

Art

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FACULTY

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DEPARTMENT DESCRIPTION

Saint Mary's College is the first Catholic women's institution accredited by the National Association of Schools of Art and Design. NASAD, the only national accrediting body for art, assures that the program as well as the faculty, facilities and students meet high standards.

The creative process in studio art demands interaction of perceptual and conceptual skills and develops the powers of awareness, imagination and expression. Results are realized by a balanced combination of structured problems and experimental investigations. The challenge, which requires effort and discipline, is the day-to-day endeavor in the studio experience. Learning is centered around a developing ability to judge critically and independently, without reliance upon preconceived solutions and answers. The study of art history begins with broad familiarization with major monuments in Western and Non-Western art and progresses to greater understanding of the creative process through deeper study and more sophisticated methods of analysis and interpretation.

The B.A. art major selects a concentration in art history, studio art, or both. All studio art majors, B.A. and B.F.A. complete an area of emphasis (12 hours) in one of the following areas: ceramics, fiber, new media art, painting, photo media, printmaking, or sculpture. Through visiting artist programs, lectures and gallery exhibitions, the department shares its experience with students at the College and the larger community. The Moreau Art Galleries are an integral part of the art program and make professional exhibitions of contemporary art readily accessible for teaching and learning.

TEACHER PREPARATION (GRADES PRE-K TO 12)

The Art Department in conjunction with the Education Department offers courses leading to state licensing for Visual Arts. (See Visual Arts Education.)

ADVANCED WRITING PROFICIENCY

Art majors submit a portfolio of three writing samples from an approved list of approaches to art writing as a graduation requirement.

SENIOR COMPREHENSIVE

A final semester, independent, creative research project in studio art results in the presentation of a cohesive body of work that is original and aesthetically and conceptually sound. The art history comprehensive is a paper demonstrating conceptual originality, research skill, and appropriate methodology.

DEPARTMENTAL LEARNING OUTCOMES

Formal, technical and material skills

Students learn to apply formal design elements and principles while developing technical and material skills particular to the discipline of study. Students develop an appreciation and skills for multiple methods of art making based upon practical experience with given media.

Creative problem solving and critical analysis

Students develop creative problem solving skills and gain the ability to think and speak critically and creatively about solutions in regard to objectives and goals for given projects through critique, evaluation and presentation. Students learn different kinds of evidence needed to establish purpose, meaning, and significance in historical and contemporary works of art. Students understand that there are limits to interpretation when evidence is lacking. Students develop their own informed solutions to contemporary art historical controversies. Students acquire an understanding that the history of art is not fixed, but is shaped by the questions we ask and the values we hold in the present.

Technology proficiency

Students develop proficiency in the use of technology relevant to the visual discipline and/or art historical discipline.

Research and writing skills

Students develop appropriate research skills essential to creating a work of art and acquire the foundational tools of visual analysis to translate their experience of works of art into visual, oral and written expression. Students are introduced to art historical research materials and methods and develop the ability to write descriptively, critically, and creatively about works of art.

Historical and contemporary art practice

Students demonstrate an appreciation for all methods of art making based upon practical experience with given media in light of its historical and contemporary practice. Students become familiar with traditional stylistic periods in art, major monuments and principal artists in the history of art. Students acquire the ability to identify and explain the purpose, meaning, and significance of a wide variety of works of art from a global perspective. Students are able to recognize instances of cross-cultural exchange. Students learn the technical vocabulary used in particular studio disciplines and art history. Students learn that works of art are powerful statements, both reflecting and shaping a culture's values.

Senior comprehensive

Studio majors demonstrate their skill in integrating visual perception, imagination and expression by producing and professionally presenting original artwork(s) that is aesthetically and conceptually sound. Students completing comprehensives in art history demonstrate conceptual originality, research skill and appropriate methodology. Through the comprehensive, students demonstrate the ability to work independently on art or art historical problems and to practice synthesis of a broad range of knowledge and skills as appropriate to the issue.

This is an edited and evolving list of the Art Department's outcomes. Depending on a student's chosen concentration, certain outcomes may not be met.

PROGRAM IN ART

Bachelor of Arts, Major in Art—ART1, Concentration in Studio Art (42 hours)

All of the following:

ART 101	Drawing I	3 hours
ART 102	Drawing II	3 hours
ART 103	Design Lab	3 hours
ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours
ART 495*	Senior Comprehensive in Studio Art	3 hours

* Double majors who elect to complete the Senior Comprehensive in their other major must take an additional 3 hours in studio in place of ART 495.

