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

ADVISING

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

Art History Faculty Advisor: Guy Hedreen
Art Studio Faculty Advisor: Amy Podmore
History and Studio Faculty Advisor: Ben Benedict

ART STUDIO

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

Major Requirements

The Studio Art major requires a minimum of nine courses:

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

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

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

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

Second year: at least two 100 and/or 200 level courses.
Third year: Junior seminar, a 200- or 300-level course and a possible second art history class.

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

HISTORY AND STUDIO

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

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

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

History and Studio students whose projects have a Studio emphasis have the opportunity to take the Senior Tutorial (ARTS 418) with permission of the instructor and to participate in the senior Studio exhibition. Those seniors with a History emphasis can apply to write a thesis and, if accepted, will be admitted to the required Winter Study and Senior Thesis Seminar (ARTH 494) which culminate in a thesis and thesis presentation. Or, a student may propose a senior independent study.

Major Requirements

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

- Any TWO of the following four courses: ARTH 101, 102, 103, or 104
- ARTS 100-level course
- ARTS 200-level course
- ARTH 301 Methods OR ARTS 319 Junior Seminar
- ARTH 400-level OR 500-level course
- ARTS 300-level course OR (with permission) ARTS 418 Senior Seminar
- ARTH elective
- ARTS elective

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

THE DEGREE WITH HONORS IN ART

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

Art Studio

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

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

History and Studio

The History and Studio route to honors is an integral combination of Studio Art and Art History. Fall semester of senior year, a candidate for honors in History and Studio makes a project proposal to two faculty members, one from each wing of the department. If both advisors agree to supervise the project, the candidate enrolls in either the Studio or the History required Winter Study course or an independent Winter Study. At the end of Winter Study the progress of the project is assessed by the advisors. In the spring semester, the student enrolls either in the Senior Seminar (ARTS 418 with the permission of the instructor), or in the Senior Thesis Seminar (ARTH 494 with the permission of the instructor), or in an Honors Independent Study. If the project is exhibited in the senior Studio exhibition it is judged by the art faculty, (including the two advisors for the project), along with the other exhibiting honors candidates.
Otherwise, the final project is submitted to the two faculty advisors and, in the case of History, also to the instructor of the Senior Thesis Seminar, who will determine whether or not it will receive honors.

**STUDY ABROAD**

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

**Art Studio**

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

**History and Studio**

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

**ARTS 10 Relief Printmaking--The Woodcut**

This course will explore relief printmaking through the lens of the woodcut. Wood is sculptural--soft, hard, porous, inconsistent, it has knots and grain. Cedar cuts like butter while mahogany seems impossible to penetrate. We will learn how to capitalize on these inconsistencies by working with the material to realize unique prints. We will explore an array of cutting strategies as we apply them to various types of wood. Students will learn how to use the press, register prints, and how to make a small edition. The course will begin with translating drawing into a print with one matrix, leading students to make a color reduction print and a multi-block print. We will look at these techniques from a historical lens, its relevance to the textile industry and its applications in anti-establishment Latin American image culture. We will read texts that address the conceptual implications of mechanical production by Renee Green, Luis Camnitzer, and Franz Kafka. Through discussions and critiques, we will examine this practice from a variety of cultural, conceptual, and historical standpoints, both within the conventions of printmaking as well as in its experimental applications. The class will meet for three hours on Tuesdays and Wednesdays. Students will be expected to complete work outside of class to present the following week. There is a $70 lab fee per student that covers materials and travel allowance. We will take one field trip to The Clark Institute, where we will look at historical woodcuts in the Manton Study Center for Works on Paper. 

Adjunct Instructor Bio: Chris Domenick is an interdisciplinary artist living and working in Western, MA.

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** juniors and seniors will be given priority

