New York State College of Ceramics

School of Art and Design

ART 101 - Foundation I 8 hours. All BFA students are required to take Foundation I. The year-long experience is an expansive course in studio practice and field experience focused on hands-on skill building using low-tech materials to cultivate an understanding of basic artistic principles, idea and concept evolution. Studio practice is augmented by personal research, studies in art history and contemporary art practice. BFA candidates are accepted into that program via portfolio review and academic qualifications.

ART 102 - Foundation II 8 hours. All BFA students are required to take Foundations II, a series of four, rotating, topic-specific studio workshops conducted by Art & Design faculty. These workshops address 2-D, 3-D, and 4-D Concepts. Topics vary from year to year. BFA candidates are accepted into that program via portfolio review and academic qualifications. Prerequisite: ART 101.

ART 111 - Beginning Drawing 4 hours. Studio work in painting and drawing. A general course for beginners investigating the individual's ideas in various media. (C)

ART 121 - Beginning Sculpture 4 hours. A course focusing on idea development, using both traditional and nontraditional three-dimensional materials. (C)

ART 122 - Beginning Glass Studio 4 hours. A course focusing on idea development using both traditional and non-traditional three-dimensional applications of blown, slumped, and cast glass. (C)

ART 133 - Beginning Black and White Photography 4 hours. Introduces students to the basic elements of photography and fundamental camera and darkroom techniques. Emphasis on black and white photography as an interpretive medium. (C)

ART 151 - Beginning Ceramics 4 hours. This course offers a preliminary approach to ceramics for students not enrolled in the BFA program. Students are introduced to fundamental methods of making, decorating, and firing. Additional work outside of class required. (C)

ART 161 - Beginning Printmaking 4 hours. Students are introduced to the medium and language of printmaking through hands-on demonstrations and technical and conceptual assignments. Discussions, critiques, readings and slide shows/movies add to the student's knowledge of printmaking and expose students to the versatility of the medium. (C)

ART 200, 400 - Special Topics in Art 2-4 hours. Theory or other elective credit topics are explored. Does not count toward BFA studio requirements.

ART 201 - Introduction to Handbuilding 4 hours. This course covers an extensive range of clay construction processes exclusive of the wheel. Fundamental problems in ceramics such as timing, gravity and weight are experienced in assignments that explore basic sculptural concepts. Students are introduced to historic and contemporary models to understand the possibilities offered by ceramic materials.
Basic ceramic processes from glaze mixing to kiln firing are experienced within the context of experimental materials exploration.

**ART 202 - Introduction to Modeling and Mold-making** 4 hours. This course focuses on understanding mold-making processes and the development of castable forms. Students use clay, plaster, wood, masonite, and paper as source materials for mold fabrication. (Fall and Spring)

**ART 203 - Introduction to Wheel** 4 hours. In this course, the potter's wheel is used as the forming process for making vessels expressive of the visual, tactile, and intellectual possibilities available through the medium. Provided is a direct experience with process and materials that teach necessary skills and techniques to enable students to correlate the hand and eye with the mind. The objective of the course is to help students develop creative ideas and concepts into works of art. Historical references are also explored. (Fall and Spring)

**ART 212 - Introduction to Design Studio: Type and Image** 4 hours. This core design studio course introduces students to graphic design through hands-on and process-oriented studio practice. A series of projects and exercises explore typography image-making. Emphasis is on visual literacy, critical thinking, craft, and empathy for audience experience. Problem solving embraces a wide variety of tools and materials. Studio practice includes digital equipment and design-related software such as InDesign, Photoshop, and Illustrator.

**ART 218 - Introduction to Photography** 4 hours. This course focuses on basic digital photography skills including camera function, color correction, organizing and editing images and inkjet printing. Through assignments, reading discussion, lecture and critique, students examine how photographs function in order to engage in critical discourse with the medium. A fully manual digital single lens reflex camera (DSLR) and a portable hard drive are required.

**ART 225 - Introduction to Print Media** 4 hours. This course is focused on image making and image processing in relation to experiencing a broad range of printmaking processes and forms. It provides an introduction to the tools, technologies, and concepts necessary to develop the skills to make images within a contemporary print framework. Practices including woodcut, etching, lithography, monoprints, and new digital inkjet print technologies will be investigated. Printed images will evolve by working with a combination of hand and digital processes, with ink and with computer software, thus allowing the print to be understood as both physical and electronic process. Ideas inherent to the process of printmaking such as reproduction, translation, synthesis, remixing, proofing, recombination, and collage form the basis for discussion and inquiry. (Fall and Spring)

**ART 232 - Introduction to Video, Sound, Interactive** 4 hours. This core studio course introduces creative explorations of time-based media. Processes include video and audio recording, video and audio synthesis, digital editing software and concepts, video/sonic/interactive environments, animation (2d, immersive 3d), website production and social media.

**ART 246 - Introduction to Painting** 4 hours. In this course students will be introduced to painting within a structure that allows for the concurrent development of their technical and conceptual skills. Through a series of projects designed to explore the richness of painting in oil and/or water media, student will work towards proficiency with paint and gain confidence in the production and realization of ideas.
Work will be done from observation, from the imagination, and from a variety of viewpoint and techniques. Discussions, reading, field trips, and critiques will enhance student's knowledge of the critical dialogs surrounding painting, and will expand the notion of what painting can be.