One of the following 100 - 200 level studio courses (3 hours):

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art (selected topics)	1-3 hours

Studio Electives to total eighteen (18) hours including twelve (12) hours in an area of emphasis with at least 3 of the 12 hours at the 300-400 level:

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 208	Relief Printmaking	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art (selected topics)	1-3 hours

ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours
ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours
ART 327	Printmaking III	3 hours
ART 330	Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 357	Holography Workshop	1–3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours
ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 499	Internship	1–3 hours

One of the following (3 hours):

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 485	Art History Methods and Theory	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Participate in portfolio reviews every semester

Bachelor of Arts, Major in Art—ART2, Concentration in Art History (42 hours)

All of the following:

ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 485	Art History Methods and Theory	3 hours
ART 495*	Senior Comprehensive in Art History	3 hours

* Double majors who elect to complete the Senior Comprehensive in their other major must take an additional 3 hours in art history in place of ART 495.

All of the following:

ART 101	Drawing I	3 hours
or ART 102	Drawing II	3 hours
ART 103	Design Lab	3 hours

Five of the following from at least two areas (15 hours):

<i>Ancient/Medieval</i>		
ART 390	Topics in Art	1–3 hours

Eighteenth/Nineteenth Century

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 390	Topics in Art	1–3 hours

Twentieth Century

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 390	Topics in Art	1–3 hours

Contemporary

ART 355	Art Today: Art Since 1990	3 hours
ART 390	Topics in Art	1–3 hours
ART 490	Topics in Art	1–3 hours

Non-Western/Underrepresented Traditions

ART 390	Topics in Art	1–3 hours
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Media Specific

ART 360	Performance in Art and New Media	3 hours
ART 390	Topics in Art	1–3 hours

Two of the following in studio or art history (6 hours):

ART 125	Silkscreen	3 hours
ART 142	Introduction to Film History and Analysis	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 208	Relief Printmaking	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art (selected topics)	1–3 hours
ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours
ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours
ART 327	Printmaking III	3 hours
ART 330	Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours

ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 357	Holography Workshop	1–3 hours
ART 360	Performance in Art and New Media	3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 371	Topics in Art History and Criticism	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours
ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Participate in portfolio reviews when enrolled in studio courses

Bachelor of Arts, Major in Art—ARSH, Double Concentration in Studio Art and Art History (66 hours)

All of the following Core Requirements (27 hours):

ART 101	Drawing I	3 hours
ART 102	Drawing II	3 hours
ART 103	Design Lab	3 hours
	Any 100-200 level studio course	3 hours
ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 485	Art History Methods and Theory	3 hours
ART 495	Senior Comprehensive in Studio Art or Art History	3 hours

Studio Electives to total eighteen (18) hours including (12 hours in an area of emphasis with at least 3 hours of the 12 hours at the 300 or 400 level) :

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 208	Relief Printmaking	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art (selected topics)	1–3 hours
ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours

ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours
ART 327	Printmaking III	3 hours
ART 330	Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 357	Holography Workshop	1–3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours
ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Five of the following from at least two areas (15 hours):

Ancient/Medieval

ART 390	Topics in Art	1–3 hours
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Eighteenth/Nineteenth Century

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 390	Topics in Art	1–3 hours

Twentieth Century

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 390	Topics in Art	1–3 hours

Contemporary

ART 355	Art Today: Art Since 1990	3 hours
ART 390	Topics in Art	1–3 hours
ART 490	Topics in Art	1–3 hours

Non-Western/Underrepresented Traditions

ART 390	Topics in Art	1–3 hours
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Media Specific

ART 360	Performance in Art and New Media	3 hours
ART 390	Topics in Art	1–3 hours

Two of the following in studio or art history (6 hours):

ART 125	Silkscreen	3 hours
ART 142	Introduction to Film History and Analysis	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 208	Relief Printmaking	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 217	Reductive/Constructive	3 hours

ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art (selected topics)	1–3 hours
ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours
ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours
ART 327	Printmaking III	3 hours
ART 330	Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 357	Holography Workshop	1–3 hours
ART 360	Performance in Art and New Media	3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours
ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Participate in portfolio reviews when enrolled in studio courses

Bachelor of Fine Arts, Major in Art—ART (78 hours)

Maintain a 3.0 GPA in art courses

Seventy-two (72) hours must be in art. Six (6) hours must be in approved correlate courses.

All of the following:

ART 101	Drawing I	3 hours
ART 102	Drawing II	3 hours
ART 103	Design Lab	3 hours
ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours
ART 495	Senior Comprehensive in Studio Art (in Area of Emphasis*)	3 hours

* Art majors concentrating in Studio Art must complete four courses (12 hours) in an area of emphasis chosen in consultation with her advisor in the Art Department.