**Grading:**

**Materials/Lab Fee:** $70

*Not offered current academic year*

**ARTS 12 Contemplative Drawing**

What does it mean to engage in contemplation in times of political and social turmoil? Can artistic practice provides a significant meditative space, and what visualized forms might this practice take? This drawing course attempts to answer these questions by exploring contemplative possibilities within
the landscape of contemporary art. Through drawing projects supplemented by short readings and group discussions, we will consider different
"modes" of contemplative art making. After warm up exercises designed to hone intensive observational drawing skills as tools of concentration, we
will embark on thematic projects that engage with meditative tropes including abstraction, geometry, emptiness, silence, inwardness and ephemerality.
Building on these tropes, we will explore materials and gestures with an eye toward developing a personalized drawing language. The class will meet
three times per week for three-hour sessions. Class meetings will include slide lectures, group discussions, material demonstrations and intensive
drawing assignments. Students will be expected to dedicate 8 to 10 additional hours per week to developing their projects independently. A field trip to
visit the drawing collection of Hancock Shaker Village will also be a component of the course. At the end of the session students will present their
culminating project in a group exhibition in the Spencer Studio Art Building. Evaluation will be based on completion of drawing assignments,
attendance and class participation, a short creative writing assignment and a final critique in which we will discuss each student’s trajectory over the
course of the session. This course welcomes students of all disciplinary backgrounds and levels of experience in the arts, especially beginners.
Adjunct Instructor Bio: Alyssa Pheobus Mumtaz is a Williamstown-based artist and educator. She holds an MFA from Columbia University and a BFA
from Yale University. She exhibits her work internationally and has taught drawing, painting, printmaking and design at institutions including the
University of Virginia, Columbia University, American University and the National College of Arts, Lahore.

Requirements/Evaluation: final project or presentation; group exhibition in the Spencer Studio Art Building
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: a brief written statement answering two questions: What does "contemplative" mean to you? Why is it important for you to
take the course at this moment in your time at Williams?
Grading:
Materials/Lab Fee: $85
Not offered current academic year

ARTS 13 (W) Creative Portraiture in the Darkroom
Cross-listings: ARTS 13 RLFR 13
Secondary Cross-listing
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 the view camera (a large format camera used during the invention of photography in 1839 and still in use today). We will also study the
characteristics of film photography, specifically, light, chemicals, sensitive media, and negative 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. Be aware that this class requires an
average of 15 weekly lab or studio hours outside of regular classes and sometimes during the weekend. 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.
Requirements/Evaluation: short paper and final project or presentation
Prerequisites: knowledge of black and white analog photography is preferred, but not required
Enrollment Limit: 10
Enrollment Preferences: Art major and minors then random
Grading: pass/fail only
Materials/Lab Fee: $120
This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 13 RLFR 13
Attributes: EXPE Experiential Education Courses
Not offered current academic year
ARTS 14  Introduction to Ceramic Sculpture
This course will provide students with a foundation in the ceramic process, its history, and its evolving role in contemporary art. We will explore a variety of construction methods, hand building techniques, glazing, and firing. Through lectures, demonstrations, and group discussion, we will think critically about the role of this ancient material in both fine art and everyday life. Emphasis will be placed upon experimentation; conventions will be learned and disrupted. Students will develop a personal language in the material, exhibiting an independent project at the end of the term. Work will be evaluated both conceptually and technically during a final group critique. Regular attendance and active participation are essential. We will meet twice a week in three-hour sessions. Students are expected to spend a significant amount of time outside of class working independently.

Requirements/Evaluation: final project or presentation
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: preference will be given to seniors
Grading:
Materials/Lab Fee: $125

ARTS 15  (W)  The Personal is Political: A Nonfiction Writing Workshop
Since St. Augustine's Confessions, great political thinkers have crafted personal stories as evidence of and witness to their own political times. Frederick Douglass and Harriet Jacobs told their stories to further the abolitionist movement. W.E.B. DuBois, James Baldwin, and Simone de Beauvoir ushered us through the turbulent 20th century showing how the personal is political, and the political, personal. Today, Ta-Nehisi Coates, Suki Kim, Maggie Nelson, and Claudia Rankine, among others, show us how well-crafted personal stories can bring important political ideas to the forefront of our collective imagination. Anticipating criticism of the form, Beauvoir wrote in the preface to her 1961 autobiography that "if any individual...revels himself honestly, everyone, more or less, becomes involved. It is impossible for him to shed light on his own life without at some point illuminating the lives of others." In this workshop, you will do just that, crafting a nonfiction project-memoir, personal essay, or a hybrid form--the final draft of which will determine half of your grade. We'll meet for six hours each week, splitting our time between discussions of the published work we're reading and a workshop-setting discussion of the work you're producing. Your engagement with this class will occupy significantly more time outside of the classroom-roughly twenty hours a week-during which you'll be engaged in the writing process and reading for class.

Adjunct Instructor Bio: Julia McKenzie Munemo earned a master's degree in education from Harvard and an MFA in creative nonfiction from the Stonecoast Program, and worked in educational publishing for the decades in between. She is thrilled to point out that The Book Keeper: A Memoir of Race, Love, and Legacy--her own political memoir--will come out on January 14, 2020, right in the middle of winter study.

