

ART (Div I)
ART STUDIO

Co-Chairs: Professors Michelle Apotsos and Laylah Ali

- Cecilia Aldarondo, Assistant Professor of Art; on leave Spring 2024
- 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: Art, Davis Center, Institutional Diversity, Equity, and Inclusion
- Michelle M. Apotsos, Art Department Co-Chair & Chair of Art History, Associate Professor of Art
- Genesis Baez, Visiting Lecturer in Art
- Trenton D. Barnes, Assistant Professor of Art
- Mari Rodriguez Binnie, Assistant Professor of Art; on leave Spring 2024
- Ohan Breiding, Assistant Professor of Art; on leave 2023-2024
- Michael Conforti, Lecturer in the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Kerry C. Downey, Visiting Lecturer in Art
- Holly Edwards, Senior Lecturer in Art; on leave Fall 2023
- Giuseppina Forte, Assistant Professor of Architecture and Environmental Studies; affiliated with: Center for Environmental Studies, Art
- Michael A. Glier, Alexander Falck Class of 1899 Professor of Art
- Marc Gotlieb, Halvorsen Director of the Graduate Program in Art History; affiliated with: Graduate Program in the History of Art, Art
- Shoghig M. Halajian, Visiting Lecturer in Art
- Guy M. Hedreen, Amos Lawrence Professor of Art
- Catherine N. Howe, Lecturer in Art
- Frank Jackson, Visiting Assistant Professor of Art
- Michael J. Lewis, Faison-Pierson-Stoddard Professor of Art History; on leave Spring 2024
- Ziliang Liu, Assistant Professor of Art
- Peter D. Low, Professor of Art; on leave Spring 2024
- Elizabeth P. McGowan, Robert Sterling Clark Professor of Art
- Murad K. Mumtaz, Assistant Professor of Art
- Glenn A. Peers, Croghan Bicentennial Professor in Biblical and Early Christian Studies
- Alyssa Pheobus Mumtaz, Visiting Lecturer in Art
- Amy D. Podmore, J. Kirk T. Varnedoe 1967 Professor of Art
- Rit Premnath, Associate Professor of Art
- Sarah Rara, Assistant Professor of Art; on leave 2023-2024
- Aparna Sarkar, Visiting Lecturer in Art
- Pallavi Sen, Assistant Professor of Art
- Stefanie Solum, Professor of Art; on leave 2023-2024
- Xiaotian Yin, 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 a History emphasis can apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Thesis Seminar (ArH 494) which culminate in a thesis and thesis presentation. Or, a student may propose a senior independent study.

Major Requirements

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

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

ARTS 100-level course

ARTS 200-level course

ARTH 301 Methods OR ARTS 319 Junior Seminar.

ARTH 400-level OR 500-level course

ARTS elective

ARTH elective

ARTS 300-level course

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

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

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

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

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

THE DEGREE WITH HONORS IN ART

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

Art Studio

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

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

History and Studio

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

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

STUDY ABROAD

The Art Department encourages students to travel during Winter Study, and to study abroad for a semester during the junior year. Students planning on studying abroad must: consult a departmental advisor, leave a copy of their Study Away Petition on file in the Department, and consider

the required junior seminars (ARTH 301 and ARTS 319) that prepare students for the independent research and/or independent artistic production which is the focus of the senior year.

Art Studio

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

History and Studio

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

ARTS 100 (S) Drawing I

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

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

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

Distributions: (D1)

Spring 2024

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

ARTS 100 (F) Drawing I

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

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

Prerequisites: none

Enrollment Limit: 18

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

sophomore students

Expected Class Size: 18

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

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

Distributions: (D1)

Fall 2023

STU Section: 02 M 1:10 pm - 3:50 pm Amy D. Podmore

ARTS 100 (F) Drawing I

This course is designed to introduce the fundamentals of drawing. A significant portion of class time will be devoted to learning some of the basics of drawing, such as line, gesture, composition, and value. Acquiring technical skill is an important goal of this class, and intensive weekly assignments are a significant part of that process. Studio classes will also provide a general overview of broader art concepts, such as theme, consistency and style, to further expand their understanding of contemporary drawing practices.