One of the following 100 - 200 Studio course (3 hours):

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art	1–3 hours

Studio Electives to total forty-five (45) hours including twelve (12) hours from an area of emphasis with at least 3 hours of the 12 hours at the 300 or 400 level):

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 208	Relief Printmaking	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art	1–3 hours
ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours
ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours

ART 327	Printmaking III	3 hours
ART 330	Book Arts/Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 357	Holography Workshop	1–3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours
ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	3 hours

Two of the following (6 hours) of elective upper level art history:

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 485	Art History Methods and Theory	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Two of the following in correlate courses from the approved list below:

BIO 213	Introductory Human Anatomy	4 hours
COMM 260	Digital Video Production	3 hours
COMM 383	Art & Entertainment Law	3 hours
COMM 420	Female Beauty	3 hours
COMM 486	Practicum/Production (video/multimedia courses)	3 hours
DANC 240	Intro to Dance	3 hours
DANC 241	Contemporary Issues in Dance	3 hours
ENLT 276	Film Criticism	3 hours
ENLT 277	Women in Film	3 hours
ENLT 278	From Fiction to Film	3 hours
MLIT 320	Italian Cinema, 1945–65	3 hours
PHIL 235	Philosophy of Human Existence	3 hours
PHIL 245	Philosophy of World Cultures	3 hours
PHIL 252	Philosophy of Art	3 hours
THTR 205	Introduction to Acting	3 hours
THTR 245	Stagecraft	3 hours
THTR 380	History of Theatre	3 hours
THTR 445	Scene Design	3 hours
THTR 455	Costume Design	3 hours

Pre-approved Special Topic courses

Additional upper level Art History Courses

Participate in portfolio reviews every semester

Minor in Studio Art—ARTS (24 hours)

All of the following:

ART 101	Drawing I	3 hours
or ART 102	Drawing II	3 hours
ART 103	Design Lab	3 hours

One of the following:

ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours

Five of the following (15 hours) in studio courses:

ART 125	Silkscreen	3 hours
ART 205	Painting: Oil	3 hours
ART 207	Water-based Media	3 hours
ART 210	Web Design and Development I	3 hours
ART 211	Ceramics: Introduction to Clay	3 hours
ART 212	Throwing on the Wheel	3 hours
ART 216	Introduction to Furniture Design	3 hours
ART 217	Reductive/Constructive	3 hours
ART 218	Modeling and Replication	3 hours
ART 219	Sculptural Knitting and Crochet	3 hours
ART 221	Photography I	3 hours
ART 223	Introduction to Digital Photography	3 hours
ART 224	Video Art	3 hours
ART 236	Sustainable Textiles	3 hours
ART 237	Handmade Paper & Felt	3 hours
ART 238	Fiber: Surface Design	3 hours
ART 239	Fiber: Fabric Printing	3 hours
ART 266	Introduction to New Media	3 hours
ART 290	Topics in Art	1–3 hours
ART 301	Advanced Drawing	3 hours
ART 305	Advanced Painting I	3 hours
ART 306	Advanced Painting II	3 hours
ART 310	Web Design and Development II	3 hours
ART 311	Advanced Ceramics: Hand Building and Slip Casting	3 hours
ART 318	Beyond Object	3 hours
ART 319	Digital Fabrication	3 hours
ART 321	Photography II: Lighting Workshop	3 hours
ART 323	Photo-Silkscreen	3 hours
ART 325	Video Art II	3 hours
ART 327	Printmaking III	3 hours
ART 330	Artists' Books	3 hours
ART 335	Animation Workshop	3 hours
ART 337	Advanced Fiber: Surface Construction	3 hours
ART 338	Advanced Fiber: Surface Design	3 hours
ART 357	Holography Workshop	1–3 hours
ART 366	Designing Art and Art Games	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 407	Painting Studio	3 hours
ART 411	Alternative Processes in Ceramics	3 hours

ART 417	Advanced Sculpture Topics	3 hours
ART 421	Photography III: Beyond the Frame	3 hours
ART 427	Printmaking Studio	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Participate in 3 portfolio reviews

Minor in Art History—ARTH (18 hours)

All of the following:

ART 241	Art History Survey I	3 hours
ART 242	Art History Survey II	3 hours

Four of the following (12 hours) in upper level art history:

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 360	Performance in Art and New Media	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 485	Art History Methods and Theory	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Minor in Art History for B.A. Studio Art Majors—ARHI (21 hours)

A B.A. Art major with a concentration in studio art must complete 5 of the following

(15 hours) in upper level art history beyond ART 241, 242:

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 360	Performance in Art and New Media	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 485	Art History Methods and Theory	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

Minor in Art History for B.F.A. Art Majors—ARTH (24 hours)

A B.F.A. Art major must complete 6 of the following (18 hours) in upper level art history beyond ART 241, 242:

ART 345	Realism to Surrealism: Art from 1839 to 1944	3 hours
ART 350	Alternative Media: Art from 1945 to 1989	3 hours
ART 355	Art Today: Art Since 1990	3 hours
ART 360	Performance in Art and New Media	3 hours
ART 390	Topics in Art	1–3 hours
ART 397/497	Independent Study	1–3 hours
ART 485	Art History Methods and Theory	3 hours
ART 490	Topics in Art	1–3 hours
ART 499	Internship	1–3 hours

ADDITIONAL PROGRAMS

Art courses are offered on study abroad programs in locations such as Rome, Italy, Seoul, South Korea, and Cape Town, South Africa.