Requirements/Evaluation: 10-page paper
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: at the discretion of the instructor
Grading: pass/fail only
Materials/Lab Fee: approximately $30 for books
Distributions: (D1)

ARTS 15  Introduction to Indian Drawing Techniques
The jewel-like world of Indian painting is famous for its stylized naturalism and mastery of line. This course will introduce students to the technique and imagery of this art form. The course is designed as a workshop in which students will learn to use traditional materials and techniques. The class will focus on the practice of copying and taking inspiration from original masterworks of Indian art housed in the Williams College of Museum of Art (WCMA). By engaging with a non-western practice, the aim of the course is to expose students to a pluralistic engagement with art and art history. In addition to learning the basics of drawing and painting techniques, students will also learn paper and pigment preparation. The workshop will focus on the siah qalam brush and ink rendering technique, the backbone for the more advanced techniques of neemrang and gadrang, which pertain to color application. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples. Students will have the opportunity to exhibit their final projects at Spencer Hall.

Requirements/Evaluation: final project or presentation
ARTS 16 (W) Glass and Glassblowing

Cross-listings: ARTS 16 CHEM 16

Secondary Cross-listing

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.

Requirements/Evaluation: 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

Grading: pass/fail only

Materials/Lab Fee: $75

Distributions: (D3)

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

ARTS 16 (D3) CHEM 16 (D3)

Attributes: EXPE Experiential Education Courses

Not offered current academic year

ARTS 18 Can I Ask You Something?

"Can I Ask You Something?" takes students on an exploration of the ways personal narrative can become fuel for making art. For their project, each student will begin by interviewing a meaningful person in their lives (this can be a family member, a mentor, a friend, or even someone you have never met and have been dying to talk to!) and recording the interview in video or audio form. The interviews will revolve around questions which are personally meaningful and urgent to each student, for example, but not limited to: identity and its relationship to the body; the politics of everyday life, family dynamics and the way they affect one’s identity and worldview. These recorded interviews will then become the fuel for artworks ranging in media from video, performance and dance to sculpture, photography, drawing, and audio collage. Each student's trajectory will be completely unique and informed by their own curiosity, the art-making techniques they wish to learn, and the topics explored in their interviews. In addition, we will learn about contemporary artists who have used interviews and personal narratives as the inspiration and jumping-off point for their work. Adjunct Instructor Bio: Gabriela Vainsencher is a Brooklyn-based visual artist who makes videos, site-specific installations, drawings, and sculptures. Vainsencher was Williams College's Levitt fellow in 2009, and since then she has taught a winter study class in 2012-2018. She is also a curator and an art critic. Vainsencher's recent exhibitions include a solo exhibition at A.I.R. Gallery in New York and a two-person show at the MuMA museum in Le Havre, France. She is also a Bronx Museum AIM Fellow for 2019-20.

Requirements/Evaluation: final project or presentation

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: preference will be given to students who write the instructor about why they are interested in the class

Grading:

Materials/Lab Fee: $40

Not offered current academic year
ARTS 19  The Restless, Living, Incomplete, Agitated, Incredible, Conjectural Collection
This course takes a behind-the-scenes look at the WCMA art collection--its origins, contents, accessibility, and future--as a singular resource for the Williams College community and beyond. With an eye toward the coming Presidential election and ideas of resistance, protest, power, agitation, and rebellion, students will conduct both a broad survey of the collection and in depth case studies of several artworks. Fundamental questions include: How is an art collection assembled, let alone maintained and mediated? How is a collection evidence of a certain philosophy or proof of a particular position? Should collecting habits change in times of significant political disquiet? Through reading, dialogue, and hands-on learning, we develop strategies for how to dust off, contextualize, and re-contextualize complex collection artworks in public art galleries. The course further offers the chance to collaborate with WMCA staff, including representatives from various departments, including archives, curatorial, collections, and more. The course's final project includes generating a speculative exhibition proposal for the museum in the fall of 2020. Adjunct Instructor Bio: Jordan Stein is an independent curator and collaborator with an interest in expanded models and methods of exhibition making, history as medium, and the practice of research.
Requirements/Evaluation: exhibition proposal
Prerequisites: keen interest in museums, art collections and culture
Enrollment Limit: 12
Enrollment Preferences: random selection
Grading:
Materials/Lab Fee: $0
Not offered current academic year

