing assignments, midterm project, final 16-page paper.

Prerequisites: None

Enrollment Limit: 19

Enrollment Preferences: Envi majors and concentrators, Studio Art majors

Expected Class Size: 15

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:

ARTS 261 (D1) ENVI 260 (D2)

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

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

Fall 2022

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

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, Elizabeth A. Baker and Christine Sun Kim, 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, 3 short (1- to 2-page) essays, a response journal and the creation of five 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 2022

SEM Section: 01 MR 1:10 pm - 2:25 pm Brad Wells

ARTS 275 (S) Sculpture

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

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

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

Enrollment Limit: 12

Enrollment Preferences: Art Majors

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

ARTS 287 Design for Film & Television

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading:

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

Distributions: (D1)

Not offered current academic year

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

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

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

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

Prerequisites: none
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, its topographies, and potential for performance/pose. Research will culminate in an online exhibition documenting student projects through photographic stills and video.

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: $100.00 lab fee

Distributions: (D1)

Not offered current academic year

ARTS 308  (F)  Contemporary methodologies in History and Practice

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

Class Format: Studio

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

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

Enrollment Limit: 15

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

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: Under $500. Students on financial aid may utilize the book grant to defray any materials costs.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 307 (D1) ARTS 308 (D1)

Attributes: ARTH post-1800 Courses

Fall 2022
SEM Section: 01    R 1:10 pm - 3:50 pm     Shoghig M. Halajian,  Luke  Fischbeck

ARTS 310  (F) Hybrid Forms and Collaborative Structures
This course is designed to explore how media such as photography, video, digital media, drawing and performance can become three-dimensional or "sculptural." We will explore the expanded potential of making three dimensional objects, installations, or experiences that are hybrid, interdisciplinary and collaborative. We will look at points of intersection and difference, boundaries both material, historically implied, and imagined. Students will be evaluated on their progress towards building a diverse and unique body of work, while strengthening their technical and analytical skills. This an upper-level course, prior studio classes are strongly recommended and a substantial amount of time spent outside of class is expected to complete projects.

Requirements/Evaluation: evaluation will be based on the quality of work produced, the depth and quality of the content and process, active and thoughtful participation critiques, and attendance

Prerequisites: two studio classes including one 200 level studio art course or a studio sculpture course, or permission of instructor

Enrollment Limit: 12

Enrollment Preferences: Art majors, prior experience in sculpture

Expected Class Size: 12

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

Materials/Lab Fee: $400 to $500 charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)

Fall 2022
STU Section: 01    M 1:10 pm - 3:50 pm     Erica  Wessmann

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

Cross-listings: THEA 315  ARTS 313

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

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

Grading: no pass/fail option,     yes fifth course option
Art Materials/Lab Fee: Up to $125 in studio costs.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 315 (D1) ARTS 313 (D1)

Fall 2022

STU Section: 01 M 1:10 pm - 3:50 pm Barbara Samuels
LAB Section: 02 M 11:00 am - 12:15 pm Barbara Samuels

ARTS 314 (F) Design for the Pluriverse: Space, Ecology, Difference (DPE)

Cross-listings: ARTS 314 ENVI 310

Primary Cross-listing

Space plays a central role in structuring how people enact, reproduce, and refashion social relations over time. Spatial forms, such as architecture and urbanism, are enmeshed in relationships, contestations, and processes of change. This course investigates the built environment as enabling or preventing specific spatial practices, mainly those of underrepresented communities. We will study the role of Western technical rationality in producing and maintaining racist, heteropatriarchal, and ecocidal forms of oppression. Using approaches from transition design and techniques from activist design, students will work in pairs to re-imagine a space where different ways of being in the world can thrive and coexist—the pluriverse.

Requirements/Evaluation: In this course, students may work in any of the following media or discourses: video/documentary, photo reportage, performance, graphic narrative, activist art, digital humanities (cartographies, countermapping, oral histories, digital archives), 2D/3D modeling, or physical model. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project, but also on participation in tutorials.

Prerequisites: Students must complete a course of at least 100 level based on their project's medium of choice.

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: Costs will depend on the medium chosen for this course, but should not exceed $200-$350; students on financial aid may utilize the book grant to defray materials costs.

Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 314 (D1) ENVI 310 (D1)

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

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2022

TUT Section: T1 TR 11:20 am - 12:35 pm Giuseppina Forte

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)

Not offered current academic year

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

Cross-listings: ENVI 316  ARTS 316

Secondary Cross-listing

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This relationship between city and government became more critical after the unprecedented dynamics of industrialization and urbanization disrupted European cities in the first half of the century. This seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment and urban political ecologies.