Students may earn credit for internships served in museums or other art-related businesses or institutions. In addition, independent study of a particular topic or advanced investigation of a medium may be designed for course credit.

ART COURSES (ART)

Studio courses which earn three credit hours require at least nine hours in the studio per week, six hours of which will be supervised. Class assignments will include sufficient material to cover the additional three hours. Studio courses require that each student purchase expendable supplies as required. Such supplies as easels, basic materials, and workshop equipment are provided.

The study of art history begins with broad familiarization with major monuments in Western and Non-Western art and progresses to greater understanding of the creative process through deeper study and more sophisticated methods of analysis and interpretation.

101 Drawing I (3)

This is a broad foundation course that introduces a variety of drawing techniques, approaches and subject matter. A focus on observational drawing improves the student's ability to "see" (visual perception) and develops technical drawing skills. Projects are designed to enhance the understanding and use of formal elements, principles and composition while exploring drawing's creative and expressive potential. Subject matter includes still life, landscape, interiors, and the figure. Studio projects are augmented by critiques, visual presentations and discussion. Sketchbook/journal required.

102 Drawing II (3)

This is a broad foundation course, similar to ART 101, with additional emphasis on the figure and an introduction to the use of color. Projects are designed to enhance the understanding and use of formal elements, principles and composition while exploring drawing's creative and expressive potential. A variety of drawing media, tools and subjects are explored. Studio projects are augmented by critiques, visual presentations and discussion. Sketchbook required.

103 Design Lab (3)

This course serves as an introduction to the basic formal elements and organizing principles of two-dimensional design. Students will develop expertise in a variety of media through the exploration of creative studio projects dealing with line, shape, value, texture, color, space and form. The course is designed to expose students to the basic formal considerations, material properties, technical skills, and working methods of image making in conjunction with idea-based problem solving.

125 Silkscreen (3)

Introduction to the various methods of serigraphy, with exploration of color, tone and texture as the natural result of the process.

142 Introduction to Film History and Analysis (3)

This course provides an international survey of the history and art of film alongside an introduction to film analysis.

205 Painting: Oil (3)

This course consists of a series of painting assignments that introduces the student to the idiom and use of oil paints. The student will begin developing a facility in manipulating and using the materials and techniques of oils, and by the end of the course, the student will be expected to visually express her unique vision and ideas with this medium. Regular private and group critiques.

207 Water-based Media (3)

In this course, the goal is to introduce students to some of the water-based media that contemporary artists use today, as well as the techniques employed by them. The course will be conducted as a "materials and technique" course, where students will go in-depth into the tools, methods, applications, and mediums used in conjunction with these media. Students are encouraged to play with the materials so that they may learn what their limitations are. All of the 1st half of the semester work, studies, experiments, etc., will be done in the handmade books created during the first two weeks.

208 Relief Printmaking: Traditional & Contemporary Approaches (3)

Relief printmaking is the oldest of the print processes, and one of the most direct and accessible. With relief printmaking, the substrate (wood, rubber, linoleum, etc) is carved away, leaving a raised ("relief") surface. This raised surface is then inked using a roller ("brayer"), while the recessed areas remain ink free, and printed – by hand or using a printing press – onto paper, fabric, or other receptive materials.

210 Web Design and Development I (3)

In Web Design and Development I, students learn the fundamentals of front end web design and development. Through a series of web-based creative projects, students learn how to design assets (such as logos, images, and graphics), and how to use User Experience (or UX) and User Interface (or UI) design principles to create effective and engaging websites. Additionally, students will learn the basic programming languages essential for careers in web design and development (HTML5 and CSS3).

211 Ceramics: Introduction to Clay (3)

An introductory course in basic ceramic techniques and creative processes that use clay as an expressive medium through hand building, throwing on the potter's wheel, and glazing/finishing.

212 Throwing on the Wheel (3)

This course focuses on throwing on the potter's wheel, emphasizing utilitarian form development, and will incorporate the philosophy of Soestu Yanagi who emphasized in *The Unknown Craftsman* "the importance of an egoless approach to creation, where objects arise literally unto themselves—the maker is only the vessel through which these things are born."