ARTS 20  (W) Writing Art
Cross-listings: ARTS 20 ENGL 20
Secondary Cross-listing
This course is conceived primarily as an experiential adventure in creative forms of art writing. We'll read various examples of such work to get a sense of the range of approaches, from the ekphrastic poem to the essay to the novel, and will spend considerable time in local museums and archives engaging intimately with works of art through various writing prompts. We'll meet six hours a week, but your own engagement with this class will occupy significantly more time, averaging around twenty hours a week.
Requirements/Evaluation: final project or presentation
Prerequisites: some experience with creative making will be very helpful
Enrollment Limit: 10
Enrollment Preferences: instructor interview and writing sample
Grading: pass/fail only
Materials/Lab Fee: approximately $100 for books
This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 20 ENGL 20
Not offered current academic year

ARTS 23  STEAM Sandboxes: Public Pedagogy and Transformative Learning
Where, when, and how do children learn outside of school? What is STEAM education, and who has access to it? Why does creative youth development matter in our society? Creative problem solving--the flexibility, persistence, and openness to generate and apply novel solutions to problems--is essential for success in school, the workplace, and beyond. The Bay Area Discovery Museum (BADM) has developed a pedagogical framework for educators to build children's creative problem-solving skills through intentional experiences. We will use this framework to guide our exploration of informal learning environments, including museums, libraries, and other out-of-school places, investigating how children--and adults in their lives--access learning in STEAM content areas, especially the sciences and the arts. In addition to class meeting time, we plan to take two or three day-long field trips to local and regional museums and other educational sites. Alongside our research in the field and discussions in class, students will create a journal in the medium of their choice (written, visual, aural) to document and reflect on their learning. Students will also work individually or collaboratively to design a prototype for a STEAM exhibition, event, song, podcast, video, or project of their choosing that they will
present at the end of the session. We welcome anyone with an interest in contributing to the field of education, making, creating, and innovating! This course is not limited to students with backgrounds in psychology, the sciences, or art. Class is scheduled for M and W afternoons with mandatory all- and partial-day field trips scheduled during Weeks 1-3. Dates of the field trips are TBD, and may fall either on Tuesdays, Wednesdays, or Thursdays. Helen Hadani, Director of Research at BADM, and Molly Polk, from the Center for Learning in Action, will co-teach this course.  Adjunct Instructor Bio: Molly was the founding education coordinator and curator for Kidspace at MASS MoCA and has taught children of all ages in informal learning environments, including museum galleries and dance studios, ski trails and forest floors, food pantries and assisted living centers. She works with Williams students who teach and mentor K-6 students at Brayton and Greylock Schools in North Adams. Her research areas of interest include student-driven learning and equity of access in K-12 public education. Adjunct Instructor Bio: Helen Hadani is the Director of Research at the Center for Childhood Creativity (CCC)--the research and advisory division of the Bay Area Discovery Museum (BADM)--and authors publications that synthesize scientific findings on children's learning and cognition for parents and educators.

Requirements/Evaluation: final project (individual or collaborative) in a medium of choice, accompanied by an informal presentation; as part of the process in developing their final projects, students will work together to provide feedback to each other prior to presenting their work; a rubric based on the CREATE framework will be available for students to use as a guideline for their projects as they consider pedagogical approaches, design features, and the learning outcomes for young people

Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: students who have relevant experience through course- or fieldwork in Psychology and/or education will be given priority
Grading:
Materials/Lab Fee: $35
Not offered current academic year

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
Distributions: (D1)
Winter 2020
IND Section: 01    TBA     Amy D. Podmore

ARTS 99  (W)  Independent Study: Art Studio
Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.
Class Format: independent study
Grading: pass/fail only
Distributions: (D1)
Winter 2020
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

Prerequisites: none

Enrollment Limit: 18

Expected Class Size: 18

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

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

Distributions: (D1)

Fall 2019

STU Section: 03  M 1:10 pm - 3:50 pm  William B. Binnie

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

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: TBD lab fee charged to term bill

Distributions: (D1)

Spring 2020

STU Section: 03  W 10:00 am - 12:50 pm  Amy D. Podmore

ARTS 100  (S)  Drawing I

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

Class Format: studio

Requirements/Evaluation: evaluation will be based on the quality of work produced as well as successful completion of all assignments and attendance