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

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: art majors, first-years and sophomores

Expected Class Size: 18

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

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

Distributions: (D1)

Fall 2023

STU Section: 01 W 10:00 am - 12:30 pm Gerald E. Sheffield

ARTS 100 (S) Drawing I

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

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

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

Distributions: (D1)

Spring 2024

STU Section: 02 W 7:00 pm - 9:40 pm Thursday Org Mtg 6:30 pm - 6:55 pm Frank Jackson

ARTS 100 (F) Drawing I

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

Requirements/Evaluation: Homework assignments, midterm critique, final critique, a final portfolio submission, attendance, effort and participation

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

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

Distributions: (D1)

Fall 2023

STU Section: 03 R 9:55 am - 12:35 pm Alyssa Pheobus Mumtaz

ARTS 103 (F)(S) Visual foundations: Locating the Self

In this hands-on, introductory level studio art class, students will learn methods in drawing, ink painting, collage and assemblage while being introduced to a variety of methods of organizing two and three-dimensional space (from Renaissance one-point perspective, to the multiple point perspective used in Indian miniature painting, the horizontal organization of space in Japanese scrolls and the topographical view of road maps). In this class, we will explore *who we are* in relation to each other, the places we come from and the place in which we find ourselves. Artmaking will be used as a means of mapping the self as a relational entity, while considering how each mode of organizing space brings its own constraints and possibilities.

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: first-years and sophomores

Expected Class Size: 16

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

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

Distributions: (D1)

Fall 2023

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

Spring 2024

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

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)

Not offered current academic year

ARTS 110 Digital Photography, Identity and Place

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 12

Grading:

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

Distributions: (D1)

Not offered current academic year

ARTS 111 (S) Introduction to Video Art

This course introduces students to video art as a time-based medium, encompassing both audio and visual elements, with vastly diverse, interdisciplinary approaches. Students will learn the basics of camera, sound, lighting, and editing alongside critical historical and aesthetic approaches to video art. Coursework includes screenings and discussions, hands-on tutorials, production assignments, readings and active participation in peer feedback. While this course engages collaborative learning, students are expected to do a significant amount of solo work outside of class as well as a self-directed final project. Students' final projects will explore the relationship between the technical and conceptual, through a

subject matter of their choosing.

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

Prerequisites: none

Enrollment Limit: 16

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

Expected Class Size: 16

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

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

Distributions: (D1)

Spring 2024

STU Section: 01 T 1:10 pm - 3:50 pm Kerry C. Downey

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

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

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: majors have priority

Expected Class Size: 16

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

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

Distributions: (D1) (DPE)

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

Fall 2023

STU Section: 01 T 8:30 am - 11:10 am Cecilia Aldarondo

STU Section: 02 T 1:10 pm - 3:50 pm Cecilia Aldarondo

Spring 2024

STU Section: 01 Cancelled

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)

Not offered current academic year

ARTS 119 (S) Miniature Stories

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

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

Materials/Lab Fee: \$75.00 lab fee

Distributions: (D1)

Not offered current academic year

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

This course introduces students to the intersections of video and performance art with a focus on the unique history of artists performing for the video camera. Engaging critical questions about the politics of the body, this course explores the wide range of ways artists have performed their identities through a direct engagement of the camera and centers the lineages of BIPOC, queer and feminist art. Students will learn video basics (camera, sound, lighting, and editing) while exploring the elements of performance art (identity, guise, self/representation, performativity, spectator, site). We will consider viewing contexts such as social media platforms and art institution installations. While no prior experience is required, students will be invited to engage their interests and experiences in performance, including theater, dance, music, speech/debate, comedy, athletics and more. Students are expected to do a significant amount of solo work outside of class as well as a self-directed final project exploring a subject matter of their choosing.

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

Prerequisites: None

Enrollment Limit: 16

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

Expected Class Size: 16

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

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

Distributions: (D1)

Fall 2023

STU Section: 01 W 1:10 pm - 3:50 pm Kerry C. Downey

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2024

STU Section: 01 Cancelled

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)

Not offered current academic year

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

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

Class Format: Studio, seminar, lecture

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

Prerequisites: N/A

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Fall 2023

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

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

This introductory studio course focuses on the making, editing, and printing of digital photographs, with particular emphasis on understanding

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

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

Prerequisites: None

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2024

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

ARTS 131 (F) Moments of intimacy in photography

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

ARTS 132 (F)(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)

Fall 2023

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

Spring 2024

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

Cross-listings: THEA 305

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Theatre and Art Studio majors

Expected Class Size: 10

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

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

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

Distributions: (D1)

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

ARTS 200(D1) THEA 305(D1)