**ART 255 - Introduction to Sculpture** 4 hours. An introduction to the possibilities associated with contemporary sculptural practice, with an emphasis on the development of ideas and conceptual reasoning, and the safe usage of materials and processes. A wide range of techniques will be covered, including structure and fabrication, mold making and casting, and the consideration of space, site, interaction, and context. May not be repeated for credit. (Fall and Spring)

**ART 262 - Introduction to Glass** 4 hours. This course offers a survey of glass working techniques with an emphasis on conceptual development and material manipulation. Technical demonstrations in glass blowing, hot glass casting, kiln forming, and cold manipulation will be combined with conceptually based projects to create contemporary sculpture.

**ART 265 - Summer Glass I** 4 hours. This is an intensive, condensed course in glassblowing. Emphasis is on personal expression and skill development. Demonstrations, slides, and lectures center on traditional and non-traditional glass working techniques for the artist. Open to all levels. (Offered only in Summer; counts as elective or additional studio credit only)

**ART 266 - Summer Glass II** 4 hours. This class incorporates various ways to cast glass using methodologies tailored to the beginning and intermediate student. Using hot casting, kiln forming, ZirCar ceramic shell and pate de verre, the student is exposed to a varied breadth of techniques within this intensive, condensed course. (Offered only in Summer; counts as elective or additional studio credit only)

**ART 268 - Summer Glass: Cast Light** 4 hours. This is an intensive course covering cast glass, color theory, the therapeutic effects of colored light, and approaches and applications for art and design. Demonstrations include a broad range of techniques including flow casting, sand casting, resin bonded sand molds, cold working, and more. (Offered only in Summer; counts as elective or additional studio credit only)

**ART 282 - Figure Drawing** 4 hours. A study of the expressive possibilities of the human form through drawing. Students will explore the figure in many ways with a variety of drawing media. From anatomical study and gesture to portraiture and narrative, this course will investigate the powerful history of figurative art and its potential for individual expression. Fundamental drawing and visual language skills are stressed. This course fulfills the drawing requirement. Prerequisite: Completion of an Art Foundation Program or permission of instructor.

**ART 283 - Drawing: Observation to Abstraction** 4 hours. An investigation of the ways in which perceptual study can lead to pure abstraction. Through observational drawing and formal analysis, students will discover the abstract principles that exist in all visual imagery. Assignments cover a broad range of drawing techniques and concepts including biomorphic, geometric, and conceptual abstraction. The potential for abstraction to communicate ideas will be explored. Fundamental drawing and visual language skills are stressed. This course fulfills the drawing requirement. Prerequisite: Completion of an Art Foundation Program or permission of instructor.
ART 284 - Drawing: Analyzing Nature 4 hours. This course covers both technical and conceptual aspects of drawing through the investigation and analysis of natural forms. Subjects range from found objects in nature to microscopic materials, the landscape, and the human body. Emphasis is placed on integrating technical mastery of the visual elements of drawing with expressive content, while working with a wide variety of materials. Fundamental drawing and visual language skills are stressed. This course fulfills the drawing requirement. Prerequisite: Completion of an Art Foundation Program or permission of instructor.

ART 285 - Digital Drawing 4 hours. This course promotes an approach to drawing using digital formats that push the concept of computer beyond its status of "tool". We approach the computer as a creative partner seeking answers to the questions most appropriate for its use in drawing. Newly developed technique and vocabularies will be explored, including raster drawing, micro marking, pixel displacement, wave set processing, gradient manipulations, spectral graphics, autopoiesis, non-destructive editing, data base collage, aleatoric composition, tweening animation, video still frame manipulation, and serialism. Traditional drawing tools are used alongside experimental approaches. Prerequisite: Art Foundation Program (ART 101/102)

ART 289 - Robert C. Turner Gallery Internship 1-3 hours. Students work as interns in various capacities to provide creative leadership, programming, and management of the Robert C. Turner Gallery, the student-run gallery of the School of Art and Design. The instructor of record provides oversight and evaluation of internship activities. Repeatable for credit up to a total of 6.00 credit hours. Prerequisite: sophomore standing.

ART 290 - Wood Studio Practicum 2 hours. This course is an in depth investigation into wood fabrication useful to artists and designers. Open to all School of Art and Design students. May be repeated once for credit.

ART 291 - Metal Studio Practicum 2 hours. This course is an in depth investigation into metal fabrication useful to artists and designers. Open to all School of Art and Design students. May be repeated once for credit.

ART 300 - Special Topics in Art 1-4 hours. Topics and issues not covered in other junior studio courses are explored. Usually counts toward BFA studio requirements in Fall and Spring Semesters.

ART 301 - Ceramic Sculpture I 4 hours. This course emphasizes the rigorous development of conceptual skills with the goal of developing an individual approach to a full integration of ideas, material and process. Students are encouraged to experiment with different strategies, including installation work, mixed-media projects, and a variety of traditional ceramic techniques. Construction and firing techniques are explored as well. Prerequisite: ART 201 or 202. (Fall and Spring)

ART 302 - Ceramic Sculpture II 4 hours. Continuation of ART 301. Prerequisite: ART 201 or 202.

ART 303 - Ceramic Tile 4 hours. Ceramic tile is a potent form of artistic inquiry that offers students an alternative approach to clay not covered in traditional pottery or sculpture courses. The course challenges assumptions about tile, presenting ideas of space, shape modulation, movement, repetition, density, image, color and texture. Students will address problems involved in planning, fabricating, and installing large projects. Prerequisite: ART 201 or 202. (Fall or Spring)
ART 304 - Ceramic Color and Surface 4 hours. This course focuses on the possibilities that ceramic materials offer within a studio-based class. The experimental use of materials as well as traditional techniques are explored to develop a personal approach to glaze and surface. Projects can include functional or sculptural work. (Fall or Spring)

ART 305 - Ceramic Pottery I 4 hours. Through an exploration of pottery form this course addresses artistic inquiry, studio practice, and the genre of functional ceramics. Issues relative to ceramic history, contemporary material culture, and craft theory are part of the dialogue. Primarily wheel based, these classes may also include casting and handbuilding systems. Prerequisite: ART 203. (Fall and Spring)

ART 306 - Ceramic Pottery II 4 hours. Continuation of Ceramic Pottery I. Prerequisite: ART 203; ART 305 recommended. (Spring)

ART 307 - Ceramic Systems I 4 hours. The mold forming process is a methodology employed in ceramics to investigate the definitions, concepts, and applications of a system. A sculptural and/or utilitarian approach will be determined by the instructor.

