

Art, Art History, and Visual Studies

Websites: Art (<https://new.sewanee.edu/programs-of-study/art/>), Art History (<https://new.sewanee.edu/programs-of-study/art-history/>), Film Studies (<https://new.sewanee.edu/programs-of-study/film-studies/>)

The Department of Art, Art History, and Visual Studies offers courses that satisfy requirements toward majors in Art and Art History and minors in Art, Art History, and Film Studies. The art discipline prepares individuals for a life in the arts with a grounding in the technical, aesthetic, and critical aspects of artistic production and exhibition; art history provides students with the methodological and critical tools for the analysis of visual culture and its role in history. The study of art and art history can significantly enrich a liberal-arts education, especially in a world that is increasingly shaped by images and the exchange of visual information.

Faculty

Professors: Brennecke, Malde, Pond

Associate Professors: J. Thompson (Chair), Wohl

Assistant Professors: MacLaren, A. Miller, Todd, Woodley

Majors

Majors

- Art (<http://e-catalog.sewanee.edu/archives/2021-2022/arts-sciences/departments-interdisciplinary-programs/art-art-history-visual-studies/art-major/>)
- Art History (<http://e-catalog.sewanee.edu/archives/2021-2022/arts-sciences/departments-interdisciplinary-programs/art-art-history-visual-studies/art-history-major/>)

Minors

Minors

- Art (<http://e-catalog.sewanee.edu/archives/2021-2022/arts-sciences/departments-interdisciplinary-programs/art-art-history-visual-studies/art-minor/>)
- Art History (<http://e-catalog.sewanee.edu/archives/2021-2022/arts-sciences/departments-interdisciplinary-programs/art-art-history-visual-studies/art-history-minor/>)
- Film Studies (<http://e-catalog.sewanee.edu/archives/2021-2022/arts-sciences/departments-interdisciplinary-programs/art-art-history-visual-studies/film-studies-minor/>)

Courses

Art History Courses

ARTH 103 Survey of Western Art I (4)

A survey of the architecture, sculpture, painting, and decorative arts of the West from prehistory to the end of the Middle Ages.

ARTH 104 Survey of Western Art II (4)

A continuation of ARTH 103, beginning with the art of the Italian Renaissance and concluding with the major artistic developments of the 20th century.

ARTH 105 The Arts of Asia (4)

A survey of the visual arts of India, China, Japan, and neighboring countries from prehistory to the present. The major monuments consisting of architecture, sculpture, and painting are discussed. Both indigenous and cross-cultural aspects of each art work are examined in the light of style, iconography, and historical context.

ARTH 111 Latin American Art, Ancient to Modern (4)

This survey course introduces the art and architecture of ancient, colonial, modern, and contemporary Latin America spanning approximately 4000 years (c. 2000 BCE- 2000 CE) and two continents (North, Central, and South America from Mexico to Brazil). We examine the style, iconography, and context of key works of art and consider enduring regional legacies and the adaptation of outside influences.

ARTH 202 History of Photography (4)

This course introduces students to the history of photography, from the invention of the medium in the 1830s to recent practices of photographers and artists working with a wide variety of photographic technologies. Emphasis is given to key artist, artistic movements, and theories of photography, as well as to visual literacy and familiarity with the multiple genres and social functions of photographic image production.

ARTH 210 Islamic Art and Architecture (4)

A survey of the origins, characteristics, and development of Islamic art, approached by considering productions ranging from architecture to sumptuary arts. This course covers the early formation and definition of Islamic art during the Umayyad and Abbasid periods and later phases of splendor in late Medieval and Modern eras. It includes the art and architecture of Fatimids, Mamluks, Saljuks, Ottomans, Ilkhanids, Timurids, and Safavids, in areas stretching from the Iberian Peninsula and northern Africa to India.

ARTH 212 American Animation, 1910-1960 (4)

A chronological examination of the most significant and influential short and full-length animated features made in the United States between 1910 and 1960. This course begins with the experiments of Winsor McCay ("Little Nemo," 1911) and ends with the rise of made-for-television cartoon in early 1960s. Emphasis is placed both on major studios in New York, Kansas City, and Los Angeles and on pioneering directors and animators working in those studios. The course also situates the work of those studios, directors, and animators within the larger contexts of twentieth century American history and popular culture.