Fall 2023

STU Section: 01 W 1:10 pm - 4:00 pm Sydney Maresca

Spring 2024

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

ARTS 201 (S) Worldbuilding: Design for the Theater

Cross-listings: THEA 201

Secondary Cross-listing

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

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

Prerequisites: THEA 101 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

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

Distributions: (D1)

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

ARTS 201(D1) THEA 201(D1)

Spring 2024

STU Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Sydney Maresca

ARTS 202 (S) Painterly Printmaking

This course focused on monotype printmaking, an improvisational and expressive form of painting on a plexiglas plate to make a unique print. Students will learn a variety of painterly and experimental techniques including but not limited to: monotype, stencil, collagraph, embossment, chine-colle, and transfer techniques. Weekly assignments will be process-based with no limitations placed on subject matter or content, but students

are encouraged to build their own lexicon of imagery and interests. The final third of the course will be a student-guided final project where interdisciplinary approaches will be welcome, such as installation, books/zines, animation, and site-specific interventions (to name a few!). Students will be expected to work a minimum of 10 hours outside of class in the print studio. \$300 to 500 lab fee

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

Prerequisites: Any ARTS class at Williams.

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

ARTS 206 (F) Installation Art

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

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

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

Enrollment Limit: 14

Enrollment Preferences: Art Studio Majors

Expected Class Size: 14

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

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

Distributions: (D1)

Fall 2023

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

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. Students will develop a competence in fundamental sculptural processes including and not limited to woodworking and welding techniques. Students will cultivate a fluency in the contemporary discourse around sculptural concerns and a proficiency in sculptural critique. Students will work both independently and collaboratively to create a body of work that explores our varying capacities to experience and create art.

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 215 (F) Sustainabuilding (verb)

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

Requirements/Evaluation: quality of design and presentation

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

Enrollment Limit: 15

Expected Class Size: 15

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

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

Distributions: (D1)

Not offered current academic year

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

Cross-listings: ENVI 202

Primary Cross-listing

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

Requirements/Evaluation: This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

Prerequisites: Drawing I or permission of instructor.

Enrollment Limit: 12

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

Expected Class Size: 10

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

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

Distributions: (D1) (DPE)

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

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 the tools to become active agents of change through design activism. We will use design as a

cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

Attributes: ENVI Humanities, Arts + Social Science Electives

Spring 2024

STU Section: 01 T 9:55 am - 12:35 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

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

Expected Class Size: 14

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

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

Distributions: (D1)

Not offered current academic year

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

In the speed of a digital world, what can a slower, more tactile engagement with our materials and surroundings teach us about ourselves? This studio course builds on the skills of Introduction to Digital Photography through a multi-sensorial, tactile, and experimental approach. Students learn more advanced techniques in Photoshop and inkjet printing, and explore various paper types, material possibilities, and installation techniques. Through a series of creative assignments, we tap into all 5 senses (not just vision) in order to unlock embodied knowledge and new ways of seeing. Activities include, but are not limited to, engaging with sound experiments, creative writing games, activities exploring texture and material in nature, collage, and where appropriate, somatic exercises. An emphasis will be placed on play and experimentation, hands-on learning, and class discussions of artwork, texts, poetry, and other media. Students will work to create a series of works on a topic of their choice, to be discussed in regular critiques.

Requirements/Evaluation: Students must budget roughly ten hours per week outside of class for photographing, editing and printing. Students must complete all projects on time. Students must participate in class discussions and critiques, and submit a final project and artist statement.

Prerequisites: Intro to Digital Photography

Enrollment Limit: 12

Enrollment Preferences: Students who have taken Introduction to Digital Photography

Expected Class Size: 12

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

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

Distributions: (D1)

Fall 2023

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

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

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2024

STU Section: 01 W 1:10 pm - 3:50 pm Thursday Org Mtg 7:30 pm - 7:55 pm Michael A. Glier

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

ARTS 235 (F) Intaglio Printmaking

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

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

Prerequisites: Any 100-level studio art course

Enrollment Limit: 12

Enrollment Preferences: based on portfolio and student questionnaire

Expected Class Size: 12

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

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

Distributions: (D1)

Not offered current academic year

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

A subset of relief printmaking, linocuts are images made by carving the surface of soft linoleum blocks. Relying almost completely on our hands, we will learn to work with a variety of cutting tools, controlling their speed and pressure to create bold, clear imagery. The course will include introductions to various methods in lino printing including stencilling, collaging, reduction printing, while also familiarising students with the fundamentals of printmaking inks and papers--how to use them, choose them, modify them. Lectures will consider the history of the block print, its present day interdisciplinary potential, and virtual visits with contemporary practitioners. Students will work towards creating a diverse portfolio that demonstrates fluency across various techniques, using them individually or in combination.

