ART (Div I)

STUDIO ART

Co-Chairs: Professors Elizabeth McGowan and Amy Podmore


On leave Fall/Spring: Professors: P. Low, S. Solum.
On leave Spring only: Professor C. Chavoya.

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 Practice), 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: Elizabeth McGowan
Art Studio Faculty Advisor: Amy Podmore
History and Practice Faculty Advisor: Ben Benedict

ART STUDIO

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

Major Requirements

The Studio Art major requires a minimum of nine courses:

ARTS 100 Drawing I

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

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

ARTS 319 Junior Seminar

One 300-level ARTS course

One elected ARTS course

ARTS 418 Senior Seminar

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

The faculty encourages students to begin exploring studio art in the first year so that they can fully explore a variety of media in preparation for independent work in the junior and senior year. A successful route through the major might look like this:
First year: two classes at the 100 and/or 200 level in different media and an art history class. We encourage students to explore media with which they are unfamiliar, as doing so provides a good base and allows for more flexibility later on. While there is only one art history class required for the major, we encourage students to take advantage of the rich art history offerings throughout their four years of study.

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

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

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

HISTORY AND PRACTICE

This route allows students to study in depth both the history of art and the making of it. It offers considerable flexibility: students may propose courses of study that emphasize particular media, themes, or methodological issues. Students may take more courses in one wing of the department than the other, as long as the minimum requirements in each wing are satisfied. (Note that the Art History and Studio Art Practice routes are strongly recommended for any prospective Art major who is contemplating graduate study in Art History or Art Studio.)

Some students will be attracted to both wings of the department but will not have a field of study that falls between the two. In these cases, it is better for the student to choose between history and studio-taking additional courses from the other wing as desired. In short, the History and Practice route is reserved for students with a strong record of achievement who cannot be accommodated in the two wings of the department.

History and Practice students who are admitted to the Senior Tutorial will participate in the senior studio exhibition at the end of the year.

Unlike the history or studio routes, acceptance into the History and Practice route is not automatic. The student must first submit a written application for the major. The application must include a thoughtful statement of the theme of the major that both 1) shows the coherence and integrity of the plan of study and 2) explains why the students’ goals cannot be met in either history or studio. The application must include both the written statement and a list of proposed courses. The application must be submitted in two copies to advisors in both wings of the department. If approved, the application and list of proposed courses must be submitted to the department secretary before registering for the major.

Major Requirements

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

Any two of the following four courses: ARTH 101, 102, 103, and 104

ARTS 100 Drawing I

One 200-level ARTS course

ARTH 301 Methods OR ARTS 319 Junior Seminar

One ARTH seminar (400-level) OR one 500-level graduate course (except 508)

One 300-level ARTS course OR (with permission) ARTS 418 Senior Seminar

Any two additional Art Studio or Art History courses. At least one elective must be taken in each wing of the department. At least one of the electives must be an Art History course concerned with a period of art prior to 1600.

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 Practice

The route to honors is a combination of the art studio and art history routes to honors. At the beginning of senior year, a candidate for honors in History and Practice makes a proposal to two faculty members, one faculty advisor from each wing of the department. If both advisors agree to
supervise the project, the candidate enrolls in an independent study and works through the Fall semester and Winter Study. The progress of the project is assessed by both advisors at the end of Winter Study; if the project is not well enough developed, the advisors may end it at that time. If the project is allowed to move forward, the student enrolls either in Senior Seminar (ARTS 418, for which they will need permission of the instructor), if the project is primarily a matter of making art, or in an Honors Independent Study, if it is primarily a writing project. The final project is submitted to the two advisors, who will determine whether or not it will receive honors.

STUDY ABROAD

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

Art Studio

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

History and Practice

History and Practice majors must plan accordingly for their elected junior seminar. For art history courses taken abroad, history and practice 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 practice majors cannot satisfy ARTS 319 or any 400-level courses abroad.

ARTS 12 (W) Portrait Painting: from Fayum mummies to the Obamas

This course will be a hybrid of studio practice and a visual survey of the painted portrait, tracing various approaches to portraiture and mark-making, from the Fayum mummies to the recently unveiled portraits of Barack and Michelle Obama, in order to inform the ways by which we will, throughout the course, paint portraits (of oneself or another). The course will culminate in a final exhibition of each participant's painting, which will be worked on throughout the duration of the winter study, in- and outside of class. We will begin the course by looking to a range approaches to portraiture and engaging in various drawing and painting exercises, before spending the bulk of the remaining time working towards a single, polished painting, in oil or acrylic on canvas or panel. We will analyze many of the touchstone examples of portraiture over the centuries to survey a range of styles and how their respective techniques and painted marks reflected the zeitgeist, or collective psychology of a time and place, in order to inform our own painted works. 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). The final project, a single portrait painting, will be displayed in a group exhibition in the Spencer Art Building at the culmination of the Winter Study period, at which time each artist will present their finished work. No experience necessary, but some background in painting and drawing is a plus. Adjunct Instructor Bio: William Binnie (born Dallas, TX, 1985) is a visual artist living and working in Williamstown, MA and Brooklyn, NY. His work has been exhibited nationally and internationally and is held in a number of public and private collections across the United States, Europe, and Asia. Binnie's work is currently on view at MassMoCA's "The Lure of the Dark: Contemporary Painters Conjure the Night," through 2019. For more information and images of work, please visit: www.william-binnie.com.