ARTH 305 Sacred Arts of Japan (4)

This course introduces religious artworks of Japan from the sixth century to the present day. Following a chronological sequence, examines artwork from Buddhist, Shinto, and Christian belief systems. Investigates two-dimensional works, sculpture, and architecture. Explores topics such as the relationship between ritual practice and the visual arts, images of heaven and hell, hidden icons, relics, and interactions of sacred and secular in the visual realm. Readings taken from primary sources and scholarly articles in the field.

ARTH 306 Art and Disaster in Modern and Contemporary Japan (4)

Using disaster as a starting point for understanding the visual culture of modern and contemporary Japan, this course provides students with a survey of Japanese art history from 1850 to the present day. Considers the intersections of popular culture and fine art, examines painting, sculpture, architecture, memorials, photography, prints, video, and installation art. Explores the impact and legacy of natural disasters, war, the nuclear bomb, imperialism, environmental issues, and terrorism in the visual arts, analyzing various artistic responses to calamity.

ARTH 308 Gender in Japanese Art (4)

Using gender as a lens for examining works of art in the Japanese tradition from the thirteenth through twentieth centuries, this course examines a wide variety of formats and mediums, including corpse paintings, cross-dressing performers, and prints of the modern girl. Participants will identify and analyze varying interpretations of gender through time and across culture and address issues associated with applying contemporary gender theory to pre-modern works. Topics to be covered include: Buddhist ideas of the feminine, voyeurism in early modern woodblock prints, and the role of gender in contemporary art.

ARTH 309 Sacred Arts of China (4)

Following a chronological sequence, this course introduces religious artworks of China from the prehistoric period to the present day and examines artwork from Buddhist and Taoist religions. It investigates two-dimensional works, sculpture, and architecture and explores such topics as the relationship between ritual practice and the visual arts, images of the natural landscape, pilgrimage, cave temples, religion and political rule, and the interactions of major religious and philosophical beliefs.

ARTH 310 Contemporary Chinese Art (4)

This course examines major artistic currents in China from 1980 to the present day. Explores connections between artistic production, political movements, and political structures. Considers the position of Chinese artists in a global society, issues of diaspora, and the role of art institutions and markets in the production and reception of Chinese contemporary art.

ARTH 311 Japanese Print Culture (4)

Explores the breadth of Japanese print culture, focusing on eighteenth to twentieth century artworks. Examines prints in light of economic and socio-cultural contexts, with special emphasis on topics such as the masculine culture of eighteenth century urban Japan, and globalization in the late nineteenth and early twentieth centuries. Genres covered include: early modern landscapes, "beautiful women" and actor prints, nineteenth-century political prints, and twentieth-century creative and revival prints from wartime and postwar Japan. Incorporates the study of museum print collections. *Prerequisite:* ARTH 105 or ARTH 305 or ARTH 306 or ARTH 308.

ARTH 312 Greek and Roman Art and Architecture (4)

A chronological survey of the painting, sculpture, and architecture of the Greek, and Hellenistic worlds and Roman Empire from the eighth century B.C.E. to the fourth century C.E. While emphasizing stylistic developments, political and cultural contexts will also be examined. *Prerequisite:* ARTH 103 or HUMN 103 or HUMN 104.

ARTH 316 Introduction to Museum Studies (4)

Providing students with a survey of museology and the museum field, this course covers the history of museums, contemporary museum practice, and theories of representation. It explores the role of museums in society through readings, lectures, site visits, and class projects, and introduces the fundamentals of collections, exhibitions, the curatorial process, museum education, and administration.

ARTH 317 Approaches to Art History (4)

This writing-intensive seminar addresses the history and methods of art history by exploring its philosophical development. The current state of the discipline as it negotiates the theoretical challenges of poststructuralism and postmodernism will also be explored. Written and oral assignments develop the students' research and communication skills. *Open only to students pursuing programs in art history. Prerequisite: ARTH 103 and ARTH 104.*

ARTH 320 Medieval Art and Architecture (4)

The art and architecture of Western Europe from the late Roman Empire to the dawn of the Renaissance. Emphasis will be placed on the development of monumental architecture and the regional peculiarities of sculpture, painting, and the minor arts over the course of this thousand-year period. *Prerequisite: ARTH 103 or HUMN 104.*

ARTH 323 Imagining the Medieval Italian City (4)

This course explores the ways medieval Italian city-dwellers imagined and shaped their communities and civic identities in art, architecture, and literature, with a focus on vibrant thirteenth and fourteenth century urban centers like Siena, Florence, and Padua. Medieval Italian urbanites strategically imagined and represented their civic ideals and communities in the face of factional divisions and violence. Art, architecture, and urban planning had essential roles to play, as communities, institutions, and religious orders sought to define themselves in an accessible visual language, and as organizations.