Class Format: The course is divided into four sections: Modern and Modernist Cities, Colonial and Postcolonial Cities, Contemporary Global Urbanism, and Urban Lab.

Requirements/Evaluation: Class discussions and presentations, short writing assignments, final creative project on a case study: text and graphic narrative (role-playing), design project, visual essay, website, reportage, podcast, or zine.

Prerequisites: ENVI 101 or instructor permission

Enrollment Limit: 18

Enrollment Preferences: Envi majors and concentrators, Studio Art majors

Expected Class Size: 15

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

Materials/Lab Fee: Costs will vary, but should not exceed $200-$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ENVI 316 (D2) ARTS 316 (D1)

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

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2023
ARTS 317  (F) Water as Leitmotif: Queer Kinship and Collaborative Acts of Performance for the Camera

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

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

Not offered current academic year

ARTS 319  (F) Junior Seminar

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

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

Prerequisites: three studio courses required for the major

Enrollment Limit: 12

Enrollment Preferences: enrollment is limited to Studio Art majors

Expected Class Size: 12

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

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

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

Distributions: (D1)

Fall 2022

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

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

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**ARTS 328 (S) 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:** Two studio art classes of any kind at Williams or previous studio experience with permission of instructor

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

**Distributions:** (D1)

Spring 2023

TUT Section: T1 W 10:00 am - 12:40 pm Laylah Ali

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

**Cross-listings:** THEA 333 ARTS 332

**Secondary Cross-listing**

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

**Requirements/Evaluation:** Evaluation will be based on participation in studio exercises, bi-weekly collaborative group projects, a final solo work to be performed at the end of the semester, and five 2-page reflection essays.
Prerequisites: Students must have completed at least one course either in Theatre or in Studio Art.

Enrollment Limit: 12

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

Expected Class Size: 12

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

Materials/Lab Fee: $200-$350 for supplies such as fabrics, papers, paints, markers, props, etc. as needed.

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
THEA 333 (D1) ARTS 332 (D1)

Spring 2023
STU Section: 01  MW 10:00 am - 11:50 am  Shanti Pillai, Sean Devare
LAB Section: 02  F 10:00 am - 11:50 am  Shanti Pillai, Sean Devare

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

Cross-listings: ASST 344  ASIA 344  ARTS 344

Primary Cross-listing

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

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

Prerequisites: none, open to all students

Enrollment Limit: 10

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

Expected Class Size: 8

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

Distributions: (D1)  (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ASST 344 (D1) ASIA 344 (D1) ARTS 344 (D1)

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

Not offered current academic year

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

In an era of ever-increasing emergency, what is the role of art? Can poems save us? What media and forms of exhibition are best suited to respond to urgent crises? What creative methodologies might we develop in collaboration with one another, in the interest of building community as well as making great art? This course is an interdisciplinary, experimental intervention into our present era. In addition to producing multiple original artworks, students will do readings and investigations into art activist case studies from social movements such as Puerto Rican sovereignty, HIV + AIDS, and global climate justice.

Requirements/Evaluation: readings, screenings, attendance, participation, and committed completion of assignments
Prerequisites: any 200-level art studio class or submit a portfolio for consideration

Enrollment Limit: 10

Enrollment Preferences: majors and seniors

Expected Class Size: 10

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

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

Distributions: (D1) (DPE)

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

Spring 2023

STU Section: 01  T 7:00 pm - 9:40 pm  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

Materials/Lab Fee: $300-$500

Distributions: (D1)

Not offered current academic year

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

Cross-listings: THEA 283  ARTS 383

Secondary Cross-listing

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

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

**Prerequisites:** None

**Enrollment Limit:** 16

**Enrollment Preferences:** Theatre majors

**Expected Class Size:** 12

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

**Distributions:** (D1)

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

THEA 283 (D1) ARTS 383 (D1)

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**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

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**ARTS 418  (S) Senior Seminar**

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

**Class Format:** intensive studio art class

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

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

**Enrollment Limit:** 15

**Enrollment Preferences:** Studio Art major; permission of instructor is required for History and Practice majors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: The cost of materials will vary depending on the individual student project(s). Students are responsible for the cost of the materials. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.
Distributions: (D1)

Spring 2023
STU Section: 01 W 1:10 pm - 3:50 pm Frank Jackson

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)

Distributions: (D1)