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Fall 2023

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

Spring 2024

STU Section: 01 R 8:30 am - 11:10 am Pallavi Sen

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

To learn the fundamentals of 2D design, as well as some of the concepts that inform modern painting, this class will engage the work of Jean-Michel Basquiat, Henri Matisse, Amy Sherald, Alma Thomas, and Stanley Whitney. All distinctly modern, the styles of these artists range from figurative to fully abstract. The class will spend two weeks on each artist, analyzing and copying a work in the first week and producing a visual response in the second. Students will meet twice a week, 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 241 (F)(S) Introduction to Oil Painting

This course is designed to introduce the fundamentals of oil painting. A significant portion of class time will be devoted to learning some of the basics

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

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

Prerequisites: ARTS 100

Enrollment Limit: 14

Enrollment Preferences: Art majors, sophomores

Expected Class Size: 14

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

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

Distributions: (D1)

Fall 2023

STU Section: 01 MW 11:00 am - 12:15 pm Willie B. Binnie

Spring 2024

STU Section: 01 M 10:00 am - 12:50 pm Aparna Sarkar

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

Cross-listings: ASIA 239

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: 18

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

Expected Class Size: 16

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

Materials/Lab Fee: \$400

Distributions: (D1) (DPE)

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

ARTS 244(D1) ASIA 239(D1)

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

Fall 2023

STU Section: 01 Cancelled

Spring 2024

STU Section: 01 M 7:00 pm - 9:40 pm Murad K. Mumtaz

ARTS 251 (S) The Personal Documentary (DPE)

In this course, we will survey the terrain of personal documentary in all its complexity--its marginal roots, and its current mainstream appeal. Examining a wide array of formal approaches from diary films, to archival excavations, to first-person odysseys, we will ask: what does it mean to tell a story that is personal, vulnerable, ethical? How 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: 16

Enrollment Preferences: sophomores, juniors, majors

Expected Class Size: 16

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

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

Distributions: (D1) (DPE)

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

Spring 2024

STU Section: 01 Cancelled

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

Cross-listings: ENVI 260

Secondary Cross-listing

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

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

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

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

Enrollment Limit: 15

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

Expected Class Size: 12

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

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

Distributions: (D1) (DPE)

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

ENVI 260(D2) ARTS 261(D1)

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

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

Spring 2024

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

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

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

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

Prerequisites: Introduction to Digital Photography at Williams College

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

Spring 2024

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

ARTS 287 Design for Film & Television

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

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 8

Grading:

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

Distributions: (D1)

Not offered current academic year

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

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

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: \$150

Distributions: (D1)

Not offered current academic year

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

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

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

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

Enrollment Limit: 15

Enrollment Preferences: Art Studio Majors

Expected Class Size: 15

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

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

Distributions: (D1)

Spring 2024

ARTS 307 (S) The Body Reorganized

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

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: \$100.00 lab fee

Distributions: (D1)

Not offered current academic year

ARTS 308 (F) Contemporary methodologies in History and Practice

Cross-listings: ARTH 307

Secondary Cross-listing

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

Class Format: Studio

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

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

Enrollment Limit: 15

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

Expected Class Size: 15

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

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

Distributions: (D1)

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

ARTS 308(D1) ARTH 307(D1)

Attributes: ARTH post-1800

Not offered current academic year

ARTS 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)

Not offered current academic year

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

Cross-listings: THEA 315

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 10

Enrollment Preferences: Theatre majors

Expected Class Size: 8

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

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

Distributions: (D1)

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

THEA 315(D1) ARTS 313(D1)

Not offered current academic year

ARTS 314 (F) Design for the Pluriverse: Architecture, Urban Design, and Difference (DPE)

Cross-listings: ENVI 310

Primary Cross-listing

The built environment has a critical role in shaping how people enact, reproduce, and refashion social relations over time. Spatial forms, such as architecture and urbanism, are enmeshed in relationships, contestations, and change processes. This studio tutorial investigates the role of different environments in supporting or preventing specific spatial practices and ensuring spatial justice. Using approaches from activist design, students will work in pairs to re-imagine spaces where different ways of being in the world can thrive and coexist--the pluriverse. Students will use a media they master to investigate a theme connecting design, the built environment (architecture and urbanism), and spatial justice.