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: none
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
Requirements/Evaluation: evaluation is based on individual critiques, a mid- term critique, a final portfolio submission, attendance, effort and participation.
Prerequisites: none
Enrollment Limit: 18
Enrollment Preferences: Art Majors (declared); students who have previously enrolled but have been dropped from the course, first-year and sophomore students
Expected Class Size: 18
Grading: no pass/fail option, yes fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)
ARTS 101 (F) Revolution Film History and Short Film Screenwriting

Revolutionary film is found mostly outside the mainstream movie system: the Genre flick, the B-movie, the Queer film, the Blacklisted film, the banned film, the independent filmmaker, the female director, the director of color, the Skid-Row studio, the documentary. This course draws from principles that the personal is political, political metaphor for artistic subterfuge is primary and that revolutionary filmmakers are involved in a vast range of methods to create their work. This course will introduce you to key moments of groundbreaking, innovative and unruly cinema visions throughout history as well as contemporary critical art practice. From this basic foundation the student also will conceive, format and write 2-3 short film scripts either to be feasible productions or as pure fantasy visions. You will be encouraged on how to lead your thoughts with images and shape an active meaning in film. You will absorb how to think and feel boldly, to spring ideas directly from your pre-consciousness and your current political thought. You do not need filmmaking experience to enroll. This course will examine the work of Spike Lee, Nancy Savoca, David Cronenberg, The Maysles Brothers, The Wachowski Siblings, Claudia Weill, Pedro Almodovar, Robert Altman, Sam Fuller, Neil Jordan, Andrew Bujalski and Jordan Peele. We will also read and discuss critical studies including readings by Margo Jefferson, James Baldwin, Sidney Lumet, J. Hoberman, Laura Mulvey, Jose Munoz, Fran Lebowitz, Moyra Davey, and others.

Class Format: seminar, workshop and screenings

Requirements/Evaluation: Class attendance, Film screenings, Short film screenwriting

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Juniors

Expected Class Size: 15

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

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

Distributions: (D1)

Fall 2019

SEM Section: 01 T 1:10 pm - 3:50 pm Stephen F. Winter

ARTS 102 (F) In the Room Together: An Introduction to Dance, Theatre, and Live Performance

Cross-listings: ARTS 102 DANC 102 THEA 102

Secondary Cross-listing

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

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

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

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

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

ARTS 102 (D1) DANC 102 (D1) THEA 102 (D1)

Not offered current academic year

ARTS 107  (S)  Creating Games  (QFR)

Cross-listings: ARTS 107  CSCI 107

Secondary Cross-listing

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: participation, studio work, and quizzes

Prerequisites: none; no programming or game experience is assumed

Enrollment Limit: 24

Enrollment Preferences: first-year students

Expected Class Size: 24

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

Unit 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: $25 lab fee charged to term bill

Distributions:  (D3)  (QFR)

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

ARTS 107 (D3) CSCI 107 (D3)

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: first-years and sophomores

Expected Class Size: 14

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

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 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
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: Arts majors
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
Not offered current academic year

ARTS 118 (F) Video Introduction and Theory
Video is an introduction to the moving image as a fine arts medium. The course will involve hands-on production as well as contemporary screenings and readings that demonstrate elements of the medium. The course will look at basics of directing actors, sound design, exhibition context, on-line distribution, documentary, high and low production values, cultural appropriation, screenwriting, and film analysis. The course will introduce shooting and editing skills, including preproduction skills such as storyboarding and scheduling, production skills such as directing, shot organization, shot composition, shot lists, lighting, sound recording and postproduction editing skills in a range of styles. We will focus on film production as a feasible practice, set safety and a conduit towards personal expression. Some of the artist work we will examine will include Dee Rees, John Krokidas, Rick Alverson, Jonathan Caouette, Jennie Livingston, Christopher Nolan and David Byrne, among others.