ART 308 - Ceramics: Hybrid Vessel I 4 hours. In this course we address perceptions of the vessel as a utilitarian, sculptural and conceptual object. Historical and contemporary contexts constitute premise for inquiry. Students create vessels defined as hybridized. Prerequisite: ART 201, 202, or 203.

ART 309 - Ceramic Systems II 4 hours. A further study of ceramic systems. ART 307 recommended.

ART 310 - Ceramics: Hybrid Vessel II 4 hours. Continuation of ART 308-Ceramics: Hybrid Vessel I. Prerequisite: ART 201, 202, or 203.

ART 311 - Design Studio: Graphic Form 4 hours. This course focuses primarily on image-making as it relates to graphic design. We study how form conveys meaning, the changing role of style in design, and how type and image work together. Prerequisite: ART 211 or permission of instructor.

ART 312 - Design Studio: Typography 4 hours. This course focuses on type as image, type as information, and the interaction of type and image. We explore letterforms and writing systems propelled by the human need to represent things, to represent ideas, and to express ourselves. Projects include a variety of traditional and digital media. Students work with design-related software including InDesign, Illustrator, Photoshop, Dreamweaver, and FontLab. Prerequisite: ART 211 or permission of instructor.

ART 313 - Design Studio: Graphic Systems 4 hours. This advanced studio course focuses on design applications for complex, multifaceted projects and visual systems. Students learn how to design and produce holistic solutions for projects such as brand identities, wayfinding systems, symbol sets, and multiple component design projects. Prerequisite: ART 212.

ART 318 - Alternative Process 4 hours. This course is an introduction to alternative methods of black & white printing. Students learn the basics of negative enlargement, including an introduction to digital imaging and manipulation as well as theories of negative scales. The course also covers paper, sensitization and the different chemistry involved in each of the processes.
Printing methods include cyanotype, Van Dyke brown, kallitype, gum bichromate, platinum/palladium and printing out paper. Prerequisite: ART 218. (Fall)

**ART 319 - Color Photography** 4 hours. Students learn C41 film processing and RA4 chromogenic print processing using a 30" x 40" color processor with an emphasis on mastering color correction in shooting and printing situations, including daylight, tungsten, flash and fluorescent light sources. Students are encouraged to use color experimentally, such as night photography, painting with light, manipulating development, large format printing and durations printing. Prerequisite: ART 218. (Fall)

**ART 321 - View Camera** 4 hours. This course is an introduction to the view camera, large format photographic imaging. Each student in the class will be issued a 4"x5" view camera, provided by the photography department. The view camera is a unique photographic tool, with a multitude of commercial and creative possibilities. Through the course of the semester, student will learn the mechanical properties of the camera, and how to use these properties to elevate their creative potential. Also, students will be introduced to some theories and techniques of negative making, including the zone system, and other methods of film exposure and development. As the semester progresses, various printing techniques will be introduced designed to help students maximize the potential of the camera and their own photographic visions. Prerequisite: ART 218.

**ART 322 - Digital Photography** 4 hours. This is a course in the fundamentals of digital photography, designed for students with intermediate to advanced experience in "chemical" photography. Students will learn basic skills in imaging software (Adobe Photoshop), shooting with digital cameras, scanning and digital output, and then learn to apply these skills in conceptual art practice. Digital imaging will be explored in the context of photographic history, as well as contemporary art practice and theory.

**ART 323 - Studio Lighting** 2 hours. Principles of light and the clean-slate nature of the studio will be explored, along with subject, background, and studio tools. Digital camera fluency will provide necessary feedback. A self-directed project is required. Prerequisite: ART 218.

**ART 324 - Contemporary Photographic Practice** 4 hours. This course explores the role of the contemporary photographer as maker, critic and organizer. Emphasis is placed on research and writing in conjunction with image making. As an introduction to independent studio work, students are expected to produce work regularly and critique of new work takes place every other week. Prerequisite: ART 218.

**ART 325 - Advanced Print Media** 4 hours. An extensive investigation into the traditional and non-traditional uses of materials and processes that grow out of the concepts inherent in kinetic, photographic and electronic printmaking processes. The focus is on issues involving specific forms of print media (book, print-suite, single print, mass production, CD-ROM, print installation). Time and instruction provided help to deepen students experience in one or more printmaking processes including etching, lithography, woodcut, and digital inkjet technologies. Content varies from instructor to instructor. At least one Sophomore Design, Video/Sonic, or Print Media Studio is required or permission of instructor. ART 225 highly recommended. May be repeated once for credit. (Fall and Spring)
ART 328 - Artists Multiples 4 hours. This advanced course explores ideas about artists' books and a wide range of printed multiple forms including objects, installations, CD-ROM and DVD. The notion of the multiple is explored in contrast to the traditional fine art print. Offset printing, traditional processes, and new emerging technologies will be utilized to produce work. Ideas inherent to the process of printmaking such as reproduction, translation, synthesis, remixing, proofing, recombination and collage will form the basis for discussion and inquiry. At least one Sophomore Design, Video/Sonic, or Print Media Studio is required or permission of instructor. ART 225 highly recommended (Spring)