Class Format: afternoons

Requirements/Evaluation: final formal public exhibit; completion of one (or more) portrait painting(s), to be worked on over the duration of the course

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

Materials/Lab Fee: $125
ARTS 13 (W)  Creative Portraiture in the Darkroom
Crosslistings: ARTS13 / RLFR13

In this course we will revisit the boundaries between self-portraiture and portraiture. Working in pairs, students will both practice being a model and a photographer: they will pose as a model for their classmates and assist a classmate in creating a self-portrait. In addition, using as a point of departure Hippolyte Bayard's photograph Self-Portrait as a Drowned Man, one of the first self-portraits in the history of photography, students will learn how to use a view camera (a large format camera used shortly after the invention of photography in 1839 and still in use today). We will also study the characteristics of film photography, specifically, light, chemicals, and sensitive media and use them as tools to make creative portraits in the darkroom.

By the end of the course students will have learned to shoot with a 4 x 5 view camera and have practiced with manipulations in the darkroom in order to create unique portraits. Each student will exhibit their work as a triptych in an exhibition. Adjunct Instructor Bio: Documentary photographer Daniel Goudrouffe, who describes himself as a photographer-author, creates compelling visual narratives about the complexity of life in the Caribbean and its diaspora. His archive of the contemporary Caribbean equally enables a public reckoning with the impact of slavery and colonialism in the region. In 2017, his images were showcased at Les Photaumnales in Beauvais, France and at the Biennale Internationale des rencontres Photographiques de Guyane.

Class Format: mornings
Requirements/Evaluation: 2- to 3-page paper; formal public exhibit
Prerequisites: knowledge of black and white analog photography is preferred, but not required
Enrollment Limit: 10
Enrollment Preferences: Art major and minors then random
Materials/Lab Fee: $120
Attributes: EXPE Experiential Education Courses

ARTS 14 (W)  Results May Vary

An exploration of cross-disciplinary sampling: digital and visual art, sculpture, sound, music, moving image, text, theater. Paul de Jong presents the vast media archive the Mall of Found as a point of departure for discussion and as the resource for creative exploration, touching upon issues specific to the inception, production and presentation of art using sampled sources. De Jong will address topics related to the creative process and issues specific to the field of sampling: integrity in appropriation, conflict in collaboration, developing method and technique, making your own rules and having changes of heart, documenting and archiving, commercial considerations, presentation and audience subjectivity. Participants will receive a detailed introduction to the archive and its makeup. Throughout, access will be given to the digital collection. The physical archive (housed in North Adams, MA) will be accessible by appointment and through weekly group excursions. After determination of individual and collective goals, emphasis shall be given to a hands-on creative approach, outside-of-class. In-class time will be set aside for weekly individual presentations and critiques, as well as daily group meetings for topical discussions. The course may result in individual or group works presented in a gallery show, as a theatrical/musical performance, a movie showing, a web production, printed matter, publications, or readings. Paul de Jong's Mall of Found is home to a wealth of assorted fringe media and ephemera. This includes some 5,000+ VHS, 1,500 LP's, 5,000 cassette tapes, as well as photography, printed matter and film, numbering over 100,000. The subject matter is sprawling, favoring independent and amateur production and analog forms. Categories include: televangelism, self-help, hunting, meditation, technical, instructional, medical and much more. Paul de Jong (formerly of the Books) recently released his second solo album You Fucken Sucker.

Requirements/Evaluation: final formal public exhibit
Prerequisites: active engagement in the creation of art, photography, film and video, poetry and prose, dance, theater and music
Enrollment Limit: 15
ARTS 15 (W)  Shadow Puppetry
Crosslistings: ARTS15 / THEA15

Secondary Crosslisting

The ancient art of shadow puppetry has seen a resurgence in contemporary art and theater. William Kentridge writes, "It is in the very limitations of shadows that we learn... It is in the gap between the object and its representation that the image emerges, the gap we fill in." In this course, students will explore a range of techniques in shadow theater and build towards a culminating performance. We will survey the history of the form, from Asian traditions such as wayang kulit, through Victorian shadow plays, to the uses of shadow by contemporary theater makers and artists (e.g. William Kentridge, Kara Walker). Shadow puppeteer Karen Zasloff and visiting artists will guide students in creating shadow imagery from flat cutouts, sculpted objects and their bodies, and choreographing scenes on a classroom overhead projector and translucent screen. In small groups, we will interpret excerpts of prose and poetry through these handmade projections, exploring relationships among text, image sequences and music, culminating in a public performance. We will meet three times/week for three-hour sessions, with additional supervised lab and rehearsal periods according to our needs. Some basic equipment will be supplied, but students will be expected to purchase some of the materials. Adjunct Instructor Bio: Karen Zasloff has created performances in the US and abroad with shadows, toy theater, giant puppets and video, on themes of political violence and the unconscious. She has performed in NY at PS1, Saint Ann's Warehouse, National Sawdust, PS122 and Here Arts Center, and for 20 years with the Bread and Puppet Theater. Her drawings feature in "Banished", which premiered at Sundance 2007. Recent projects focus on Rwanda and South Africa, including a Fulbright with the Handspring Puppet Company.