Class Format: Hands-on production, Film Screenings, Film Analysis
Requirements/Evaluation: Class participation, Video production
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: Juniors
Expected Class Size: 10
Grading: yes pass/fail option, yes fifth course option
Materials/Lab Fee: $150 lab fee on term bill
Distributions: (D1)

Fall 2019
STU Section: 01 W 10:00 am - 12:50 pm Stephen F. Winter

ARTS 120 (S) Introduction to Performance Art

Cross-listings: ARTS 120 THEA 120
Primary Cross-listing
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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

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

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 120 (D1) THEA 120 (D1)

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Allana M. Clarke

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

This introductory level course offers an in-depth exploration of the camera and image by utilizing photographic digital technology. Emphasis is placed on the camera’s relationship to the body and constructions of identity. Students will develop a fundamental control of photographic processes through technical exercises, experimentation, and field and studio experience. Students will learn how to use DSLR cameras, editing and digital printing techniques to create a personal body of work that examines the medium’s role in representing (or not representing) identities. Additionally, lecture presentations and thorough critique will foster theoretical and visual literacy for the analysis of works. How is photography implicated in the construction and performance of identity? How does it complicate national, cultural, gender, race and sexual identity.

Class Format: This class will take place in the classroom as well as in the studio and outdoors. There will be 1-2 field trips.

Requirements/Evaluation: The methods used to evaluate will be the students midterm and final critique of their body of work and accompanying artist statement.

Prerequisites: none

Enrollment Limit: none

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

Expected Class Size: 12

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

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

Distributions: (D1)

Fall 2019

STU Section: 01 M 9:00 am - 11:50 am Johanna Breiding

ARTS 129 (S) Institutional Critique (DPE)

Cross-listings: ARTS 129 THEA 129

Primary Cross-listing

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

**Class Format:** studio

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

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** none

**Expected Class Size:** 10

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

**Materials/Lab Fee:** $125 lab fee

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

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

ARTS 129 (D1) THEA 129 (D1)

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

Not offered current academic year

**ARTS 130** (S) **Material Issues**

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** art majors

**Expected Class Size:** 15

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

**Distributions:** (D1)

Not offered current academic year

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

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

Class Format: art studio

Requirements/Evaluation: graded on your ability to speak powerfully in this language; grading also takes into account: effort, attitude, creativity, studio responsibility

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: $175 to be charged to term bill

Distributions: (D1)

Fall 2019

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

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

Cross-listings: ARTS 200 THEA 305

Secondary Cross-listing

This course is an intensive study of costume design. Costume designers are always aware of the world around them. They look, listen, reflect, and record. They use inspiration, research, imagination, and innovation for their creations. They simultaneously observe the smallest detail while also picturing the larger world surrounding the pieces they develop. The course focuses on the designer's process, which entails in part: script analysis, collaboration, research, color theory, basic design principles, rendering techniques, fabric research, organizational skills, and presentation of designs.

Class Format: studio

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

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

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 2019

STU Section: 01 R 1:10 pm - 3:50 pm Deborah A. Brothers

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

Cross-listings: ARTS 201 THEA 201

Secondary Cross-listing
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: committed participation in class discussion and feedback; and the thoughtful, timely completion of four design/staging projects plus a month-long final project taken through multiple iterations
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: Theatre majors and prospective Theatre majors
Expected Class Size: 12
Grading: no pass/fail option, yes fifth course option
Unit Notes: this course is required for the Theatre major; 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 2020
STU Section: 01 MW 11:00 am - 12:50 pm David Gürçay-Morris
LAB Section: 02 W 1:10 pm - 3:50 pm David Gürçay-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
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 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
ARTS 224 (F) Interdisciplinary Approaches

Cross-listings: ARTS 224 THEA 224

Primary Cross-listing

In this studio course students will acquire the ability to think conceptually across artistic mediums by working in an interdisciplinary manner. Projects will investigate ideas of the artists body in contemporary art, memory, socio-political specificities, time, and abstraction. Students will be introduced to and create work with the 35mm film camera, the black & white darkroom, digital video, performance methods, and interactive installation. Students will gain additional hands on experience by engaging with invited artists, visiting museum exhibitions, and meeting with curators. Artists covered will include: David Hammons, Bruce Nauman, William Cordova, Taryn Simmon, Singa Ningudi, and Jennie C. Jones. No prior experience necessary.