216 Introduction to Furniture Design (3)

Introduction to Furniture Design focuses on the design and construction of furniture and functional objects within the context of contemporary culture. It integrates creative problem solving with technical and material processes in order to build objects that are ergonomic and interactive. Students will learn a process of design that evolves from sketch, to model -or- prototype, and finally to a finished, usable object. Design for social good and sustainability will also be a departure point for creative projects. Creative projects and technical demonstrations will be augmented by lectures on the history of furniture design and contemporary approaches to functional object-making.

217 Reductive/Constructive (3)

An introductory, predominately "form" based course in which students thematically and technically explore additive and subtractive approaches to object-making. Traditional and experimental techniques, materials, and presentation methods are explored given the course theme. Students gain an understanding of sculpture as an expanded field through readings, discussions, assignments and projects that address the history and evolution of the discipline.

218 Modeling and Replication (3)

An introductory level course in which students explore traditional and contemporary mold making and casting techniques. Students learn to replicate originals in clay, as well as create molds from found objects. A variety of traditional and contemporary casting methods will be explored.

219 Sculptural Knitting and Crochet (3)

This course will introduce the historical and contemporary uses of these craft traditions, with an emphasis on the ways in which needlework continues to impact contemporary art practice. Creative projects and assignments will explore the technical processes, historical traditions, and contemporary uses of knitting and crochet by visual artists. Coursework will be augmented by lectures related to historical and contemporary artists using needlework presented through their videos, images of the work, web surfing, and in-class discussion.

221 Photography I (3)

Introductory black and white photography. Students study the basic elements necessary for control in the exposure, development and printing of photographic materials. Initial exploration of the medium stresses consideration of its visual and aesthetic dimensions through a creative problem-solving approach. (Variable shutter/aperture camera required).

223 Introduction to Digital Photography (3)

Students study basic elements for the recording and printing of digital images. Initial exploration of the medium places emphasis on the visual, aesthetic and expressive dimensions of the medium through a creative problem-solving approach. (Digital or film camera required, digital media required).

224 Video Art (3)

This course introduces the medium of video as an art form and will explore, in theory and practice, issues of space, time and action. Proficiencies in camera use, storyboarding, lighting, digital editing and presentation will be developed. The use of video for artistic expression will be supported by readings and the viewing and discussion of works by video artists.

236 Sustainable Textiles (3)

Due to use of pesticides and chemicals, land degradation, depletion of fossil fuels, release of harmful emissions, and production of wastewater, the global textile industry is said to be one of the most unsustainable. This course will investigate the environmental and ethical issues surrounding the textile and fashion industry and the positive contribution we can make as artists, designers and consumers. We will consider the innovative, multidisciplinary field of green design and the exciting work being done by contemporary artists, architects, designers, scientists and engineers to create sustainable solutions and bring the public's attention to environmental concerns. Examples of studio projects can include handmade paper from local plants and discarded cloth, eco-dyeing and printing, the re-purposing and upcycling of salvaged materials, and/or the design of portable, textile shelters that incorporate renewable energy.

237 Handmade Paper and Felt (3)

This fibers course will introduce hand PAPERMAKING and FELTING, two non-woven surface processes. Papermaking: the class will learn sheet forming, pulp painting, and basic casting, and will make papers from a variety of plant fibers. Felting: the class will create two- and three- dimensional forms from wool felt and will explore wet felting, appliqué methods, needle felting and Nuno felt. Projects will explore the conceptual & expressive potential of the materials and techniques introduced. Slide lectures and readings will introduce students to the global historic traditions of these two materials that date back to prehistoric times as well as contemporary artists and designers working with handmade paper or felt.

238 Fiber: Surface Design (3)

This is an introductory course in surface design and fabric construction. Over the semester we will work with dye resist methods such as Shibori, surface embellishment and needlework, blueprinting on cloth, and the manipulation of fabric into dimensional surfaces and forms. Students will be encouraged to develop a conceptual understanding of the materials and processes explored and to effectively communicate ideas in response to project prompts. Presentations/readings and individual research projects will introduce related textile history from around the world and contemporary international artists and designers who employ these materials and techniques.

239 Fiber: Fabric Printing (3)

This course in fabric printing will introduce ancient to contemporary methods for applying color, pattern, texture & image on cloth. Printing techniques will include Japanese rice paste resist printing (relief & stencil methods), screen printing and heat transfer printing (dye sublimation). Students will explore the use of dyes, pigments, and resists on a variety of natural and synthetic fabrics. Lectures will introduce historic and contemporary world textiles.