ARTH 325 Italian Renaissance Art and Architecture (4)

This course explores art and architecture produced on the Italian peninsula between the late thirteenth and mid-sixteenth centuries, considering monuments in relation to specific, local circumstances of production and fertile cross-cultural and international exchange. This course will also consider the new kinds of discourse brought to bear on art and artmaking in the period, and its continuing implications. The conventional story of the Italian Renaissance, centered on Florence and featuring star artists, has exerted a powerful hold. How ought more expansive, inclusive, and critical stories about the artwork produced on the Italian peninsula in this period be told? *Prerequisite: ARTH 103 or ARTH 104 or HUMN 103 or HUMN 104 or HUMN 105.*

ARTH 326 Northern Renaissance Art (4)

A study of northern European art from the early 14th to the late 16th centuries. While the course will concentrate on Flemish and German panel painting, attention will also be paid to French and Flemish manuscript illumination as well as to Netherlandish sculpture. *Prerequisite: ARTH 103 or ARTH 104 or HUMN 104 or HUMN 105.*

ARTH 327 To Delight and to Move: The Global Baroque, 1600-1800 (4)

This course explores the early modern art movement known as "Baroque." It begins with an historiographical examination of the term "baroque" and considers how and why the baroque visual language of *delectare et movere* appears across the globe from Europe to Asia and Latin America. (Of note: "global" in this sense would be excluding Africa.) The course examines and compares key works of painting, sculpture, architecture, and the decorative arts in consideration of their motivations and meanings. We conclude with an examination of the extension of baroque forms and styles in contemporary art in what has been referred to as the "Neobaroque" and "Ultrabaroque."

ARTH 333 French Art (4)

A survey of French painting, sculpture, and architecture from the early seventeenth century to the end of the eighteenth century. Emphasis is placed on the founding of the Royal Academy of Painting and Sculpture, the artistic program of Louis XIV, the development of the rococo style, and the emergence of *sensibilité* and a new moralizing art in the years leading to the French Revolution. *Prerequisite: ARTH 104 or HUMN 105.*

ARTH 335 Nineteenth-Century Art (4)

A survey of European painting and sculpture from the 1780s to 1900, with an emphasis on the social and political contexts in which the works were created. While the focus is on the art of France, that of Germany, Spain, and England is also discussed. *Prerequisite: ARTH 104 or HUMN 105 or HUMN 106.*

ARTH 336 Earth Art and Eco-Action (4)

This course will examine the international movements grouped under the names Earth Art and Environmental Art. We will trace the historical development of these movements from the 1968 exhibition "Earthworks" up to the present day. The course tracks the changing aesthetic, political, biological, economic, technological, and climatic forces that influence such art, from the participatory approaches of the 1960s to the activist engagement with environmentalism today. The class seeks to understand the historical conditions that have given rise to such art and demonstrate ways in which artists have sought to intervene in and affect a changing environment.

ARTH 338 British Art (4)

A survey of British art from the late 17th to the close of the 19th century. Emphasis will be on painting; sculpture, architecture, and landscape design will be considered as well. *Prerequisite: ARTH 104.*

ARTH 340 American Art (4)

A survey of painting, sculpture, and architecture in the United States from the Colonial period to 1913, with an emphasis on the relationship between American and European art and artists. Other topics considered include the development of art institutions in this country, in particular art museums and academies. *Prerequisite: ARTH 104 or HUMN 105 or HUMN 106.*

ARTH 343 Visualizing the Other in Early Modern Latin America: Race, Ethnicity, and Art (4)

This course examines how people of different races and ethnicities in Latin America were represented in art during the period of Spanish and Portuguese colonial rule (approximately 1500-1820). The course focuses primarily on how Europeans used both religious and secular art to maintain a vision of a complex and diverse set of indigenous ethnic groups (Nahua, Taino, Aztec, Maya, Inca, etc.), as well as people of Asian and African descent as simply the colonial "other." We will explore how these images were informed by broader social, political, and religious motivations, while also examining if and how some representations confronted and challenged hegemonic identity norms.