Class Format: studio

Requirements/Evaluation: Completion of three assigned project and independent final project, active class engagement during critique, quality of work, and development of technical skill

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: none, if over-enrolled Art Studio majors

Expected Class Size: 12

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

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

Distributions: (D1)

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

ARTS 224 (D1) THEA 224 (D1)

Fall 2019

STU Section: 01  M 7:00 pm - 9:40 pm  Allana M. Clarke

ARTS 226 (F) Hyperobjects and the Mundane

Through the photographic medium and the latest Do-It-Yourself trends, this intermediate photography class will explore object-oriented ontology and the notion of "Hyperobjects," or objects that transcend the local by massively spanning time and space. This class will use DIY techniques and mundane objects and materials as a tool to build models, sculptures and installations that will later on be photographed in the studio and outdoors. The creation of these 3D spaces, virtual or public, propose replications and low-budget prototypes resembling miniature versions of Hyperobjects in transient spaces. Using science-fiction references and mythology we will attempt to document and/or create a space that is invisible or has not yet been experienced by the world. What does ecological philosophy currently look like, and (how) will it translate after the end of the world through the remaining photographic image and media? This class will search for, invent, and document Hyperobjects - entities of vast temporal/spatial dimensions that defeat traditional ideas of what a thing, object or photograph is.

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

Requirements/Evaluation: This class will be evaluated via individual and collaborative assignments and accompanying writing components.

Prerequisites: Introduction to Photography
Enrollment Limit: none
Enrollment Preferences: Art majors (juniors or seniors)
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Materials/Lab Fee: $250 standard lab fee charged to term bill
Distributions: (D1)

Fall 2019
STU Section: 01 M 1:10 pm - 3:50 pm Johanna Breiding

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

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

Not offered current academic year

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

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
Prerequisites: ARTS 100
Enrollment Limit: 15
Grading: no pass/fail option, no fifth course option
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)

Not offered current academic year

ARTS 236 (S) LINOCUT!
A subset of relief printmaking, linocuts are images made by carving the surface of soft linoleum blocks. Relying almost completely on our hands, we will learn to work with a variety of cutting tools, controlling their speed and pressure to create bold, clear imagery. The course will include introductions
to various methods in lino printing including stencilling, collaging, reduction printing, while also familiarising students with the fundamentals of printmaking inks and papers - how to use them, choose them, modify them. 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

Prerequisites: Drawing 100

Enrollment Limit: 12

Enrollment Preferences: Arts Majors

Expected Class Size: 12

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

Distributions: (D1)

Spring 2020

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

Prerequisites: ARTS 100

Enrollment Limit: 15

Enrollment Preferences: majors, sophomores, juniors, seniors

Expected Class Size: 15

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

Materials/Lab Fee: approximately $375 lab fee charged to term bill

Distributions: (D1)

Fall 2019

ARTS 241 (S) Introduction to Oil Painting

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

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

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: yes

Distributions: (D1)

Spring 2020

STU Section: 01 M 1:10 pm - 3:50 pm Laylah Ali

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

Cross-listings: ARTS 250  THEA 350

Secondary Cross-listing

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

Class Format: studio

Requirements/Evaluation: participation, indiv. presentations, contribution to group work, self-evaluation

Extra Info: students will contribute to the creation and presentation, by the group as a whole, of a newly devised performance piece

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Theatre majors and Art majors

Expected Class Size: 10

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

Distributions: (D1)

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

ARTS 250 (D1) THEA 350 (D1)

Not offered current academic year

ARTS 271  (F) Sonic Art

Cross-listings: ARTS 271  MUS 271

Secondary Cross-listing

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

Class Format: Seminar

Requirements/Evaluation: permission of Instructor. Presentation of students mini projects (20%), Four artistic projects (20%)

Prerequisites: none

Enrollment Limit: 8

Enrollment Preferences: Students with either Studio Art or Music experience

Expected Class Size: 8
**ARTS 273 (F) Sound Art, Public Music**

**Cross-listings:** MUS 175  ARTS 273

**Secondary Cross-listing**

Western music performance traditionally occurs within contained spaces in which "performer" and "audience" adhere to designated locations and follow tacit scripts: seats/stage; applause/bows, etc. In recent years, traditional boundaries and 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

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

**Unit Notes:** ARTS elective

**Distributions:** (D1)

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

MUS 175 (D1) ARTS 273 (D1)

Not offered current academic year

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**ARTS 274 (S) Chinese Calligraphy: Theory and Practice**

**Cross-listings:** ARTH 274  ARTS 274  ASST 274

**Secondary Cross-listing**

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 an Art History, a Studio Art, or Asian Studies 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

**Grading:** yes pass/fail option, yes fifth course option
**Unit Notes:** this course can count toward the Art History or Studio major

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

**Distributions:** (D1)

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

ARTH 274 (D1) ARTS 274 (D1) ASST 274 (D1)

**Attributes:** EXPE Experiential Education Courses  GBST East Asian Studies Electives

Spring 2020

**LEC Section:** 01  W 1:10 pm - 3:50 pm  Ju-Yu Scarlett Jang

**ARTS 275 (S) Intermediate Sculpture**

This course is an exploration of 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. You will be introduced to a variety of techniques and processes associated with the making of sculpture, including, but not limited to, building forms out of cardboard, woodworking and welding. The field of sculpture has grown to encompass a broad array of approaches towards manipulating form and space, thus a wide variety of media exploration is encouraged and expected. The course is structured on a series of sculpture projects, which investigate formal and conceptual practices, with the ultimate goal being visual fluency and the successful expression of ideas.