241 Art History Survey I (3)

This course provides a survey of the historical development of Western and non-Western art and architecture beginning with the Neolithic period and leading up to the thirteenth century. We will study works of art in their cultural contexts in order to gain an understanding of the purpose, meaning, and significance of works of art to those who made and used them. Emphasis will be placed on the exchange of knowledge, ideas, forms, and iconography across cultures over time, and the subsequent change in the meaning and significance of these when put to new uses in new contexts. We will discuss current issues and debates in art history, such as responsible collection practices and repatriation of art objects. We will relate the aesthetic experiences and values of cultures from our period of study to contemporary culture. Over the course of the semester, students will develop their own analysis of the purpose, meaning, and significance of a single art object that they have viewed in a museum, and which dates from the chronological period the course covers.

242 Art History Survey II (3)

This course provides a survey of the historical development of Western and non-Western art and architecture from the Renaissance period to the present. We will study works of art in their cultural contexts in order to gain an understanding of the purpose, meaning, and significance of works of art to those who made, used, and viewed them. Emphasis will be placed on the idea that art history's canon is not fixed, but is instead shaped by the questions we ask and the values we hold in the present. We will discuss current issues and debates in art history, such as the repatriation of art objects looted during WWII, the role of museums in society, and responses to art controversies. We will discuss how the aesthetic values of cultures from our period of study have influenced contemporary aesthetic values. Over the course of the semester, students will respond to works of art that they have viewed in a museum, and which date from the chronological period the course covers.

266 Introduction to New Media (3)

An introduction to the new visual technologies and basic concepts (mechanical, visual, and aesthetic) for their creative use in the visual arts. Those fields involved may include photography, film, video, computer imagery, holography and other contemporary media. Students will be introduced to these media through lectures, direct laboratory experience, discussion, and creative problem-solving projects. No prerequisites: ART 103 desirable (also listed as COMM 266).

290 Topics in Art (1–3)

The presentation of selected subjects of relevance not included in regular departmental offerings. Prerequisite: established by the instructor. May be repeated with different topic.

301 Advanced Drawing (3)

A series of problems that develop the perceptual, aesthetic and empathetic interpretation of subjects which hold potential for creative drawing. Prerequisite: ART 101 and 102, or permission of instructor. May be repeated once.

305 Advanced Painting I (3)

This is an advanced course that encourages the student to explore various concepts, forms and imagery in view of developing a more personal visual statement. Group and individual critiques. Prerequisite: ART 205 and 206, or permission of instructor.

306 Advanced Painting II (3)

An advanced course that allows the student to develop her own critical vision in response to a series of loosely structured assignments. Group and individual critiques. Prerequisite: ART 205 and 206, or permission of instructor.

310 Web Design and Development II (3)

In Web Design and Development 2, students build upon their acquired skills in Web Design and Development 1 with an emphasis on front end responsive web design and development. Through a series of web-based creative projects, students will learn how to design responsive websites for a variety of screen-based devices. Additionally, students will expand their programming skills essential for careers in web design and development, learning CSS3 for responsive design, as well as Javascript to understand how (and why) to use jQuery libraries and JS frameworks. Students will learn to use APIs to enhance and personalize web experiences for the user. Prerequisite: ART 210.

311 Advanced Ceramics: Hand Building and Slip Casting (3)

Further instruction in building ceramic sculpture incorporating hand building skills, as well as, basic mold making and slip casting techniques. Prerequisite: ART 211 or 212.

318 Beyond Object (3)

This course deals with both “form” and “space.” Students are introduced to techniques, methods, and concepts outside of the traditional realm of three-dimensional form. Students create installation strategies and form explorations that incorporate the use of digital video, audio/sound, virtual space (web-based projects), and other new technologies within a conceptual framework that is student-derived. Projects are augmented by readings and discussions of contemporary theories related to the use of time-based media within the genre of sculpture. Prerequisite: Either ART 217 or 218, or with permission.

319 Digital Fabrication (3)

In this course, students will explore objects and objecthood through creative projects using a variety of digital technologies in order to create physical objects. Students will learn the fundamentals of vector based and 3D modeling software through creative projects that are geared towards the studio artist/designer. A variety of different production modes will be explored, including CNC machining, laser cutting, and 3D printer technologies, and an interactive, augmented reality artpiece using mobile applications. Students will learn about contemporary artists and designers who utilize these digital fabrication techniques in their creative practices. Students will also be introduced to contemporary thematic drives and philosophies underpinning the understanding of objecthood in a technifused material culture. Prerequisite: ART 103 or permission of instructor.

321 Photography II: Lighting Workshop (3)

Through various laboratory projects, students study advanced photographic concepts for studio/artificial and natural lighting which permit enhanced control of the medium. Increased emphasis is placed upon

the application of these controls to the act of artistic expression. Individual and group critiques provide opportunities for discussion of photography's aesthetic dimensions. (Digital camera required / Digital SLR preferred) Prerequisite: ART 221 or ART 223.