Requirements/Evaluation: short presentations and works in progress
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: students will be asked to submit a letter of interest
Materials/Lab Fee: $215
Attributes: EXPE Experiential Education Courses

ARTS 16 (W)  Glass and Glassblowing
Crosslistings: ARTS16 / CHEM16

Secondary Crosslisting

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

Class Format: 9:00 a.m. to noon, M-F
Requirements/Evaluation: evaluation is based on class participation, exhibition of glass projects, a 10-page paper, and a presentation to the class
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: preference is given to juniors, sophomores, and those who express the most and earliest interest and enthusiasm by email to Professor Thoman
Materials/Lab Fee: $75
Distributions: (D3)
ARTS 19 (W)  21st Century Museums--From the Inner Workings to the Future Vision of Culture Making

Crosslistings: ARTS19 / ARTH19 / INTR19 / LEAD19

Primary Crosslisting

The role of museums in American culture has evolved dramatically over recent decades. No longer simply a repository of art and artifacts, the 21st century museum is a fully dynamic center of programming, cultural exchange, community building, and active inquiry. This is true across all types of museums--from art museums to scientific, historical, and specialty collections--and has affected every aspect of museum administration, from curatorial and collection priorities to methods of communication, fundraising, and engagement. With participation of WCMA staff, we will examine in-depth the role and behind-the-scenes work of contemporary museums. The class will include site visits to several area museums and discussions with specially skilled museum professionals, from directors, curators, and educators to collection managers, conservators, exhibition designers and development and communications managers. Students will research models of museum practice and brainstorm and develop proposals for the museum of the future. For the culminating project, the class will work as a group with WCMA staff to develop a gallery presentation and/or program that will connect with Claiming Williams Day. We will meet twice a week for four hours session at WCMA, plus 1 trip to area museums per week.

Requirements/Evaluation: final formal public exhibit

Prerequisites: keen interest in museums and culture

Enrollment Limit: 12

Enrollment Preferences: random selection

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses

ARTS 20 (W)  Performing Self-Portraiture in the Age of Instagram

Crosslistings: AFR20 / THEA20 / WGSS20 / ARTS20

Secondary Crosslisting

What does it mean to represent your own body? How do we craft compelling performances of self in a social media marketplace that treats our bodies as currency? In this studio course, we look at the lineage of the self-portrait and the role it plays in the creation of our personal mythologies. We will consider the work of Frida Kahlo, Cindy Sherman, Carrie Mae Weems, Jacolby Satterwhite, Kim Kardashian West and others. How have artists, now and in the past, turned the camera on themselves? Is it possible to subvert the gendered and racialized gaze? Students will create their own kinetic self-portraits, exploring forms such as looping video, gifs, stop-motion, and animation. Adjunct Instructor Bio: Kameron Neal is a queer Black video artist and performance-maker based in NYC. His work has been seen and developed at Ars Nova, BAM, La MaMa, New York Theatre Workshop, Soho Rep., Digital Graffiti Festival, Vox Populi and Yale's Center for Contemporary Arts and Media. Kameron has also designed campaigns for The Public Theater, Joe's Pub, Under the Radar Festival, and Shakespeare in the Park, with the creative direction of Pentagram partner, Paula Scher.

Class Format: afternoons

Requirements/Evaluation: final performance

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: if overenrolled, students will be selected by submitting a brief statement of interest

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses
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
Distributions: (D1)

Winter 2019
IND Section: 01    TBA     Amy D. Podmore

ARTS 98 (W)  Independent Study: Art Studio
Off-campus independent project.

Class Format: independent study
Distributions: (D1)
Not offered current academic year

ARTS 99 (W)  Independent Study: Art Studio
Independent project.

Class Format: independent study
Distributions: (D1)

Winter 2019
IND Section: 01    TBA     Amy D. Podmore

ARTS 100 (F)  Drawing I
In childhood everyone draws. Like language drawing is a basic human tool to observe and interpret the world as well as to make comment 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.

Class Format: studio
Requirements/Evaluation: evaluation is based on the following: successful application of new skills, development of concept, participation in class,
effort, timeliness and attendance

Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 18
Expected Class Size: 18
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributions: (D1)

Fall 2018
STU Section: 02    M 11:00 am - 12:15 pm M 1:10 pm - 3:50 pm    Michael A. Glier

Spring 2019
STU Section: 02    M 11:00 am - 12:15 pm M 1:10 pm - 3:50 pm    Michael A. Glier
ARTS 100 (S) Drawing I

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. Each class session introduces you to a specific drawing technique, concept or media. The homework assignments involve practicing the skills presented in class while encouraging personal expression by incorporating your own ideas into the art work. This course also promotes the understanding of artists and their work. It requires that you attend at least one Visiting Artist presentation to gain a deeper knowledge of artist's aspirations and practices. To allow for more practice with working directly from life, you are also required to attend at least two evening life drawing sessions.

Class Format: studio

Requirements/Evaluation: evaluation will be based on the quality and quantity of work produced, depth and quality of investigative process, participation in critiques, and attendance

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Materials/Lab Fee: lab fee TBD will be added to the student’s term bill

Distributions: (D1)

Spring 2019

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

ARTS 100 (F) Drawing I

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

Class Format: studio
ARTS 102 (F) In the Room Together: An Introduction to Dance, Theatre, and Live Performance
Crosslistings: ARTS102 / THEA102 / DANC102

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

Class Format: combined studio/seminar

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

Prerequisites: none

Enrollment Limit: 18

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

Expected Class Size: 18

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

Distributions: (D1)

Not offered current academic year

ARTS 107 (S) Creating Games (QFR)
Crosslistings: CSCI107 / ARTS107

Secondary Crosslisting
The game is unique as the only broadly-successful interactive art form. Games communicate the experience of embodying a role by manipulating the player's own decisions, abstraction, and discrete planning. Those three elements are the essence of computation, which makes computer science theory integral to game design. Video games also co-opt programming and computer graphics as new tools for the modern artist. As a result, games are collaborative interdisciplinary constructs that use computation as a medium for creative expression. Students analyze and extend contemporary video and board games using the methodology of science and the language of the arts. They explore how computational concepts like recursion, state, and complexity apply to interactive experiences. They then synthesize new game elements using mathematics, programming and both digital and traditional art tools. Emphasis is on the theory of design in modern European board games. Topics covered include experiment design, gameplay
balance, minimax, color theory, pathfinding, game theory, composition, and computability.