Requirements/Evaluation: This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 300-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), creative writing (image-text booklets), digital humanities (cartographies, countermapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

Prerequisites: 200-level course on students' medium of choice (for the final project) or permission of instructor.

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1) (DPE)

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

ARTS 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 place-based projects.

Attributes: ENVI Humanities, Arts + Social Science Electives

Fall 2023

TUT Section: T1 TBA 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 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)

Cross-listings: ENVI 316

Secondary Cross-listing

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

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

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

Prerequisites: ENVI 101 or instructor permission

Enrollment Limit: 15

Enrollment Preferences: Envi majors and concentrators, Studio Art majors

Expected Class Size: 12

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

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

Distributions: (D1) (DPE)

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

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

Fall 2023

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

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

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

Requirements/Evaluation: 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 and History & Practice Majors.

Expected Class Size: 12

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

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

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

Distributions: (D1)

Fall 2023

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

ARTS 328 (F) The Art of Almost Nothing

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

Class Format: studio class, 3 hours per week

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

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

Distributions: (D1)

Fall 2023

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

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

Cross-listings: ARTH 333

Secondary Cross-listing

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

Class Format: discussion and studio practice

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

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

Enrollment Limit: 14

Enrollment Preferences: majors

Expected Class Size: 14

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

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

Distributions: (D1) (WS)

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

ARTH 333(D1) ARTS 330(D1)

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

Attributes: ARTH post-1800

Fall 2023

SEM Section: 01 TBA Cancelled

Spring 2024

SEM Section: 01 Cancelled

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

Cross-listings: THEA 333

Secondary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

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

Distributions: (D1)

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

THEA 333(D1) ARTS 332(D1)

Not offered current academic year

ARTS 333 (S) Narrative Strategies

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

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

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

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

Enrollment Limit: 10

Enrollment Preferences: Art Studio majors

Expected Class Size: 10

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

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

Distributions: (D1)

Spring 2024

TUT Section: T1 Cancelled

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

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

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

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

Enrollment Limit: 10

Enrollment Preferences: majors and seniors

Expected Class Size: 10

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

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

Distributions: (D1) (DPE)

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

Not offered current academic year

ARTS 369 (S) QUILTY!

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

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

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

Enrollment Limit: 10

Enrollment Preferences: studio art majors

Expected Class Size: 10

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

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

Distributions: (D1)

Spring 2024

STU Section: 01 R 1:10 pm - 3:50 pm Pallavi Sen

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

Cross-listings: THEA 283

Secondary Cross-listing

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

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

Prerequisites: None

Enrollment Limit: 16

Enrollment Preferences: Theatre majors

Expected Class Size: 12

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

Distributions: (D1)

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

ARTS 383(D1) THEA 283(D1)

Not offered current academic year

ARTS 396 WONDERFUL THINGS!

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

Requirements/Evaluation: weekly assignments, final project

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

Enrollment Limit: 10

Enrollment Preferences: Studio art majors

Expected Class Size: 10

Grading:

Distributions: (D1)

Not offered current academic year

ARTS 418 (S) Senior Seminar

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

Class Format: intensive studio art class

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

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

Enrollment Limit: 15

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

Expected Class Size: 15

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

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

Distributions: (D1)

Spring 2024

STU Section: 01 W 1:10 pm - 3:50 pmThursday Org Mtg 7:30 pm - 7:55 pm Amy D. Podmore

ARTS 497 (F) Independent Study: Art Studio

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

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

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

Distributions: (D1)

Fall 2023

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 2024

IND Section: 01 TBA Laylah Ali

Winter Study -----

ARTS 11 (W) FROM THE PAGE TO THE SCREEN

The course will explore the process by which the visual language of a film or television show is realized. How production and costume designers, hair and make-up artists, cinematographers, and other members of the creative team arrive at a unified vision which defines the look of any production. The course will be both analytical - dissecting the visual choices made by each member of the creative team on an array films or television shows - and practical - each group of students being assigned an unproduced screenplay or television script for which they will first have to define the visual language. And then create a document to illustrate that vision. Where is the story set? Where do the characters live? What do their houses or apartments look like? How do they dress, wear their hair? What is the overall color palette? How is the show lit? How is it shot? The techniques the students choose to create that document is up to them. It can be references from other films or television shows, images gleaned from other media, original drawings, or computer-generated images, either still or moving. A combination of some or all. Whatever they feel best conveys their vision of how to bring what's "on the page" to the screen.