ART 329 - Digital Print Media 4 hours. An exploration of printing activities and techniques that question and expand the interfaces of the traditional print media of lithography, woodcut, and etching with contemporary digital imaging activities and techniques. Through the making of work we will look at how digital technologies affect the contemporary vocabulary of printmaking. We work with moving and still images and with images on paper as well as on the internet. We make, send and receive images as ways of understanding how ideas about print media are expanding, how these same ideas have historically been rooted in notions about communication, and how we can conceive and make print translations that cross traditional media. Prerequisite: At least one Expanded Media Sophomore Design, Video/Sonic, or Print Media Studio or permission of instructor. ART 225 highly recommended. (Fall)

ART 332 - Junior Video 4 hours. An advanced studio course dedicated to working with video as a creative medium. Students explore methods of 'real time' image processing and digital compositing using tools spanning three decades of processor design, all of which can be used in combination to develop unique works of art. Junior Video explores a wide range of theories and traditions including but not limited to: advanced digital image processing, analog video synthesis, advanced computer editing, video installation, lighting, scripting, and a variety of other experimental approaches. Critiques of student work and an investigation of the history of Video Art are of great importance to this course. At least one Expanded Media Sophomore Design, Video/Sonic, or Print Media Studio is required or permission of instructor. ART 232 highly recommended. May be repeated once for credit. (Fall and Spring)

ART 335 - Interactive Media Art 4 hours. Explore technological processes that expand and complicate relationships of art and audience. Design responsive environments, 3D stereographics, "augmented realities" onsite and across networks. Develop generative systems that visualize, sonify, or animate data. Make your own software for "live cinema" performance. Prerequisite: One sophomore-level studio art course or permission of instructor.

ART 339 - Junior Sonic Art 4 hours. An advanced studio course dedicated to working with sound as a creative medium. Not a music course, it is designed for visual art students who wish to explore a wide range of possibilities for working in sound. This course examines many technologies and traditions including but not limited to: digital sound processing, graphic notation, algorithmic synthesis, ambient structures, atmospherics, digital editing, live multi-track recording, and granular synthesis. Critiques of student work and an investigation of the history of experimental sound are of great importance to this course. Prerequisite: At least one Expanded Media Sophomore Design, Video/Sonic, or Print Media Studio or permission of instructor ART 232 highly recommended. May be repeated once for credit. (Fall and Spring)
ART 340 - Interactive Graphic Design 4 hours. This course introduces students to the building blocks of design for the web and screen-based media. Students explore the application of design principles and the design process for screen-based media with emphasis on content, aesthetics, user experience and craftsmanship. Students learn the basics of computer languages for interactive graphic design. Exercises and projects develop skills in software applications including InDesign, Photoshop, Illustrator and Dreamweaver.

ART 344 - Animation and Interactivity 4 hours. Students will explore the 'database' as a source for creative interactive art production. The class will encompass gathering, listening, documenting, sifting and reordering an array of media and computer based production techniques. Sound, video, animation, and image will be considered through a process of experimental storytelling, and 'deconstruction' via web based, CD-Rom and/or DVD authoring software. This course is a unique opportunity to explore the boundaries of moving and still images, language and sounds through the construction of complex screen interfaces. Projects will be computer based and potentially touch screen accessible. At least one Sophomore Expanded Media Design, Video/Sonic or Print Media studio is required or permission of instructor. May be repeated once for credit. (Spring or Fall)

ART 346 - Junior Painting 4 hours. Junior painting involves intensive exploration into issues of painting and drawing with emphasis on the beginnings of each student's unique means of expression. It is a continuation of the basic painting experience begun in the sophomore year with concentration on problem solving through structured assignments. Students are encouraged to find ways of approaching common experience as well as developing independent work. Sessions are complimented by readings, critiques, presentations, and field trips. May be repeated. Course content varies from instructor to instructor. Prerequisite: ART 246. (Fall and Spring)

ART 348 - Junior - Mixing Materials 4 hours. From Picasso's cubist collages to Anselem Keifer's lead and straw works, the class combines both traditional and non-traditional painting and drawing materials that enhance narrative structures, work as metaphoric transformations, and the creation of formal dynamic juxtapositions. Projects are designed to encourage exploration of new realms of expression. Prerequisite: ART 246. (Spring)

ART 349 - Water-based Media 4 hours. Students explore the use of watercolor, gouache, acrylic, and egg tempera and experiment with various supports and surfaces, including paper, grounds, canvas, panel, and more. Prerequisite: ART 246.

ART 355 - Sculpture Foundry: From Miniature to Monumental 4 hours. This junior level course examines the process and practice of contemporary cast metal sculpture. The aim is to provide a platform to develop and push the boundaries related to the art of Foundry. In a critically engaged studio environment, students develop concepts and explore casting in bronze, iron, steel, copper, aluminum, while engaging with a variety of mold-making and construction techniques, including lost wax and the patination of metals. Individual or collaborative projects from miniature to monumental may include object-based work or site-specific installations. May be taken twice for credit. Prerequisite: ART 255.
ART 361 - Glass Blowing 4 hours. An intermediate-level exploration of glass and combinations of glass and other media as they apply to sculpture. Concentration in hot glass and glass blowing techniques (including color techniques), and mold making. Projects are developed to foster self-determination of ideas in relation to media. Prerequisite: ART 262.