Fall 2022
IND Section: 01 TBA Laylah Ali

ARTS 498 (S) Independent Study: Art Studio
With current staffing limitations, it is difficult for studio faculty to supervise more than a very few independent studies projects. We feel our curriculum includes rich and varied offerings and believe that the need for most independent work can be met through those regular offerings.
Prerequisites: no student will be accepted into an independent study project unless they have completed two 200-level ARTS courses and one 300-level ARTS tutorial; permission of instructor is required
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)

Spring 2023
IND Section: 01 TBA Laylah Ali

Winter Study

ARTS 10 (W) Photography and the Senses: Intro to Digital Photography
In the speed of a digital world, what can a slower, more tactile engagement with our materials and surroundings teach us about ourselves? This studio course is an introduction to the fundamentals of digital photography through a multi-sensorial, tactile, and experimental approach. Students learn the fundamentals of creating meaningful photographs, how to use dslr cameras, as well as editing and inkjet printing. Through a series of creative activities, we tap into all 5 senses (not just vision) in order to unlock embodied knowledge and new ways of seeing. Activities in and out of the classroom include, but are not limited to, engaging with audio recordings, creative writing games based on scent and touch, activities exploring texture and material in nature, collage, and where appropriate, somatic exercises. An emphasis will be placed on play and experimentation, hands-on learning, and class discussions of poetry, artwork, films, and other media. Students will work to create a series of photographs on a topic of their choice.
Requirements/Evaluation: Final project or presentation
Prerequisites: None
Enrollment Limit: 12
Enrollment Preferences: Art majors who have not taken a photo course at Williams, then art majors interested in the intersections of photography
and other artistic disciplines, then anyone else.

**Expected Class Size:** NA

**Grading:** pass/fail only

**Materials/Lab Fee:** $200-$300. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Attributes:** EXPE Experiential Education Courses  SLFX Winter Study Self-Expression  STUX Winter Study Student Exploration  WELL Winter Study Wellness

Winter 2023

**LEC Section:** 01  **RF 10:00 am - 12:50 pm  Genesis Baez**

**ARTS 12  (W) Textile Structures**

In this course we will investigate the transformative and sculptural potential of various fiber construction techniques including crochet, wrapping, netting, coiling, twining and interlacing. We will take a multi-disciplinary approach to the subject matter, addressing practical issues of making in addition to the history and cultural significance of the techniques and materials studied in class and their application to contemporary sculpture and installation. Through demonstrations, lectures, critiques, readings, and discussions, the course will focus on development of a personal language within the medium. Evaluation will be based on completion of material study assignments, written responses, and a final project. Attendance and participation will also be considered, with outside studio time expected.

**Requirements/Evaluation:** final project or presentation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** seniors and art majors

**Expected Class Size:** NA

**Grading:** pass/fail only

**Unit Notes:** Jenine Shereos is a recipient of the Massachusetts Cultural Council Fellowship in Crafts, and is currently a Visiting Lecturer in the Fibers Department at Massachusetts College of Art and Design in Boston.

**Materials/Lab Fee:** $200-$300. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Attributes:** EXPE Experiential Education Courses  SLFX Winter Study Self-Expression  STUX Winter Study Student Exploration  WELL Winter Study Wellness

Winter 2023

**LEC Section:** 01  **R 12:00 pm - 6:00 pm  Jenine L. Shereos**

**ARTS 14  (W) Welding: Drawing in the Third Dimension**

In this class, students will be introduced to the welding process and will explore steel as a material for drawing three dimensionally in space. Steel, an industrial material, is amazing at defying gravity, and welding is a direct and quick way to fuse steel together. Through processes such as bending, cutting, and welding we will explore steel as an art material.

**Requirements/Evaluation:** Must attend class and contact hours each week. There will be technical objectives that will need to be met each week and one complete piece of art work at the end of the class.

**Prerequisites:** None

**Enrollment Limit:** 9

**Enrollment Preferences:** Art majors

**Expected Class Size:** 9

**Grading:** pass/fail only

**Materials/Lab Fee:** $400-$500. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid
ARTS 21 (W) The Tire [Un]Retired: A Repurposed Future for the Automobile Tire