Class Format: lecture and studio

Requirements/Evaluation: evaluation will be based on participation, studio work, and quizzes

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none; no programming or game experience is assumed

Enrollment Limit: 24

Enrollment Preferences: first-year students

Expected Class Size: 24

Department Notes: not open to students who completed a Computer Science course numbered 136 or above; does not count toward the Art Major

Materials/Lab Fee: lab fee of $25 will be added to the student's term bill

Distributions: (D3) (QFR)

Distribution Notes: meets Division 3 requirement if registration is under CSCI; meets Division 1 requirement if registration is under ARTS

Attributes: FMST Core Courses;

Not offered current academic year

ARTS 114 (F) Art into Activism

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

Class Format: studio

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-years and sophomores

Expected Class Size: 14

Distributions: (D1)

Not offered current academic year

ARTS 116 (F) Monotypes

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

Class Format: studio

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Arts majors

Expected Class Size: 15

Distributions: (D1)
ARTS 120 (F) Introduction to Performance Art

Historically, artists have turned to performance art during times of collective trauma to observe, analyze, and deconstruct established systems of power. This course will explore the legacy, theory, and practice of this radical and subversive genre. Equal parts studio and seminar students will engage in open dialogue based on assigned readings, screenings, and museum/gallery visits. Starting with the emergence of Dadaism during World War I, and exploration of works by artists that will include: Adrian Piper, David Hammons, Lynda Montano, Chris Burden, Clifford Owens, and Anna Mendieta, students will gain an understanding of the mechanisms of performance: The body as object, The Gaze (the dynamics of viewing/being viewed), active and inactive participants, and breaking the fourth wall. This class is open to all students that are willing to embrace the awkwardness of their humanity and the vulnerabilities of our collective bodies.

Class Format: combined studio/seminar

Requirements/Evaluation: completion of 4 assigned projects, assigned readings, active class participation, creation of an independent final project, attend scheduled lectures, museum/gallery trips

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Art Studio majors, first-years, sophomores

Expected Class Size: 15

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

Distributions: (D1)

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ARTS 124 (F) Introductory Video

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

Class Format: studio

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

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: current and prospective Art majors

Expected Class Size: 12

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year
ARTS 126 (F) Introduction to Digital Photography
This course is an introduction to the technical and conceptual elements of digital photography. Students will learn the mechanics of the camera, digital workflow, image editing and inkjet printing, all in the service of making art. A foundation in the technical aspects of digital photography will be paired with art-historical slideshows and group critiques that provide a grounding in the visual language and vocabulary of fine art photography. Throughout the course we will engage with the work of many photographers. This list includes but is not limited to: Henri Cartier-Bresson, Lisette Model, Robert Frank, Helen Levitt, Diane Arbus, Graciela Iturbide, Garry Winogrand, Carrie Mae Weems, Mark Steinmetz and LaToya Ruby Frazier. The course will culminate with each student conceiving and creating a portfolio of photographs that wields technical skill to realize personal vision.

Class Format: studio
Requirements/Evaluation: three assigned projects and a self-directed final
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: in the case of over-enrollment, admission to the class will be determined by application
Expected Class Size: 12
Materials/Lab Fee: $250 (subject to change) charged to term bill
Distributions: (D1)

Fall 2018
STU Section: 01    W 1:10 pm - 3:50 pm     Zak Arctander

ARTS 128 (F) Introductory Video
In this course we explore how the proliferation of video has transformed the way we relate our own image, and that of others. Video has become a platform for hypervisibility. In an era of selfies, live-streaming, state sanctioned violence (and its digital record), how might we use video as a tool of empathy and accountability? We will pursue answers to these questions through the act of making. In this introductory level course students will gain facility in Adobe Premiere and other post-production tools in the Adobe Creative Suite. Students will explore camera technique, lighting, and how to work with appropriated footage. We will look at early and contemporary video works in order to situate the work being made in class. Video Art will also be contextualized within vernacular applications of video. Through regular technical exercises, readings, and group critiques, students will learn how to use video as critical tool in their practice.

Class Format: studio
Requirements/Evaluation: evaluation will be based on discussion participation and the technical and conceptual strength of the projects, with consideration given to individual development
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: students majoring in Studio Arts
Expected Class Size: 15
Distributions: (D1)

Fall 2018
STU Section: 01    R 8:30 am - 11:10 am     Ilana Y. Harris-Babou

Spring 2019
STU Section: 01    R 8:30 am - 11:10 am     Ilana Y. Harris-Babou

ARTS 129 (S) Institutional Critique
This introductory course will investigate the performance potential of the radical art making methodology known as Institutional Critique. Influenced by Situationalism, and the Fluxus movement, Institutional Critique emerged as a way for artists to respond to the art worlds elitism, monopoly on culture,
and dependency on Capitalism. Through collaborative performance based projects and readings students will explore the possibility of art to critically intervene in the hegemonic order and insight change within power relationships. We will also explore related movements such as Socially Engaged Practice, a term that describes art that is participatory and focuses as people as the medium. Artists covered will include: Thomas Hirshhorn, Tim Rollins, and Andrea Fraser. You do not need any prior experience just a willingness to use the power of voice and body.