ART 362 - Advanced Glass Blowing 4 hours. A continuation of ART 361 that further develops personal expression in glass sculpture. Processes include glass blowing, solid working, mold making, and color, utilizing high-temperature glass enamels. Prerequisite: ART 361. (Spring)

ART 363 - Glass and Light 4 hours. This course is an in-depth investigation into the potential of light as a material and a comprehensive introduction to working with luminous tube technology --a normally commercial process--as a means of sculptural expression. The course examines neon's potential in combination with other materials both traditional and non-traditional as well as sealing, bending, processing of neon tubes, safe installation, and wiring. No prerequisite. (Spring)

ART 364 - Glass Casting 4 hours. An introductory investigation of personal expression through cast glass sculpture with an emphasis on mold making. Students learn open-faced solid glass casting using both loose and rigid sand molds. Topics range from the object and figurative sculpture to geometric abstraction and site-specific environments. (Fall)

ART 365 - Lamp Design 4 hours. The goal of the course is to use the "lamp" format as a medium of creative expression. The course incorporates a variety of material and processes including tube bending, simple electric circuiting and elemental metal and woodworking. No prerequisite. (Fall)

ART 366 - Advanced Glass Casting 4 hours. A continued development of sculptural expression using glass casting techniques. An intense mold making experience casting 3-dimensional glass projects in sand, wax, plaster, latex, and ceramic shell molds. (Spring)

ART 373 - Material Poetics in Dimensional Studies 4 hours. This course explores the relationship between material and meaning. Projects investigate the significant use of materials and context in service to ideas and develop material vocabulary as a means to shape the viewing experience. Prerequisite: ART 255 or permission of instructor.

ART 374 - Advanced Paper/Mixed Media 4 hours. Advanced Paper/Mixed Media involves intensive exploration into issues of art making with emphasis on the development of each student's unique means of expression. The course concentrates on problem solving, development of ideas, and conceptual possibilities within the contemporary art practice.

ART 375 - Space and Place 4 hours. This course explores the use of space (physical) and place (contextual) as materials for expression. Through experiential site research, students create installations, site-specific interventions, and public works. Making use of a variety of sculptural materials and processes they fit the needs of the projects and investigating site as an inspiration, venue, and medium. Prerequisite: ART 255 or permission of instructor.
ART 378 - Art and Ecology 4 hours. This class explores the intersection of art and ecology through the critical inquiry of student-directed investigations. Topics covered may include ecology, environmental art, sustainability, and community activism responding to local ecological issues through use of creative methodologies. Prerequisite: ART 255 or permission of instructor.

ART 379 - Environmental Foundry: The Art and Act of Metal Casting 4 hours. This course examines progressive metal casting processes utilizing experimental mold making and furnace building techniques, new and emerging technologies, alternative materials and sustainable energy resources. Encouraging dialogue, the class is structured as a creative research group to gather information and develop conceptual responses to the act and art of casting. Prerequisite: ART 255.

ART 380 - Alfred Summer Ceramics 4 hours. This 4-week intensive summer course offers a comprehensive ceramic art experience. This course is intended for students to work independently with faculty oversight and guidance from Graduate Teaching Assistants. Individual work space is provided with wheels, tables and other basic equipment. Personal Development is emphasized. (This course may be taken twice for credit.)

ART 381 - Advanced Drawing 4 hours. A topical course providing students an intense immersion in both observational and conceptual drawing practices. Topics may include figure drawing, nature drawing, and drawing systems. May be repeated once for credit, preferably with a different instructor. Course content varies from instructor to instructor. (Fall)

ART 382 - Ceramic Materials I: Claybodies and Glazes 4 hours. This course covers the fundamentals of body and glaze development focusing on ceramic raw materials and their role in forming and firing for functional ware and sculpture bodies. Glaze formulations are also discussed, including glaze chemistry, texture, and causes of common defects. (Fall)

ART 383 - Ceramic Materials II: Problem Solving for Artists 4 hours. This is an open forum discussion-based course that builds on ART 382-Ceramic Materials I and stresses the application of ideas and concepts to solve studio problems. Students are expected to participate in the discussion, to bring examples of problems, and share the results of experiments to rectify those problems. Prerequisite: ART 382. (Spring)

ART 385 - Internship 1-4 hours.

ART 387 - Introduction to 3D Modeling and Rapid Prototyping 2 hours. This course offers visualization and digital fabrication techniques using computer software and rapid prototyping equipment. Fundamental techniques in computer modeling using Rhino 3D software are covered. Through tutorials and in-class demonstrations, students learn to create 2D drawings and 3D objects. (Can be taken 3 times for credit)

ART 388 - Methods in Electronic Arts 2 hours. This elective course is designed to introduce students to the primary software applications and concepts used in the preparation of a wide variety of print and digital media. The course will focus on acquiring the skills necessary to move easily between the most relevant page layout, imaging, video and sound software as well as developing skills in digital file and digital color management. This course is open to all students interested in expanding their knowledge and expertise of software used in the digital arts.
It is strongly recommended for beginning as well as advanced students working in Design, Print Media, Sonic, Video and Interactive Arts. (Fall or Spring)

**ART 389 - Exhibition Design** 2 hours. This course is an introduction to concepts, skills, and methods required to design and install exhibitions of contemporary art in professional museum and gallery settings. Topics covered include exhibition planning, concept design, technical lighting, and proper handling, storage, and installation of artwork. Student gain firsthand experience installing an exhibition at the Cohen Art Center and proposing a mock exhibition for the Fosdick-Nelson Gallery with drawings and scale models. Field trips to area museums and galleries provide additional opportunities to study and analyze exhibition design and to meet with professional museum and gallery preparatory and curatorial staff.