323 Photo-Silkscreen (3)

This course deals with the use of photographic images, ideas and techniques in the graphic process of serigraphy. Group discussion and critiques. Prerequisite: ART 125

325 Video Art II (3)

This advanced course in video art will allow students to further develop their creative work with video image and sound. Students will refine their pre-production, digital editing and post-production skills, explore techniques such as chroma keying and multi-channel video, and increase experience with installation and other forms of presentation. There will be discussion of contemporary works and related writings. Prerequisite: ART 224

327 Printmaking III (3)

An advanced course for the student to explore further the creative potential and possibilities of printmaking as a medium for personal statements. Use of color emphasized.

330 Artists' Books (3)

An exploration into the fabrication and significance of artists' books as an expressive medium. A series of books will be produced using diverse media, bindings and conceptual approaches to accommodate individual means of expression. An emphasis will be placed on one-of-a-kind visual books with some exploration into very limited editions.

335 Animation Workshop (3)

Investigation of traditional and developing methodologies for creating animated imagery with emphasis on the expressive potential of the medium. Participants will explore the history of animated imagery and impact of emerging technology upon it. Individual and collaborative projects with discussion/critique of outcomes.

337 Advanced Fiber: Surface Construction (3)

Advanced surface construction techniques including felt, papermaking, and/or advanced weaving projects. Emphasis is on individual conceptual development. Lecture and critique. Research project on fiber related topic. Prerequisite: ART 237.

338 Advanced Fiber: Surface Design (3)

Advanced surface design techniques including dye resists, fabric printing, fabric construction and wearable art. Emphasis on individual conceptual development. Lecture and critique. Research project on fiber related topic. Prerequisite: ART 238 or 239.

345 Realism to Surrealism: Art from 1839 –1944 (3)

This course traces the development of modern art from the invention of photography through WWII. Responding to historical events, the legacy of academic art, and new forms of mass media, artists sought to produce art that reflected and shaped modern life. This course introduces modern approaches to painting, sculpture, design, architecture, performance, film, and photography in tandem with the theoretical texts influencing modern art's production and reception. This course introduces key terms such as modernism, the avant-garde, realism, expressionism, orientalism, primitivism, abstraction, and anti-art. Artistic movements covered include, but are not limited to, Realism, Impressionism, Expressionism, Cubism, Constructivism, Dada, Surrealism, and the Harlem Renaissance.

350 Alternative Media: Art from 1945 to 1989 (3)

This course surveys artistic movements and practices from the end of WWII through the end of the Cold War and the onset of the AIDS crisis. Artists responded to the legacy of modern art and the rise of the mass media by exploring alternative media, processes, and exhibition venues. Activist movements prompted artists to confront questions about identity and the relationship between art and politics. Artworks are discussed alongside theoretical texts that influenced art's production and reception. This course introduces key terms such as expressionism, medium specificity, conceptualism, process art, performativity, institutional critique, site-specificity, appropriation, deconstruction, and postmodernism. Artistic movements covered include, but are not limited to, Abstract Expressionism, Gutai, Pop Art, Fluxus, Minimalism, the feminist art movement, the black arts movement, and the Pictures Generation.

355 Art Today: Art Since 1990 (3)

This course examines contemporary art's concerns, themes, and practices in the context of globalization and the growth of the Internet and social media. Regions surveyed include Japan, China, West Asia, India, Africa, South America, Australia, Russia, Eastern Europe, Western Europe and the United States. The contemporary art of each region is discussed in relation to its historical, political, social, and economic context. Simultaneously, the course emphasizes how global political, social, and economic networks lead to artistic concerns, themes, and practices being shared across national borders. Contemporary approaches to painting, sculpture, performance, installation, photography, and digital media are discussed in tandem with theoretical texts influencing contemporary art's production and reception. This course introduces key terms such as globalization, intertextuality, hybridity, performativity, site-specificity, environmental art, the artist-as-curator, interactivity, and relational aesthetics..

357 Holography Workshop (1–3)

An introduction to the principles of holography and optics accompanied by studio exercises in the techniques of single and multiple beam reflection and transmission holography. Special attention given to the application of this medium for purposes of visual expression. Lectures, studio lab exercises and visits to pertinent exhibitions. Prerequisite: permission of the instructor. Offered occasionally.

360 Performance in Art and New Media (3)

This course investigates art and new media practices dating from 1970 to the present that address the construction of identity by way of engagement with performance. Areas of visual art and new media explored include performance art, dance, film, photography, video, video games, and art apps for touchscreen devices. This course surveys critical theories used by performance studies scholars, art historians, and artists to interpret and produce art and new media that engages with questions of identity. Interactive digital publishing platforms that allow for investigation of the relationship between academic writing and theories of performativity and intertextuality will be introduced and opportunities to develop performance works in art and new media will be provided.