**Class Format:** studio

**Requirements/Evaluation:** ability to speak powerfully in this language; grading also takes into account: effort, attitude, creativity, and studio responsibility

**Prerequisites:** any ARTS 100 or 100-level course

**Enrollment Limit:** 12

**Enrollment Preferences:** Art Majors get priority

**Expected Class Size:** 12

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

**Materials/Lab Fee:** $175 lab fee charged to term bill

**Distributions:** (D1)

Spring 2020

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

**ARTS 302 (S) Landscape and Language**

**Cross-listings:** ARTS 302 ENGL 302

**Secondary Cross-listing**

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

**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
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 302 (D1) ENGL 302 (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 its 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)
Grading: yes pass/fail option, yes fifth course option
Unit Notes: Studio Art and Art History and Practice majors are required to take this course in the junior year unless studying abroad during the fall semester
Materials/Lab Fee: TBD lab fee charged to term bill
Distributions: (D1)

Fall 2019
STU Section: 01   W 1:10 pm - 3:50 pm   Allana M. Clarke

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

Class Format: the class will meet in tutorial pairs once a week and collectively whenever there is a skill workshop
Requirements/Evaluation: weekly assignments and final project; participation, generosity towards studio and studio members; attendance
Prerequisites: any 200-level art studio class or submit a portfolio for consideration
Enrollment Limit: 10
Enrollment Preferences: Art Studio majors
Expected Class Size: 6
Grading: yes pass/fail option, no fifth course option
Distributions: (D1)

Fall 2019
TUT Section: T1   R 9:55 am - 12:35 pm   Pallavi Sen
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

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

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

Distributions: (D1)

Attributes: ENVI Humanities, Arts + Social Science Electives

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

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

Prerequisites: any printmaking class

Enrollment Limit: 12

Enrollment Preferences: Art majors

Expected Class Size: 12

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

Distributions: (D1)

Not offered current academic year

ARTS 338  (S) Persona (DPE)
Cross-listings: ARTS 338  THEA 338

Primary Cross-listing
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: completion of 3 assigned projects, independent project, participation, quality of work

Prerequisites: some experience with studio art courses, art history courses, performance experience or consent of the instructor
Enrollment Limit: 14
Enrollment Preferences: majors, seniors, juniors, sophomores
Expected Class Size: 12
Grading:   no pass/fail option,  no fifth course option
Materials/Lab Fee: $150 charged to term bill
Distributions: (D1) (DPE)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 338 (D1) THEA 338 (D1)

Difference, Power, and Equity Notes: Through a critical investigation of the closed systems of signification that relate to the body: race, class, gender, and sexual orientation students will employ interdisciplinary methods of making to consider how these signifiers dictate the bodies that become Othered, concepts of hyper-visibility/invisibility, inclusion/exclusion, authorship, and ideas of authenticity.

Spring 2020
STU Section: 01    TR 11:20 am - 12:35 pm     Allana M. Clarke

ARTS 385 (S) The Sculptural Costume and It’s Performance Potential

Cross-listings: ARTS 385 THEA 385

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

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
Prerequisites: successful completion of any 200-level course in art studio or performing arts, or permission of the instructor
Enrollment Limit: 14
Enrollment Preferences: Art and Theater majors
Expected Class Size: 12
Grading:   no pass/fail option,  no fifth course option
Materials/Lab Fee: $125
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTS 385 (D1) THEA 385 (D1)
Attributes: EXPE Experiential Education Courses
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 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

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

**Enrollment Limit:** none

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

**Expected Class Size:** 15

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

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

**Distributions:** (D1)

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**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

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

**Distributions:** (D1)

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**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

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

**Distributions:** (D1)

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Spring 2020

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

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Fall 2019

**IND Section:** 01  TBA  Amy D. Podmore

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Spring 2020

**IND Section:** 01  TBA  Amy D. Podmore