**Class Format:** studio

**Requirements/Evaluation:** 3 collaborative projects, final independent project, readings, active participation, museum gallery visits, quality of work

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 10

**Distributions:** (D1)

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**ARTS 130 (S) Material Issues**

What kinds of objects do we make, what materials do we work with, after we look at the millions of square kilometers wide patch of floating trash in the North Pacific Ocean. The tendency to build and to design is central to the human story, and this class looks at individuals that hold ecology and what the environment asks of us, close to their heart and their making. Moving beyond metaphor, we will study creative practices that work in partnership with the land, with forests, agriculture, radically sustainable materials, food and food cultures, with all that is made vulnerable with ecological collapse; practices that are cross cultural, interdisciplinary, slow, working at the pace of seasons, working with what is already present in our homes, in our neighbourhoods. Sometimes these will be recognisable as Art and often not. Through guided assignments and discussions, students will draft a personal and collective manifesto detailing their relationship to material and climate change and develop a final project, in any format, that engages with it.

**Class Format:** seminar

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

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** art majors

**Expected Class Size:** 15

**Distributions:** (D1)

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**ARTS 200 (F) Costume Design**

Crosslistings: ARTS200 / THEA305

**Secondary Crosslisting**

This course is both an introductory and an intensive study of the art of costume design. The course focuses on the designer's process: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills and presentation of designs.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based on multiple design assignments including a detailed final design project, costume labs, image and research files, costume sketchbook, short papers, committed participation, and attendance

**Extra Info:** students are required to attend two to three theatre department or approved performances during the semester; students will also be
expected to partake in intelligent critiques of fellow classmates’ design work

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

**Enrollment Limit:** 10

**Enrollment Preferences:** Theater and Art Studio, sophomores and juniors

**Expected Class Size:** 8

**Department Notes:** does not satisfy any requirements for the Art major

**Materials/Lab Fee:** lab fee of $100 will be added to the student's term bill

**Distributions:** (D1)

Not offered current academic year

**ARTS 201 (S) Worldbuilding: Staging and Design For The Theater**

Crosslistings: ARTS201 / THEA201

**Secondary Crosslisting**

This course examines the designer's and director's creative processes as they work together to imagine the fictional worlds of theatrical productions. Over a series of practical projects in staging, mise-en-scene, and various design disciplines, we will develop techniques for eliciting an initial creative response to a text, developing that response into a point-of-view, and solving the practical needs of the production. Particular emphasis is placed on how design elements synthesize with one another, and with the work of the actors and director, to form the larger intellectual, emotional, and physical context of the work as a whole. Students will adopt various creative roles throughout a series of assigned projects, giving a broad exposure to the work of designers and directors. Basic presentation skills and technique, as well as methodologies for critical feedback, will be taught as crucial elements of staging and design development.

**Class Format:** studio

**Requirements/Evaluation:** evaluation will be based upon committed participation in class discussion and feedback; and the thoughtful, timely completion of 4 design/staging projects plus a month-long final project taken through multiple iterations

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Theatre majors and prospective Theatre majors

**Expected Class Size:** 12

**Department Notes:** this course is required for the Theatre major; this course does not count toward the Art major

**Materials/Lab Fee:** materials and copying $125 to be added to the student's term bill

**Distributions:** (D1)

Spring 2019

STU Section: 01  MW 11:00 am - 12:50 pm  David Gurcay-Morris

LAB Section: 02  W 1:10 pm - 3:50 pm  David Gurcay-Morris

**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.

**Class Format:** studio

**Requirements/Evaluation:** based on 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
Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Fall 2018
STU Section: 01  F 1:10 pm - 3:50 pm  Ben Benedict

ARTS 220 (S)  Architectural Design I
Instruction in design with an introduction to architectural theory. Five simple design problems will explore form and meaning in architecture. Each problem will require drawings/model and will be critiqued in a class review with outside critics.

Class Format: studio

Requirements/Evaluation: evaluation will be based on quality of design, with improvement taken into account

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

Enrollment Limit: 15

Expected Class Size: 15

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Spring 2019
STU Section: 01  F 1:10 pm - 3:50 pm  Ben Benedict

ARTS 224 (F)  Interdisciplinary Approaches to Performance Art
Mud, meat, lard, time, Instagram, and language. These are the materials of performance art. Students will develop distinct and focused voices as performers/artists by gaining an understanding of the methods and theories that inform the performance art genre. Assigned projects will examine the relationship between performance, video, photography, sculpture and digital platforms. Seminars will focus on the catalogs of contemporary artists whose interdisciplinary practices heavily incorporate performance methodologies. Artists covered will include: Tania Bruguera, Santiago Sierra, Kalip Linzy, and Tameka Norris.

Class Format: studio

Requirements/Evaluation: completion of 3 guided projects, assigned readings, active class engagement, independent final project, attending lectures, museum/gallery trips

Extra Info: may not be taken on a pass/fail basis

Prerequisites: students who have previously taken a studio class with performance elements, a dance or theater class, or by permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: Art Studio majors

Expected Class Size: 12

Materials/Lab Fee: lab fee of $150 will be added to the student's term bill

Distributions: (D1)

Fall 2018
STU Section: 01  R 9:55 am - 12:35 pm  Allana M. Clarke

ARTS 227 (S)  Moving Photography
In this intermediate photography course, students will explore the rich interplay between photography and movies. Many still photographers invoke the aesthetics of cinema, critique its conventions, and investigate the way films create desire. For example, An-My Lê photographing slightly behind the scenes on the set of "The Free State of Jones" and Gregory Crewdson asking the viewer to linger within cinematic still images unmoored from
narrative logic. Students will learn to wield cinematic convention and style within their own photographs. We will discuss narrative sequencing and how visual form (such as the angular light and oblique framing of film noir) can itself be thematic. We will also engage with the recent emergence of slightly-moving photographs by artists such as Dru Donovan and Owen Kydd. In a series of projects and a self-directed final, students will create their own still and moving photographs informed by the relationship between movies and photography.