366 Designing Art and Art Games (3)

Students will explore the tools and techniques of participatory new media through the lens of feminism. The course will explore the key issues of feminism in the visual arts and new media, namely the position of women in technological disciplines, the unique experiences of women within technoculture, and the gendering of various technologies. Creative projects and assignments will explore play and participation in a variety of contexts: hypertext and nonlinear narrative, generative/programmatic net+ art, gaming, virtual personae and environments.

390 Topics in Art (1–3)

The presentation of selected subjects of relevance not included in regular departmental offerings. Prerequisite: established by the instructor. May be repeated with different topic.

397 Independent Study (1–3)

Students with sufficient background experience work independently under the direction of a faculty member in studio or art history. Prerequisite: permission of instructor. May be repeated.

402 Teaching Art in Preschool through 8 (3)

This course is designed to provide K–8 art specialists and elementary education teachers a comprehensive, discipline-based approach to teaching art in the classroom. Lecture, discussion, museum visits and studio activities will emphasize children's artistic development, national and state visual arts standards, integrating aesthetics, criticism, art history and the making of art as well as careers, community and cross-curricular studies into practical and meaningful lessons and units of instruction. This course includes a field experience component (transportation is required). Field experience. Prerequisite: EDUC 201 or permission. (Formerly ART 231)

403 Teaching Art in High School (3)

This course is designed to provide future art specialists a comprehensive, discipline-based approach to teaching art in the high school setting. In addition to readings, discussion and studio activities that consider appropriate content, methods and materials in the secondary school, students will create a functional, in-depth curriculum that is based on national and state visual arts standards and the inclusion of aesthetics, criticism, art history and the making of art. This course includes a field experience component (transportation is required). Field experience. Prerequisite: EDUC 201 or permission. (Formerly ART 331)

407 Painting Studio (3)

This is an advanced painting course for the student desiring a concentration. Individually assigned problems to develop further the student's personal concepts, styles, techniques and modes of expression within the context of contemporary art. Prerequisite: ART 305 or 306.

411 Alternative Processes in Ceramics (3)

This is an advanced level course in which students will explore a variety of ways to make ceramics works while exploring new firing and glazing methods. These processes will include: raku, salt, and sagger firing, china paint/glazing, decal application and glass casting. Prerequisite: ART 211 or 212 and 311, or with permission of instructor.

417 Advanced Sculpture Topics (3)

The capstone experience for the sculpture concentration, this course gives students the opportunity to investigate an individualized approach to the themes and technical concerns of sculpture through independent studio work. Working in tandem with all faculty teaching sculpture, students research and develop, fabricate, and critically assess a project (or series of projects) in their investigation of sculpture. Students develop an aesthetic and conceptual vision with regard to the genre. Prerequisites: Either ART 217 or 218, and 317 or 318. May be repeated for credit.

421 Photography III: Beyond the Frame (3)

Continued study of the medium's technical and aesthetic dimensions through individual laboratory work, readings, group critiques and discussions. Students are introduced to and work with a range of alternative photographic processes. (Digital camera required / Digital SLR preferred) Prerequisites: ART 321 or permission of instructor.

427 Printmaking Studio (3)

An advanced course for the student desiring a concentration. Individually assigned problems to develop further personal concepts, styles, techniques and modes of expression in the student's chosen printmaking medium. Prerequisite: ART 327. May be repeated. Offered occasionally.

485 Art History Methods and Theory (3)

This course investigates and practices different approaches to research and writing in art criticism and history, and explores the history of the discipline itself. Exercises in archival investigation, reading original documents, formal and iconographic interpretation, analysis of critical theory, feminist, psychoanalytic and social-historical readings. Prerequisite: ART 241, 242.

490 Topics in Art (1–3)

The presentation of selected subjects of relevance not included in regular departmental offerings. Prerequisite: established by the instructor. May be repeated with different topic.

495 Senior Comprehensive in Art History or Studio Art (3)

A final semester, independent, creative research project in a studio art area of emphasis or art history approved by Art Department faculty. The studio project results in the presentation of a cohesive body of work which is original and aesthetically and conceptually sound. Four previous courses in the studio art area of emphasis are required. The art history comprehensive is a paper on a selected topic demonstrating conceptual originality, research skill and appropriate methodology.

497 Independent Study (1–3)

Students with sufficient backgrounds work independently under the direction of a faculty member in studio or art history. Prerequisite: permission of the instructor. May be repeated.

499 Internship (1–3)

Work experience in art-related business, institution, or museum. Jointly supervised by a faculty member and a representative from the sponsoring site. Prerequisite: permission of campus and site supervisor. May be repeated. Graded S/U.