ARTH 345 Modern Art in Europe and the Americas (4)

This course examines the diverse trends in the visual art of Europe and the Americas from 1880 through 1960. Lectures, presentations, and in-class discussion of the rapid stylistic shifts in the visual arts during this period will seek to define "the modern" alongside similar developments in philosophy, society, and politics. The growth of art criticism and theory will also be examined alongside significant factors that changed how the art of this period was made and received including two world wars and the economic reorganization of Europe and North and South America.

ARTH 346 Contemporary Art and the Global Marketplace (4)

This course examines the formal and thematic issues raised by visual artists working since 1980. Defining the global art world is central to the class with special focus on the economics of this multi-billion dollar industry. The current state of art criticism will be analyzed along with a survey of curatorial trends in galleries, exhibition spaces, and museums. The power of social media and the influence of international art fairs on the reception and commercial value of contemporary art (and artists) will also be addressed.

ARTH 350 Spanish Painting (4)

A critical and historical survey of Spanish painting from the sixteenth through twentieth century, this course focuses on major artists against the backdrop of Spain's unique cultural traditions.

ARTH 352 Images, Politics, Change, and the Enlightenment in the Early Modern Hispanic World (4)

The Enlightenment, particularly the brand of enlightened despotism promoted by the Bourbons, transformed art and art institutions in the Hispanic world. Despite the ideals of 'enlightened despotism,' in actuality colonialism as the larger cultural system in which art functioned was an ongoing and complex process that involved negotiation, resistance, reconciliation, and manipulation of new and old art forms. This course explores how a new intellectual movement—framed under specific political goals—was and wasn't accepted and both did and did not change art in Spain and its colonies.

ARTH 353 Early Modern Art of Latin America (4)

This course examines the art of Latin America produced during the early modern period beginning with the Spanish conquest and concluding with the independence period (approximately 1500-1820). While considering several important art movements, this course also explores objects as they speak to questions of race and identity and reflect political, religious, social, and economic contexts. This course will also introduce students to the major theoretical issues regarding the interpretation of art of the Spanish Americas.

ARTH 360 Pop Art: Identity and Politics in the Visual Culture of the 1960s (4)

This course charts the development of Pop Art in the Americas and Europe between 1958 and 1973, investigating why art made by a diverse group of artists, using a variety of aesthetic techniques, is labeled "Pop." The famous subject matter of Pop art-- soup cans, comic books, and movie stars--will be studied as simultaneous celebrations and critiques of consumer culture. Lectures and discussions will also examine how Pop artists addressed the social and political struggles of the 1960s by dealing directly with racial inequality, the struggle for identity, and the Vietnam war through a series of experimental practices including the use of readymade imagery, photography, text, music, and performance. *Prerequisite: ARTH 104 or HUMN 106.*

ARTH 365 Modern and Postmodern Architecture (4)

This survey of architecture and urban planning begins with the revivalist architecture of the nineteenth century and concludes with global contemporary practice, exploring along the way efforts to formulate a "modern" architecture and subsequent postmodern critiques. Students are introduced to significant figures like Frank Lloyd Wright, Le Corbusier, Jane Jacobs, Frank Gehry, Michael Graves, and Zaha Hadid, and to significant themes in modern and postmodern architectural practice, like the archetype of architect as hero, architecture as social engineering, and architecture as spectacle. Students thus learn of essential reference points for understanding our built environment and its discourse.

ARTH 370 Art in Germany: 1919-1933 (4)

This course examines artistic production in Germany within the social and political context of the Weimar Republic between 1919 and 1933. The course investigates Expressionism, the "anti-art" theories espoused by Dada artists, and the formal characteristics of New Objectivity painting under the influence of photography. The art and politics of the Bauhaus are explored in detail, including the practices of painting, architecture, and industrial design. The course concludes with consideration of the rapid change in leadership and direction at the Bauhaus and its closing at the hands of the Nazis.