Class Format: studio
Requirements/Evaluation: students will complete three projects and self-directed final
Prerequisites: a photography course, experience with DSLR, or instructor permission
Enrollment Limit: 15
Enrollment Preferences: Art majors
Expected Class Size: 15
Distributions: (D1)

Spring 2019
STU Section: 01    TBA    Zak Arctander

ARTS 228 (F)  The Art of Almost Nothing
In this studio tutorial class, students will create studio art projects by using materials that are mainly not bought but found, repurposed, and/or overlooked and ubiquitous. In this time of extreme material production and consumption, with a great deal being thrown out and unrecoverable, how can we make intentional, creative meaning from what is around us? This class is concerned with impacts on the environment but also with how consumer culture has wielded profound influence in the current production of studio art. How can we engage with our major concerns--aesthetic, topical, critical--and use what is around us mindfully and creatively with desired impact? Some of the artists we will look at: William Pope L., Ana Mendieta, David Hammons, Tania Bruguera, and the Yes Men. This class is a hands-on studio class with weekly assignments.

Class Format: studio tutorial; studio class, 3 hours per week
Requirements/Evaluation: projects, assignments, class participation, attendance
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: one previous studio art class at Williams
Enrollment Limit: 14
Enrollment Preferences: first and second-year students
Expected Class Size: 14
Materials/Lab Fee: TBD
Distributions: (D1)
Not offered current academic year

ARTS 230 (S)  Drawing II
This intermediate drawing course focuses on technique, style and content. Class sessions will focus on representing the human figure in representational and abstract styles, including cubism and abstract expressionism. Homework projects will focus on developing individual concepts and personal expression. Exercises will include traditional materials on paper as well as non-traditional methods and exercises. The course culminates with an independent project of work in series.

Class Format: studio
Requirements/Evaluation: evaluation will be based on the quality of work produced, participation in class discussions and critiques, successful completion of all assignments and attendance
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARTS 100
Enrollment Limit: 15
Materials/Lab Fee: lab fee TBD will be added to the student's term bill
Distributions: (D1)
ARTS 236 (F) LINOCUT!

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

Class Format: studio

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: Drawing 100

Enrollment Limit: 12

Enrollment Preferences: Arts Majors

Expected Class Size: 12

Distributions: (D1)

Fall 2018

ARTS 241 (F) Painting

The variables of oil painting are so numerous that the permutations are endless. As an introduction to basic variables like color, brushwork, surface, form and light, this course is the beginning of what may be a life long, creative adventure through the medium of paint. Most assignments are done from direct observation of the human figure, the landscape and objects. Museum visits and slide presentations are an important part of the class.

Class Format: workshop

Requirements/Evaluation: weekly assignments

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTS 100

Enrollment Limit: 15

Enrollment Preferences: majors, sophomores, juniors, seniors

Expected Class Size: 15

Materials/Lab Fee: a lab fee of approximately $375 to be added to the student's term bill

Distributions: (D1)

Fall 2018

ARTS 241 (F) Acrylic Painting

In this course, we will explore the options that painting with acrylic can offer. The class will focus on developing necessary technical skills, such as the manipulation of color, value, surface, and texture. We will also consider issues of content in a diverse range of approaches, including painting from observation (still life and portraits), abstraction, and cross-media experimentations (for example, combinations in installations, sculpture, photography). The particular characteristics and benefits of acrylic paint will be explored in contemporary approaches. There will be visits to museums (WCMA, the Clark Art Institute and MASS MoCA), critiques, and slide presentations.
ARTS 241 (S) Introduction to Oil Painting

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

Class Format: studio
Requirements/Evaluation: based on evidence of each student's progress, as shown by the weekly assignments; attendance and participation in class discussions
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARTS 100
Enrollment Limit: 14
Enrollment Preferences: Art majors, sophomores
Expected Class Size: 14
Materials/Lab Fee: yes
Distributions: (D1)

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

Crosslistings: ARTS250 / THEA350
Secondary Crosslisting

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

Class Format: studio
ARTS 260 (S)  Objects in Video, Video as Object

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

Class Format: studio

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

Prerequisites: 100 level video course

Enrollment Limit: 12

Enrollment Preferences: current and prospective Art majors

Expected Class Size: 12

Materials/Lab Fee: $125

Distributions: (D1)

Attributes: FMST Core Courses

Spring 2019

STU Section: 01    W 8:30 am - 10:50 am     Ilana Y. Harris-Babou

ARTS 273 (F)  Sound Art, Public Music

Crosslistings: ARTS273 / MUS175

Secondary Crosslisting

Western music performance traditionally occurs within contained spaces in which "performer" and "audience" adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and scripts of performance and reception have moved into public spaces—from sound art installations to ambient music, from interactive sound sculpture to radio art to social media driven flash mobs. This course studies the work of pioneers in public music and sound art including Alvin Lucier, Bill Fontana, John Cage, Hildegard Westerkamp, Brian Eno and John Luther Adams, among others. The course will alternate between study and analysis of particular artistic strategies and the creation of site-specific works on and around the Williams campus.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors and seniors

Expected Class Size: 10
ARTS 274 (S) Chinese Calligraphy: Theory and Practice

Crosslistings: ASST274 / ARTH274 / ARTS274

Secondary Crosslisting

Beginning in the fourth century, Chinese calligraphy has remained one of the highest art forms in China and in East Asia generally, practiced by the literati, or highly erudite scholars. This course has two components: art history and studio practice. The first offers students an opportunity to acquire an understanding of theoretical and aesthetic principles of Chinese calligraphy. It also examines the religious, social, and political functions of Chinese calligraphy in ancient and contemporary China. Students will also have an opportunity to investigate contemporary artists, both Eastern and Western, whose works are either inspired or influenced by Chinese calligraphy, and those whose works are akin to Chinese calligraphy in their abstraction. Studio practice allows students to apply theories to creating beautiful writing, or calligraphy (from Greek kallos “beauty” + graphe “writing”). This course can be taken as either an Art History or a Studio Art course.