**ART 390 - Methods for Digital Output** 2 hours. This course compliments ART 387-Intro to 3D modeling and Rapid Prototyping, allowing the student to acquire a practical application for 3D modeling through use of CAD (SolidWorks, Rhino), CAM (Delcam for SolidWorks, RhinoCam and Mastercam), and reverse engineering software (Rapidworks, Scanstudio). Students learn technical competency in contemporary technology for 3D fabrication. Prerequisite: ART 387 or ENGR 102. (Can be taken 3 times for credit)

**ART 391 - Introduction to Computer Aided Design** 2 hours. This course introduces computer aided design (CAD) using Pro/Desktop software. Through in-class demonstrations and weekly assignments we learn basic modeling techniques that are universal to all CAD programs. We also explore different strategies for modeling and examine the advantages and disadvantages of each. Students have the opportunity to develop skills that are relevant to their current studio practices through a final project.

**ART 392 - Individual Projects with Freshman Foundation Faculty** 2-4 hours. Project or media based independent study with a faculty member in the foundations division. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.

**ART 393 - Ceramic Art Individual Projects** 2-4 hours. Project or media based independent study with a faculty member in the ceramic art division. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.

**ART 394 - Sculpture and Dimensional Studies Individual Projects** 2-4 hours. Project or media based independent study with a faculty member in the sculpture and dimensional studies division. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.

**ART 395 - Expanded Media Individual Projects** 2-4 hours. Project or media based independent study with a faculty member in the expanded media division. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.

**ART 396 - Drawing, Painting, or Photography Individual Projects** 2-4 hours. Project or media based independent study with a faculty member in the drawing, painting, photography division. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.
ART 397 - Glassartengine 2 hours. This is an interdisciplinary course between glass engineering students and glass art students. The course is taught by various faculty across both areas combining both technologies and philosophies to foster collaborations yielding unknown results. (Studio elective for art students; Technical Elective for engineering students.) May be repeated for credit up to a total of 8 credit hours. Prerequisite: For art students: One junior glass course (ART 361-366); for engineering students: junior/senior majoring or minoring in glass.

ART 398 - Exhibition Design Individual Projects 2-4 hours. Project or media based independent study with a faculty member in exhibition design. This course can only be used for elective credit; it does not replace sophomore, junior or senior studio requirements. Approved Plan of Study required.

ART 401 - Senior Studio 4-6 hours. The senior level studio course content is defined by students near the end of the junior year. Faculty are designated on the basis of the senior proposal.

ART 450 - Independent Study 1-4 hours. Academic inquiry into an area not covered in any established course, and carried on outside the usual instructor/classroom setting. Approved Plan of Study required.

ART 481 - Introduction to Kiln Procedures and Construction 2 hours. The focus of this course is the theory and practice of kiln types and firings, fuel and heat sources and refractory materials. Students design their own kiln including detailed blueprints, calculations for gas and heat input and a materials source list. (Fall)

ART 482 - Advanced Kiln Procedures and Construction 2 hours. The focus of this course is the operation, maintenance and design of ceramic art based kilns. Discourses include kiln theory, combustion, fuels, refractory materials, basic electrical theory and construction techniques. Students assist with the design, maintenance and construction of gas and electric kilns. Prerequisite: ART 481.

ART 499 - Senior Show 0 hours. The culminating exhibit for the BFA degree. Prerequisite: 68-72 studio credit hours earned and senior standing in the BFA program.

Art History
ARTH 120 - Topics in Art History: Non-western 2 hours. Selected topics in non-western art history are covered. Topics vary from term to term. (C)

ARTH 121 - Wild Spirits and Divine Kings 2 hours. This course introduces students to art from a variety of cultures that Westerners long dismissed as "primitive." The premises that all art performs a function and that artists contribute to the orderly functioning of society allow us to look at Non-Western art without the bias and ethnocentrism that have historically colored our views. The class investigates such aspects of African, Oceanic, Native American and Pre-Columbian art as style and iconography, but focuses on its use in religious, political, and social contexts. (C) (GP)

ARTH 122 - Arts of the Pacific Isles 2 hours. This course examines the arts of Melanesia, Micronesia, and Polynesia in cultural context, emphasizing their relationship to other aspects of Oceanic societies. Topics will include the men's house and women's art in New Guinea, art and leadership in Island Melanesia, the decorated body in Polynesia, patterns of power in Micronesia, and continuity and change in Pacific art. (C) (GP)
ARTH 123 - Art of China 2 hours. This quarter-long survey will introduce beginning art history students to the arts of China from the prehistoric period to present day. Among the topics to be discussed will be ancient bronzes and other funerary arts, the classical style of the Han Dynasty, landscape painting in the Song Dynasty and contemporary issues in post-Mao China. The course will consist of lectures, exams and a short research paper. (C)

ARTH 124 - Native American Arts: Spirited Materials and Technologies 2 hours. Native American arts are as numerous as the ecosystems of the continent, and incorrigibly undermine our ability to categorize artifacts. This course introduces students to art from a variety of cultures that Westerners long dismissed as "primitive." Our reevaluation premises that all art performs a function and that artists contribute to the orderly functioning of society. The class is organized by focuses on materials and environmental influences. Particular emphasis will be placed on relating materials, style, and iconography to religious, political, and social contexts. (C) (GP)

ARTH 126 - Arts of Asia: Ancient to Modern 2 hours. This course examines the artistic and architectural highlights of Asia from pre-history to the present. Areas include China, Japan, South and Southeast Asia, as well as key monuments of the Islamic World. (C)

ARTH 130 - Topics in Art History: Ancient to Baroque 2 hours. Selected topics art history from ancient to baroque are covered. Topics vary from term to term. (C)

ARTH 133 - Renaissance and Baroque Art and Architecture: From the Classical Ideal to Theatrical Expression 2 hours. This course surveys the developments in architecture, sculpture and painting from the European Renaissance to Baroque periods (late 14th through 17th centuries). Works of art are studied as individual monuments related to the historical culture that produced them. (C)

ARTH 136 - The Role of the Medieval Image 2 hours. This course surveys the influences and development of Christian art from its beginnings in the early Christian period until the Gothic era by investigating the character and function of the image during the Middle Ages. Main themes include ritual, relics and veneration; pilgrimage; theology in art; and the age of cathedrals.