ARTH 402 Senior Seminar (4)

A seminar designed to introduce students to the research methods and interpretive approaches of art history. Written as well as oral assignments develop students' research and communication skills. Each year the seminar focuses on a specific historical, cultural, or thematic topic chosen by the instructor. *Open only to seniors pursuing majors in art history. Prerequisite: ARTH 103 and ARTH 104.*

ARTH 440 Independent Study (2 or 4)

Permission of the instructor required. *Prerequisite: Instructor prerequisite override required.*

ARTH 495 Spanish Art, Western Art, and the Road to Santiago (4)

An approach to Western Art, particularly Spanish, in connection with the development of the pilgrimage road to Santiago, starting from its origins in early Christianity, focusing on medieval art, and discussing its persistence in the Modern Era. Special emphasis will be given to the importance of multidisciplinary studies concerning the subject. This course is only available through the Sewanee Summer in Spain program. *Prerequisite: Only open to students admitted to the Sewanee Summer in Spain program.*

ARTH 496 Islamic Spain and Spanish Art (4)

A survey of Spanish Muslim art from the Emirate to the Nasrid period (8th to 15th centuries), including extensive discussion of the main monuments such as the mosque at Cordoba and the Alhambra palace of Granada. The course examines the presence and persistence of Islamic influence on Spanish Christian art of the late Middle Ages and the modern era. Special attention is given to *Mudejar* art.

ARTH 497 Europe: A Community in the Arts (4)

This art history course emphasizes the relationships and interactions between Spain and the other Western European countries as well as Spain as a cultural and artistic bridge between Europe and North Africa and between Europe and the New World. It includes visits to museums, monuments and cultural institutions in Spain, Belgium, the Netherlands, Germany and Morocco with special attention to art collections, collecting and their origins. Selected moments and artworks connected with the fundamental topics of the course are discussed, including examples from Medieval, Renaissance, and Baroque times. This course is only available through the Sewanee Semester in Spain program.

Art Courses**ART 101 Line, Form and Space: Studies in Drawing, Photography and Sculpture (4)**

This course establishes the fundamentals of visual literacy and communication by considering the relations among line, form, and space. Students learn the essential technical and theoretical principles of design, structure, materials, and methods as they pertain to drawing, photography, and culture. Instruction proceeds through studio assignments, writing exercises, readings, discussions, and critiques. Together with ART 102, this course introduces students to the principles of artistic production while encouraging understanding of the relationships between form and content, personal expression and social experience. Required for all art majors and minors. *Open only to first-year students and sophomores.*

ART 102 Color, Motion, and Time: Studies in Digital Art, Painting, and Video (4)

This course establishes the fundamentals of visual literary and communication by considering the relations among color, motion, and time. Students learn the essential technical and theoretical principles of design, structure, materials, and methods as they pertain to digital art, painting, and video. Instruction proceeds through studio assignments, writing exercises, readings, discussions, and critiques. Together with ART 101, this course introduces students to the principles of artistic production while encouraging understanding of the relationships between form and content, personal expression and social experience. Required for all art majors and minors. *Open only to first-year students and sophomores.*

ART 103 Introduction to Lens and Time-based Media (4)

An introduction to processes dependent on the lens as an imaging device, including wet-lab photography, digital photography, video editing and installation-based sequencing. The course incorporates the fundamental theoretical, technical and aesthetic principles of working with photography as an expressive medium. Assignments include darkroom laboratory work, studio projects, discussions, written analyses, and class presentations. *Open only to first-year students and sophomores.*

ART 104 Introduction to Three- and Four-Dimensional Media (4)

An introduction to media involving spatial and temporal dimensions, including sculpture, video, sound, installation, computer-aided design, and Computer Numerical Control (CNC) fabrication. The course incorporates the fundamental theoretical, technical and aesthetic principles of composition in space and time. Assignments involve design of sound; video production; computer modeling; traditional and non-traditional sculpture techniques. *Open only to first-year students and sophomores.*

ART 105 Introduction to Drawing and Two-Dimensional Media (4)

An introduction to two-dimensional media that explores mark making as the basis for visualization and ideation. The course incorporates the fundamental theoretical, technical and aesthetic principles of composition in two-dimensions. Students use wet and dry media to solve problems and investigate concepts of representation, abstraction and expression using traditional and non-traditional techniques. *Open only to first-year students and sophomores.*

ART 200 Special Topics: Intermediate (4)

Though its content will vary from semester to semester, this class always focuses on an intermediate-level topic in Digital Arts, Drawing, Painting, Photography, Sculpture or Video, not fully covered in existing courses. Examples might include courses on artistic movements, disciplines or traditions, a genre, or a theme. This course may be repeated for credit when the topic differs.