Class Format: lecture/studio instruction

Requirements/Evaluation: weekly assignments, a midterm, one short paper, oral presentations, participation in class discussion, a final project (artistic or scholarly), class attendance, film screening

Prerequisites: none

Enrollment Limit: 12

Department Notes: this course can count toward the Art History or Studio major

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Attributes: ARTH pre-1600 Courses; EXPE Experiential Education Courses; GBST East Asian Studies Electives

Spring 2019

LEC Section: 01    TR 9:55 am - 11:10 am     Ju-Yu Scarlett Jang

ARTS 275 (F) Introduction to Sculpture

This course is an introduction to the media and processes of sculpture. The focus will be on the development of technical and analytical skills as they relate to the interplay of form, content, and materials. This section will introduce students to a variety of techniques and processes associated with the making of sculpture, including, but not limited to, woodworking and welding. Sculpture encompasses a broad scope of approaches and materials, therefore a wide variety of media exploration is encouraged and expected. This course is structured on a series of sculpture projects, which investigate formal and conceptual practices, with the ultimate goal being visual fluency and successful expression of ideas. A substantial amount of time outside of class is expected to complete these projects.

Class Format: studio

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: any ARTS 100 class, or permission of instructor

Enrollment Limit: 12

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Fall 2018

STU Section: 01    R 1:10 pm - 3:50 pm     Amy D. Podmore
ARTS 302 (S) Landscape and Language
Crosslistings: ENGL302 / ARTS302

Secondary Crosslisting

Colloquially, the word “landscape” refers to pictures or scenes of the land, from farms to forest to wilderness. But more broadly, landscape evokes the complex, dynamic, and ever-shifting relationship between “nature” and our experience of it. Landscape and Language is a seminar that considers the tools we use to represent and narrate our relationship to the natural world. Together, we will investigate how such cultural conventions as travel, perspective, nature, and ecology influence the ways we see and understand place. Drawing from discourses of literature, architecture, art history, contemporary art, and ecocriticism, our goal is to develop a deeper critical understanding of and engagement with landscape (as a collective of readers and as individual investigators). Texts for this course will include an art historical exploration of the relationship between landscape, power, and imperialism by W.J.T. Mitchell, an ethnographic investigation of nearly obsolete place names by Robert MacFarlane, poems by historical and contemporary poets like Jean Toomer, Terrance Hayes, and Lucille Clifton, and contemporary visual art by Helen Mirra and Xaviera Simmons, among others.

Class Format: seminar

Requirements/Evaluation: weekly discussion in an online forum; two short response papers, and a final research paper or creative project (10-12 pages or equivalent) investigating a specific landscape

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English majors

Expected Class Size: 20

Distributions: (D1)

Not offered current academic year

ARTS 319 (F) Junior Seminar

The Junior Seminar is an intensive studio based class designed to provide art majors the opportunity to strengthen their ability to communicate clearly through the visual language by offering an overview of current themes and issues within the art world and beyond. The class is structured around regular studio projects that are designed to help further each student's skill set and broaden their knowledge of contemporary art and it's role in society, and, to offer critical and analytic experiences that deepen the students understanding of the role of art in the world.

Class Format: seminar and studio workshop

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

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

Enrollment Preferences: enrollment is limited to studio art majors (or permission of instructor)

Department 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: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Fall 2018

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

ARTS 322 (F) The Empowered Object

The development of “found object” in the language of art has played a significant role in constructing meaning in the consciousness of the twenty-first century. This tutorial will have students explore that tradition further through their own creative endeavors. They will be asked to add to the lineage of art that uses “found objects” in a creative and meaningful way. They will have the freedom to choose which medium will convey their ideas most effectively. They include, but are not limited to: sculpture, painting, drawing, photography, printmaking and video. For example, within the investigation
of the "found object", projects could include: still life painting with a focus on the objects, 2-dimensional work depicting or incorporating real objects, collage, assemblage, etc. The "found object" in art will be examined through: art practice, readings and presentations. As a tutorial, the course is designed to meet individual needs and to stress student participation and responsibility for learning. Students will meet weekly with a peer and the professor to review work.

Class Format: tutorial

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 10

Expected Class Size: 10

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Not offered current academic year

ARTS 329 (F) Architectural Design II

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

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

Requirements/Evaluation: evaluation will be based on quality of designs during the term

Prerequisites: ARTS 220 or ARTS 215

Enrollment Limit: 15

Expected Class Size: 15

Materials/Lab Fee: lab fee TBD will be added to the student's term bill

Distributions: (D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

ARTS 333 (S) Narrative Strategies

Crosslistings: COMP333 / ARTS333

Primary Crosslisting

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, and sound art. 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 such as Huma Bhabha, Lorna Simpson, Joe Sacco, Lydia Davis, Raymond Pettibon, Todd Solondz, Sophie Calle, Jenny Holzer, 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 and screenings will 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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 10
ARTS 335 (F) Music Videos
This studio-centered seminar will focus on the relationship between music videos, popular culture, and contemporary art. Our discussion will begin with the inception of the music video and trace how the genre has transformed over time. We will look at the work of influential video directors and contemporary artists who have created music videos or been inspired by them. Readings will include work by Krista Thompson, Marshall McLuhan, Ann Kaplan, and others. How does the pairing of music with image change our relationship to narrative? How do music videos play with notions of spectacle, violence, aspiration, or joy? How has the music video transformed in the digital age? Students will respond to these questions by creating 3 new works: 2 assignment based projects, and one independent final. Assignments may be completed in a variety of media, including but not limited to: sculpture, painting, photography, performance, and the moving image. Weekly meetings will include discussions, screenings, and group critique. Students need not create their own music videos, but must incorporate the content of our discussions into their own artistic practice. This class is ideal for students who have previously taken studio art courses and display confidence and proficiency in their media of choice.