ARTH 137 - Ancient Art: History, Legend, and Legacy 2 hours. This course provides a critical survey of ancient art. We focus on the great empires of antiquity--Babylonian and Egyptian, Greek and Roman--that emerged in the Near East and Mediterranean region. (C)

ARTH 140 - Topics in Art History: Modern 2 hours. Selected topics in modern art history are covered. Topics vary from term to term. (C)

ARTH 141 - 20th Century Art 2 hours. This class will provide a critical introduction to modern art. It will trace the contexts of modern art movements and explore key themes. We will look at a wide-range of art genres, including painting, sculpture, and photography. (C)

ARTH 143 - Art and Social Ideals 2 hours. This course will introduce students to the development of the concept of modernism in art and will focus on discussing examples of related utopian visions of an idealized past or an anticipated future. (C)
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ARTH 144 - The Ideal Body 2 hours.

ARTH 148 - The American Century: Modern Art and National Identity, 1900-2000 2 hours. This course provides a critical survey of 20th century art in the United States, a period when American art was developing as an independent aesthetic. A central theme is the construction of modern art in America: its multiple styles, its public presentations, its critical receptions, and its continued dialogue with national identity. (C)

ARTH 211 - Issues and Debates in Contemporary Art 3 hours. A topically structured, discussion-based thematic study of issues and debates relevant to major movements and developments in contemporary art. Students are introduced to vital, ongoing conversations within the School as well as a variety of coexisting and competing opinions about investments in art. The course encourages students to develop, strengthen, and present their own views about art. Should be taken Fall Semester sophomore year.

ARTH 300 - Topics in Art History 2 or 4 hours. Topics vary from semester to semester. May be repeated for credit.

ARTH 301 - African Art I 4 hours. A survey of the arts of sub-Saharan Africa with an emphasis on sculpture. The course focuses on the role art plays in African cultures and also introduces students to a wide range of art forms and styles. (GP)

ARTH 302 - African Art II 4 hours. Continuation of ARTH 301, a survey of the arts of sub-Saharan Africa. (GP)

ARTH 304 - Global Arts: Contemporary Asia 4 hours. This course examines contemporary arts of Japan, China, North/South Korea, India, Pakistan, Tibet, and Vietnam, with a focus on emerging theories of global arts and diverse art practices, such as curating, viewing, and the making of Asian art today.

ARTH 305 - Arts of India 4 hours. This chronological survey examines South Asia’s rich visual history, from Indus Valley to modernity, including architecture, sculpture, painting, and print. Major religions and dynasties of India are covered as well as contemporary art and customs that resonate with past traditions.

ARTH 321 - Greek and Roman Art and Architecture 4 hours. This course introduces the architecture, painting, sculpture, pottery and other forms of material culture from Ancient Greece and Rome to further our understanding of the foundations of western civilization and western approaches to art, beauty and civic planning.

ARTH 322 - Medieval Art and Architecture 4 hours. This course explores medieval art—architecture, painting, sculpture and the decorative arts—through the study of subject matter and the major stylistic developments from the religious and secular spheres of medieval society. Other topics include patronage; artistic production; and workshop practices.

ARTH 331 - Italian Renaissance Art and Architecture 4 hours. This course is an in-depth study of the major stylistic forms, directions and iconography in Italian Renaissance art and architecture (14th through 16th centuries). We explore the systems of art-making and patronage in the major urban and court centers.
ARTH 332 - Northern Renaissance Art 4 hours. This course is an examination of Northern Renaissance art (France, Germany, the Netherlands and England) from the 1400s until about 1600. The period is marked by an increase in the materialism of religious faith, most notably observed in the extravagant artistic patronage by the royal courts and the Church.

ARTH 333 - Baroque Art and Architecture 4 hours. This class is a survey of European art and architecture during the 17th century within cultural, religious, political and intellectual frameworks. Main themes include: the impact of the Counter Reformation on the visual arts; urban planning; art as propaganda; specialization of the art market; rise of art academies and art theory.

ARTH 342 - Primitivism: A Western Perspective 4 hours. This course will investigate the issue of primitivism, one of the major topics in modernism. We examine the problematic nature of primitivism, specifically artists' involvement in the broader discourse of colonialism. The class will critique a variety of art practices--including photographic mapping, "black deco" spectacle, ethnographic Surrealism--ranging from the mid 19th century to the present. Prerequisite: ARTH 211.

ARTH 343 - Modern Art 4 hours. Encompassing the movements of Symbolism to Surrealism, this course covers the developments in modern art during the first half of the 20th Century. Students explore such themes as modernity, primitivism, and utopian theory as well as the stylistic developments and formal innovations of this period.

ARTH 351 - In, of, and around Contemporary Craft 4 hours. This course investigates the nature and place of craft in modern culture. We traverse a century of craft-based practices--from the artisan guilds of the Arts and Crafts Movement to the virtual guilds of today--focusing on recent strategies and practices. Prerequisite: one 100-level art history course.