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

Prerequisites: None.

Enrollment Limit: 12

Enrollment Preferences: If overenrolled, will ask for a statement of interest.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Frank Doelger, Class of 1975, is a multiple Emmy Award-winning television producer, whose credits include HBO's Game of Thrones, Rome, and John Adams, among many other successful productions.

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

Winter 2024

LEC Section: 01 Cancelled

ARTS 14 (W) Welding 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: Performance(s); Creative project(s)

Prerequisites: None

Enrollment Limit: 9

Enrollment Preferences: None

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Samantha Pasapane is a sculptor who uses foundry methods, metal fabrication, concrete and mold making in her work. She is also obsessed with nail polish. She was born and raised in Morristown, NJ. She received her BFA from the Maryland Institute Coll

Materials/Lab Fee: \$500. 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

Winter 2024

STU Section: 01 TR 12:00 pm - 3:00 pm Samantha Pasapane

STU Section: 02 MW 12:00 pm - 3:00 pm Samantha Pasapane

ARTS 15 (W) Architecture: Reimagining the Sugar House

This course will provide an opportunity to explore architectural design through reimagining New England's beloved 'sugar house'. By investigating the quintessential New England process of producing maple syrup, students will create their own interpretation while focusing on the architectural implications and exploring design possibilities. Maple Syrup production has a deep-rooted history throughout New England which can be experienced in the surrounding landscape and observed locally in Hopkins Forest. The built structures of this process are a direct result of the specific sugaring systems and provide an example of vernacular design as pure product of function. Additionally, as maple syrup production requires an in-depth understanding of nature and natural processes, it demonstrates an inherently active relationship between architecture and the natural environment. Consisting of a local site visit, site analysis, and conceptual design, this course plans for students to reimagine and explore these relationships through the development of architectural interventions. Throughout this course, students will gain understanding and experience in the architectural design process and are expected to present their final design project. Various mediums for the visual representation of final projects will be accepted.

Requirements/Evaluation: Presentation(s); Creative project(s); Other: Evaluation will be based on the completion of a final project, presentation of the final project, and attendance throughout the course.

Prerequisites: None

Enrollment Limit: 12

Enrollment Preferences: Preference given to Seniors, Juniors, and Art Majors.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Belle Stone holds a B.A. from Williams college and a MArch from Washington University in St Louis. She is a licensed architect in the state of New York and is currently working at Architecture Research Office in New York City.

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

Attributes: SLFX Winter Study Self-Expression STUX Winter Study Student Exploration

Winter 2024

LEC Section: 01 T 10:00 am - 1:00 pm F 1:00 pm - 4:00 pm Belle Stone

ARTS 20 (W) Interpreting the Figure

This studio class investigates the human figure through observational drawing methods that include dry media, watercolor and experimental approaches. Students will work from the nude or draped model, sculptural forms, and reference images, as well as posing for each other (clothed). To contextualize the studio work, students will examine diverse ways the figure has been represented across time from several cultures and continents. Outside of class hours, students will be expected to keep a drawing and watercolor sketchbook of assigned prompts, drawing and written 'reflections', engaging with it a minimum of 10 hours per week. Additionally, the class will make site visits to WCMA and The Clark Art Institute. Required readings and film screenings will be assigned. Students will present and exhibit their final projects at the completion of WSP. Time commitment will be 2 3-hour classes per week plus a Friday field trip: attendance required.

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

Prerequisites: Basic Drawing experience is helpful but not required.

Enrollment Limit: 14

Enrollment Preferences: Seniority

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Julia Morgan is a practicing visual artist and art educator. She holds an MFA from Vermont College.

Materials/Lab Fee: \$170. 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

Winter 2024

LEC Section: 01 TR 10:00 am - 1:00 pm Julia E. Morgan

ARTS 23 (W) Clothes that Hang on Art: Survey of Artists Who Use Clothes to Make Art and Related Workshops

This course will look at a group of artists who use clothing as their medium for creating works of art whether it be as raw material, subject, or object. We will consider works from WCMA's collection including Judith Shea's "Panties", Yinka Shonibare's "Dreamscape", Papo Colo's "Working-Class America", and Fabrice Monteiro's "The Prophecy, Untitled #1". Students will also be introduced to artworks not in the collection, featuring artists such as Louise Bourgeois, David Hammons, Steven Frost and Shinique Smith. We will discuss themes, techniques, processes, origin stories and the presence or absence of the body. Related workshops will give students the opportunity to explore making art with found garments. Prompts will be given to encourage the mining of personal stories to foster self-expression and discovery. Playfulness, experimentation, collaboration and introspection will be the core values of the class.