Class Format: studio
Requirements/Evaluation: evaluation will be based on discussion participation and the technical and conceptual strength of the projects, with consideration given to individual development
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: students must have previously taken a studio art course
Enrollment Limit: 10
Enrollment Preferences: students majoring in Studio Arts
Expected Class Size: 10
Distributions: (D1)

Fall 2018
STU Section: 01    W 8:30 am - 10:50 am     Ilana Y. Harris-Babou

ARTS 337 (S) This Is An Experiment!
Keeping printmaking as our source and primary method, this class will use the possibilities within the discipline to create layered, expansive, and highly experimental surfaces. Students will work with a variety of printmaking techniques, and build on their existing knowledge of etching, relief, lithography, and screen printing. They will take risks with inks and their viscosity, the scale of their printing blocks, the temperamental nature of their material, the variety of methods on a single print, and consider outcomes that go beyond images on paper. Prior printmaking experience is strongly recommended. Students will be evaluated on their progress towards building a print based body of work.

Class Format: studio
Requirements/Evaluation: active and thoughtful participation, time and thought dedicated to their studio practice/project, completion of assignments
Extra Info: may not be taken on a pass/fail basis
Prerequisites: any printmaking class
Enrollment Limit: 12
Enrollment Preferences: Art majors
Expected Class Size: 12
Distributions: (D1)

Spring 2019
STU Section: 01    TBA     Pallavi Sen
ARTS 338 (S) Persona

Like novelists, visual artists create fictional characters to tell stories. Conceptual artist Adrian Piper, sculptor Joseph Beuys, and collective The Yes Men have crafted personas to confront systems of power and societally constructed notions of normalcy. Students will explore the work of such artists through readings, class lecture and assignments. The reading list includes excerpts from Maggie Nelson's The art of Cruelty and Cherise Smith's Enacting Others. The first half of the course will focus on guided assignments developed by the instructor, the second half will be an independent study culminating in the construction of your own fictional persona. Students will use a variety of methods in the development of a persona including writing and photography, and may employ other methods including painting, sculpture, and digital media.

Class Format: studio

Requirements/Evaluation: active participation in class discussions, development of a final project with 1 pg project proposal, participation in class workshops

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: majors, juniors, seniors, sophomores

Expected Class Size: 10

Materials/Lab Fee: $100 charged to term bill

Distributions: (D1)

Spring 2019

STU Section: 01   TBA   Allana M. Clarke

ARTS 340 (F) Infinite Scroll

In this studio art course students will seek inspiration in the ways that still images, video, and audio commingle on electronic devices. Some of the ideas we will explore include (but are not limited to): the formal possibilities of screen-space, the visual styles of specific platforms (Instagram, YouTube, Snapchat etc.), and the interplay of attention and distraction common to using devices. We will look at and discuss works by a range of artists working in a variety of media (Pipilotti Rist, Leslie Hewitt, Joseph Cornell, Hito Steyerl) as well as vernacular digital media that isn’t necessarily considered art (try not to cry challenges, slime-making tutorials, camera test videos). Students will make their own artworks (in any media) that address the complications and dynamism experienced through screens. Technical proficiency in medium of choice is required.

Class Format: studio

Requirements/Evaluation: 3 assignment projects and a self-directed final

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: some experience with studio art courses

Enrollment Limit: 12

Enrollment Preferences: art majors

Expected Class Size: 12

Distributions: (D1)

Fall 2018

STU Section: 01   R 1:10 pm - 3:50 pm   Zak  Arctander

ARTS 376 (S) Sculpture Expanded

This course is designed to expand the definitions of sculpture by adding interdisciplinary solutions to the artistic ideas at hand. The class will be using a wide array of artistic practices towards developing three-dimensional spaces and emphasizing environmental or performative outcomes. Media such as video, drawing, painting, photography, architecture, as well as other artistic practices may be incorporated to create visual solutions to the projects. This is an upper level course focusing on developing one’s artistic voice while simultaneously strengthening technical and analytical skills. A substantial amount of time outside of class is expected to complete these projects.

Class Format: studio
ARTS 385 (S) The Sculptural Costume and It's Performance Potential

Crosslistings: THEA385 / ARTS385

Primary Crosslisting

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

Class Format: studio

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

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: 14

Enrollment Preferences: Art and Theater majors

Expected Class Size: 12

Materials/Lab Fee: $125

Distributions: (D1)

Spring 2019

STU Section: 01  W 1:10 pm - 3:50 pm  Amy D. Podmore, Deborah A. Brothers

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 in the Williams College Museum of art. We will focus on strengthening ideas, developing formal skills and practicing critical analysis. Students may work in any medium in which they have developed a high degree of proficiency. 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: attendance, class participation, completion of all assignments, the quality of the portfolio at midterm and of the final portfolio, successful presentation of the project in the museum context

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

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

Enrollment Limit: none

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

Expected Class Size: 15

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

Distributions: (D1)
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.

Class Format: independent study

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

Distributions: (D1)

Fall 2018
IND Section: 01 TBA Amy D. Podmore

ARTS 498 (S) Independent Study: Art Studio

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

Class Format: independent study

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

Distributions: (D1)

Spring 2019
IND Section: 01 TBA Amy D. Podmore