ARTH 352 - Contemporary Projects in Art 4 hours. This interactive course will focus on and study the projects of selected contemporary artists. These projects will serve as platforms for investigating issues and problems related to various contemporary art forms and movements including, the embodiment of the viewer, play and reality, new technologies and consciousness, ironic modernism, and the critique of the post-medium condition. This course can be substituted for ARTH 211 in the BFA curriculum.

ARTH 353 - Art as Industry 4 hours. What is at stake in calling art "work"? Where does craftsmanship end and ordinary manufacture begin? Examining "industry" locally, students conduct research in large-scale facilities working in ceramic, glass, and metal to ponder the social conditions of production. Prerequisite: ARTH 211.

ARTH 354 - Recent Sculptural Practices 4 hours. A series of recent projects exploring contemporary issues in sculpture will be the focus of this class. We will be looking an international array of artists, including: Matthew Barney (United States), Robert Irwin (United States), Juan Munoz (Spain), Doris Salcedo (Colombia), Thomas Schutte (Germany), and Rachel Whiteread (Britain). The work of these artists will be examined in the context of larger post-war debates. (GP)
ARTH 363 - Ceramics and Cultural Identity: Global Traditions and Innovations 4 hours. A thematic approach to the history of ceramics that is global and cross-disciplinary, designed for students to re-conceive their inheritance and its varied strands of tradition, convention and invention. Topics include ritual objects, tableware and dining customs and the funerary. Evidence will span an enormous range of cultures and era, from ancient to contemporary. The approach of material culture will reveal the complex cultural issues surround the ceramic medium. (GP)

ARTH 364 - Design and Culture 1600-1900: Tombstones to Telegraph Poles 4 hours. Trace chair, the coffee mug, and the printed page back in time to consider their significance in America between 1600 and 1900. Consulting primary documents, such as houses, furnishings, and photographs, and contemporary secondary readings, this course will examine the concepts, social meanings, styles, and craftsmanship of American material culture. Different theoretical models of interpretation will complement looking at stuff and learning about history.

ARTH 365 - Design and Culture, 1900-Present 4 hours. We will ponder design in the age of rapid obsolescence, and consider how typefaces, furniture, table settings, and facades reflect the changing values of our turbulent society. We will assess artifacts in terms of materials, craftsmanship, consumption, gender, authority, and cultural identity. Can a typeface engineer mass consumption? Can a chair articulate an existential crisis? Can a mug express emotional ambivalence? Theoretical and historical readings will be integral to this study of visual culture.

ARTH 382 - Women in Art 4 hours. This course considers various gender issues in art history including the role of women artists in western and non-western cultures, feminist re-evaluation of art history, and the existence of a "feminine art." Students are assigned research papers or oral reports on topics generated by readings, lectures, and class discussions. (Cross-listed as WGST 382)

ARTH 392 - Art History Individual Projects 2-4 hours. Project or media based independent study with a faculty in the art history division. This course can only be used for elective credit. It is not intended to replace sophomore, junior or senior studio requirements. Permission of the instructor is required.

ARTH 400 - Topics in Art History 2 or 4 hours. Topics vary from semester to semester. May be repeated for credit. Prerequisite: One 300-level art history course.

ARTH 411 - Pre-Columbian Art 4 hours. A survey course that acquaints students with major monuments and styles of Pre-Columbian American art, including: architecture, sculpture, ceramics, dress, and body adornment Examined are several millennia of pre-contact art traditions in Meso America and South America from earliest art producing cultures to the Aztecs and Incas. The course looks at archaeological contexts and investigates possible meanings for art and written records dating from early periods that enhance our understanding of later cultures. Prerequisite: One 300-level art history course.

ARTH 450 - Independent Study 1-4 hours. Academic inquiry into an area not covered in any established course, and carried on outside the usual instructor/classroom setting. Approved Plan of Study required.
ARTH 460 - Exploring Art History: Concepts, Methods and Practices 4 hours. This writing-intensive seminar introduces students to research methods in art history and to a range of approaches of historical and current significance. Students identify art historical problems, formulate hypotheses, conduct research, read critically, build arguments, and present reports. Prerequisites: completion of one upper-division (300-400) Art History course and permission of instructor.

ARTH 461 - Viewing Sculpture: Figurative, Modernist, Minimalist, Performative 4 hours. A close examination of the nature of sculptural viewing over the past 200 years. Sculptural theory is considered alongside contemporary artistic practice, ranging from Antonio Canova's neoclassical figures to Janet Cardiff's audio walks. Primary sources will be used for class discussion, along with Potts' "The Sculptural Imagination". In addition to thinking critically about the phenomenon of viewing, we will investigate the changing attitudes toward sculpture and the broadening definitions of three-dimensional work in the modern period. Prerequisite: One 300-level art history course.

ARTH 466 - Histories of Photography in the Non-Western World 4 hours. This seminar focuses on how photography and its modern modes of vision were disseminated and adapted around the globe since its 1839 invention in Europe. The course is designed as a research lab: students develop both a short written report and related visual project. (GP)

ARTH 493 - Art in the Age of Digital Recursion 4 hours. A round-table seminar based on extensive group discussions and in-depth research on recent innovations in technology and how that technology has impacted art production and theory. Prerequisite: One 300-level art history course.

ARTH 499 - B.S. Thesis in Art History and Theory 2 hours. Capstone course open to graduating majors in Art History and Theory for the development of an article of publishable quality presented as a B.S. Thesis. Students write the thesis under the guidance of their primary advisor. Prerequisites: Completion of at least five upper-division Art History courses and permission of major advisor.