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

Requirements/Evaluation: Final project or presentation

Prerequisites: None

Enrollment Limit: 15

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

Expected Class Size: NA

Grading: pass/fail only

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

ARTS 24 (W) Drawing as Meditation

Drawing as Meditation is a course focused on drawing as a cross-disciplinary practice that activates our radical imaginations. Going beyond the technical, we will center drawing as a daily meditation - an embodied process that creates space and time for reflecting, connecting, and integrating ideas across disciplines, or disparate aspects of our lives and psyches. Using both traditional and nontraditional drawing tools, we will explore a series of activities that draw on Performance Studies, Art Education, Psychology, and Liberatory practices. Some examples include automatic drawing, diagramming, and mapping. Class time will be split between short drawing activities and discussion. Outside of class time, students will be expected to complete daily drawing journals, as well as short readings and writings, not exceeding 10 hours per week. No prior drawing experience required, only a willing desire to put pencil to paper, to experiment, and to be open to what unfolds. Class times: Wednesday 1:00 pm - 3:50, Thursday 10:00 am - 12:50 pm

Requirements/Evaluation: Final project

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Students who have otherwise struggled to enroll in arts classes. Preference for Juniors and Seniors

Expected Class Size: 15

Grading: pass/fail only
ARTS 27 (W) Bad Drawing

Manifesto: 1. Anyone can draw. 2. Perspective is subjective. 3. Failure is underrated. 4. Technique is overstated. 5. Subvert the overt. 6. See the unseen. 7. Construct a construct. 8. Learn some luck. 9. Draw a duck. Requirements: Class will meet 3 times a week for studio drawing and discussion: 9 hours. Outside weekly assignments: 8 - 10 hours. Readings and exercises will introduce drawing from different perspectives: the neuroscience of art, the mystical in abstraction, and the role of chance in the creative process.

Requirements/Evaluation: Evaluation based on attendance, completion of assignments, and engagement with the material.

Prerequisites: None

Enrollment Limit: 20

Enrollment Preferences: Preference given to first-years, then second-years, then third-years, then fourth-years.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Ann Glazer lives in Texas and New York. Her work intertwines tradition, technology, and intuition to conjure the unknown. She has an MFA from the Art Institute of Chicago, a BA from Brown University, and occasionally teaches classes at Williams.

Materials/Lab Fee: $200-$300. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

Attributes: EXPE Experiential Education Courses SLFX Winter Study Self-Expression STUX Winter Study Student Exploration WELL Winter Study Wellness

Winter 2023

LEC Section: 01 MTWR 10:00 am - 12:50 pm Ann Glazer

ARTS 28 (W) Improvisational Woodcut

Woodblock printmaking—the practice of making inked impressions from the carved surfaces of wooden blocks—is an ancient medium that has proliferated through many different cultural contexts and formal iterations. In this intensive studio course students will be introduced to the fundamentals of woodcut, with an emphasis on direct hand carving, hand printing and experimental transformations of the printed multiple through collage. Students will learn how to carve their imagery into traditional shina woodblocks while also experimenting with reclaimed wood. By utilizing hand printing techniques students will have the opportunity to make prints that are of unconventional sizes and shapes. The resulting prints will be transformed and elaborated through experimentation with archival, non-toxic collage techniques, handmade papers and other found materials. This is an immersive course that meets three times per week for 2.5-hour sessions. Class meetings will include slide lectures, group discussions, technical demonstrations and studio work closely supervised by the instructor. Students will be expected to dedicate 4 to 6 additional hours per week to developing their projects. In addition to class sessions there will be open printshop hours during which students may work independently. Visits to the print collections of WCMA and the Chapin Library will introduce students to a broad sample of historical and contemporary woodblock prints. At the end of the session students will present their work in a group exhibition in the Spencer Studio Art Building. Lab fees are covered by the Book Grant for students receiving financial aid.

Requirements/Evaluation: Final project or presentation

Prerequisites: None

Enrollment Limit: 8

Enrollment Preferences: A brief written statement answering the question: Why is it important for you to take this course at this moment in your time at Williams?

Expected Class Size: NA
Grading: pass/fail only

Unit Notes: Alyssa Pheobus Mumtaz holds an MFA from Columbia University and a BA from Yale. She exhibits her work internationally and has taught printmaking, drawing, painting and design at institutions including UVA, Columbia and American University.

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

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

Winter 2023

LEC Section: 01  MTR 10:00 am - 12:50 pm     Alyssa Pheobus Mumtaz

ARTS 31  (W) Senior Studio: Independent Project Art Studio
Independent project to be taken by candidates for honors in Art Studio.

Class Format: Independent project
Grading: pass/fail only

Winter 2023

IND Section: 01  TBA     Laylah Ali

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

Class Format: independent study
Grading: pass/fail only

Winter 2023

IND Section: 01  TBA     Laylah Ali