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

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Preference given to students who do not have a background in art and art making.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Anne Kennedy is the Event and Program Coordinator at the Williams College Museum of Art. Terese Wadden is a New York based artist and costume designer, who has designed the costumes for the Tony Award Winning production of Oklahoma! on Broadway.

Materials/Lab Fee: \$200. 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

Winter 2024

LEC Section: 01 TR 1:00 pm - 4:00 pm Anne Kennedy

ARTS 24 (W) Drawing as Meditation

Drawing as Meditation is a course focused on drawing as a cross-disciplinary practice that activates our mind-body relationships. Going beyond the technical, we will center drawing as practice in mindfulness, where one's "mind" is understood as a fully embodied, inter/subjective experience. Diverse drawing experiments will bring awareness to our body sensations, emotions, thought patterns, and expectations we may have for our drawings. Using both traditional and nontraditional drawing tools, we will explore a series of activities that draw on Psychology, Art Education,

Performance Studies, and Liberatory practices. We will explore what it means to have a creative practice and how to incorporate forms of play into our learning and growth. Class time (two 3-hour sessions per week) will be split between short drawing activities and discussion. Enrolled 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.

Requirements/Evaluation: Attendance, completion of daily drawing journals, weekly readings, and short writing reflections, and participation in class activities

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

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.

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

Winter 2024

STU Section: 01 T 1:00 pm - 4:00 pm W 10:00 am - 1:00 pm Kerry C. Downey

ARTS 30 (W) Portrait Painting: Fayum mummies, the Obamas, and now.

This course will be a hybrid studio practice and visual survey of the painted portrait. We will trace various approaches to portraiture and mark-making, from the Fayum mummies, to the portraits of Barack and Michelle Obama, until the present, in order to inform how we will paint portraits (of oneself or another) throughout the course. Portraiture and figuration have experienced an explosive resurgence over the past decade, bolstered especially by artists from historically marginalized communities. This course will consider the historic underpinnings of the impulse to render a person's likeness, its function, and its role in wider culture. The course will culminate in a final exhibition of each participant's work, which students will work on in- and outside of class for the duration of the course. We will begin by looking at a range of approaches to portraiture, along with various drawing and painting exercises. We will then spend the bulk of winter term working towards a single, polished painting, in oil-on-canvas. In order to inform our own works, throughout the class we will consider many of the touchstone examples of portraiture over the centuries, as well as contemporary works, to survey a range of styles and how their respective techniques and painted marks have reflected the zeitgeist or collective psychology of a time and place. The course will meet three times per week to engage in dedicated studio work, and group analysis of historic examples of painted portraits. Outside of class, students will be expected to continue their studio work, as well as additional drawing or painting exercises, readings, and possible film screening(s) and visits to nearby exhibitions. The final project, a single portrait painting, will be displayed in a group exhibition in Spencer Art Building at the culmination of the Winter Study period, at which time each artist will present their finished work.

Requirements/Evaluation: Presentation(s); Creative project(s); Final group critique with brief presentations by each artist, followed by an exhibition and reception.

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

Enrollment Limit: 15

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

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: William Burton Binnie is an artist living and working in Williamstown, MA. He has been a Visiting Lecturer in Studio Art at Williams College since 2019. For more information visit: www.william-binnie.com

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

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

Winter 2024

LEC Section: 01 MWF 10:00 am - 12:00 pm Willie B. Binnie

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 2024

IND Section: 01 TBA Frank Jackson

ARTS 32 (W) Knitting for Mindfulness: Relieving Anxiety and Stress

"In knitting, when you create the first stitch of a new project, you cast on. When an item is finished, you bind it off. Both of these actions, I've found are incredibly satisfying - the bookends of something manageable and finite. They give me a sense of completion in a world that will always and forever feel chaotic and incomplete." - Former First Lady Michelle Obama, *The Light We Carry* In this studio course, intended for both beginners and more advanced knitters, students will be introduced to the calming, joyful and meditative practice of knitting as both a creative outlet and a means of reducing anxiety and stress. Throughout the course, students will improve their knitting techniques while exploring the many physical and mental health benefits associated with this practice. Through hands-on instruction, students will improve their foundational skills of knitting as well as learning the history, art and technique of stranded colorwork. They will also learn how to read a knitting pattern and how to select appropriate yarn and needles for knitting projects through in-person field trips to two local yarn studios. By the end of the course, students will write and produce their own stranded colorwork pattern and project. Throughout the course, students will explore how knitting can serve as a meditative practice, helping to calm the mind and reduce stress. In addition to developing technical skills, students will explore the cultural, social, and political dimensions of knitting. This includes examining the gendered history of knitting, and the ways in which knitting has been reclaimed by modern-day makers and activists. By the end of the course, students will have developed a foundational knowledge of knitting and mindfulness techniques as well as skills and techniques to explore their own creative designs through the production of a personal knitting pattern.

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

Prerequisites: Knitting basics preferred. Students should know how to cast on, knit, purl and cast off a knitting project.

Enrollment Limit: 15

Enrollment Preferences: Students will submit samples of their previous knitting projects to demonstrate basic understanding of the craft.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Ashley Weeks Cart '05 is a Berkshire-based artist specializing in natural light portrait photography. When she doesn't have a camera in her hand, she has a pair of knitting needles. She's been knitting since age 8, thanks to her Grammy.

Materials/Lab Fee: \$100. Lab and materials fees 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 2024

LEC Section: 01 TR 10:00 am - 1:00 pm Ashley W. Cart

ARTS 33 (W) Flat Space: Gouache!

Gouache acts like opaque watercolor; it is excellent for painting small, flat areas of brilliant color on paper. In this course, we will make small but mighty gouache paintings on paper from observation and invention, focusing on depictions of space (inside, outside, real, imagined...). Instead of shading a space according to a light source and linear perspective, we will activate pattern and color-experimenting with shifts in scale, chroma, value, and temperature-to create space through flatness. We will look at rich painting traditions that arm flatness in this way, including Indo-Persian miniature paintings and ancient Egyptian paintings and drawings. We will also discuss global modern and contemporary painters who take up flatness, from Gustav Klimt to Chris Ofili. Class time will consist of painting exercises, discussions, group critiques, and independent work time towards the week's given painting assignment with 1:1 feedback. Homework will include a short reading each week. Coursework will culminate with an ambitious final painting of the student's choosing. This course is open to all levels of painting experience and beginning students will be encouraged! An interest in color, willingness to play, and follow-through are the only requirements.

Requirements/Evaluation: Other: In-class engagement, completion of assignments and final project

Prerequisites: None

Enrollment Limit: 15

Enrollment Preferences: Priority given to students who have yet to take a painting class, starting with art majors.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Aparna Sarkar is a painter living in Brooklyn, NY. She holds an MFA in Painting from the Rhode Island School of Design and a BA in Mathematics from Pomona College, and will be teaching Introduction to Oil Painting at Williams in Spring 2024.

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.

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

Winter 2024

LEC Section: 01 TR 10:00 am - 1:00 pm Aparna Sarkar

ARTS 34 (W) Camera Performances

Taking inspiration from female and non-binary Latin American artists from the 1970s and the publication *Radical Women: Latin American Art, 1960-1985* by Andrea Giunta and Cecilia Fajardo-Hill, students will receive a series of prompts for performances to be documented with video and photography. Each prompt will address a different photographic or video technique and touch on topics related to intimacy, care, domestic space, gender, and identity. This class meets twice weekly and is composed of image analysis exercises and practical assignments. Outside of class, students will be expected to create, perform, and document the performances individually and in groups. Students can use any type of digital cameras and can access Williams Equipment Loan and the Adobe Suite available on Williams computers. Students will also practice giving each other feedback and reflecting on their creative process for creating images.

Requirements/Evaluation: Paper(s) or report(s); Creative project(s)

Prerequisites: Students should have basic knowledge of editing software for photography (Lightroom or Photoshop) or for video (Premiere).

Enrollment Limit: 10

Enrollment Preferences: Preference will be given to students interested in Latino/a Studies or Gender Studies. Students should contact instructor.

Expected Class Size: NA

Grading: pass/fail only

Unit Notes: Luiza Folegatti is a Brazilian multidisciplinary artist and visual anthropologist. Her practice combines research on gender, migration, photography, and Latin American studies with social advocacy for immigrant rights.

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

Winter 2024

LEC Section: 01 Cancelled

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 2024

IND Section: 01 TBA Laylah Ali