ART 231 Topics in Electronic and Interactive Art (4)

The course examines the broad range of electronic technologies and processes that are employed in contemporary art practice. Students meld traditional processes with software and hardware towards the production of physical, time-based and interactive projects. Assignments include consideration of the interplay between society, technology, and experience.

ART 242 The Lens and the Landscape: Documentary Studies and the Environment (4)

This course studies the human, ecological, and environmental histories of the region through the lens and practice of documentary production. In collaboration with historians, archaeologists, and biologists, students develop individual and group projects to create short documentaries about a diverse range of topics focused on the past and present environmental conditions of the Domain and its surroundings.

ART 243 Cutting Time: Topics in Contemporary Video Production and the Moving Image (4)

This course involves study of the theories and processes of video and audio production as well as other techniques for making moving images. It examines a variety of aesthetic, formal, thematic, and technical approaches to composition and artistic expression through moving images and sound. The evaluation and analysis of assignments involves group discussions and individual critiques. Examples from a spectrum of artists and filmmakers provide a context for understanding the potential of moving images in a variety of forms.

ART 248 Video off the Wall: Topics in Video Installation Art (4)

Combining video technology and installation art, this course considers video as a medium to engage the specific spatial, material, social, and other environmental factors of the place where it is presented. Projects are composed and presented as projections upon various objects or sites and as synchronized, multiple-channel installations in several distinct locations and configurations. Concepts of interactivity and various approaches to both linear and nonlinear composition are explored.

ART 251 Topics in Contemporary Drawing (4)

Using both traditional and non-traditional drawing media, this course investigates drawing and its role in the contemporary world. Students explore the relation between perception and conception, reinforcing basic skills and increasing their sophistication in the organization of space, surface, material, composition, and design. Thorough exploration of contemporary artists working across media with a variety of themes is an essential part of the learning experience. Projects and student-led discussions address themes such as Space, the Figure, Narrative, Identity, or Abstraction. Emphasis is placed on challenging the notions of traditional drawing as it relates contextually to an ever-changing world.

ART 255 Collage and Assemblage: Combinations of Contemporary Culture (4)

Using found and self-generated imagery, this course explores collage and assemblage as means for developing artistic concepts. Through the understanding and juxtaposition of materials such as magazine clippings, wallpaper, texts, objects, photographs, and drawings, students establish a heightened sensitivity to the meaning of specific materials, explore various methods of combining them, and critically address how collage and assemblage have been used and created in both past and present. Through studio assignments, writing exercises, readings, discussions, and critiques, students explore forms of both historical and contemporary collage processes.

ART 257 Figure Drawing (4)

This course investigates drawing the human form through the study of anatomy, observation of the live human form, and fundamental exercises in gesture, line, contour, and tonal modeling. Students explore the relationship between figures and their environments, as well as the proportions and forms of the body and how to depict dynamic three-dimensional forms on a two-dimensional surface. In class, students work predominantly from the live model, and outside of class pursue a combination of advanced assigned and self-directed projects aimed toward an understanding of the body in space.

ART 259 Drawing from Life (4)

This course explores use of observational drawing techniques as a means for translating three-dimensional realities into two-dimensional drawn images. By observing still lifes, structures, landscapes, and live models, students gain heightened sensitivity to the world around them through attentiveness to the visual. In the process, they also become acquainted with various drawing materials. Through studio assignments, exercises, readings, discussions, and critiques, students learn to draw from both life and the imagination, all the while honing their observational skills and their facility with drawing media.

ART 261 The Lens, Time and Space: Topics in Photography (4)

This course introduces students to thematic approaches in photography using film-based methods, digital printing, and multi-media. Class projects and discussions center around the cultural and socio-political impact of the medium, as well as the deeply personal and expressive aspects of photographic art.

ART 263 Intermediate Documentary Projects in Photography (4)

The course introduces students to documentary methods and issues pertaining to photography and related media used in the making of photo-documentaries. Class projects and discussions examine the cultural and socio-political impact of this genre, as well as the genre's core triangulation points of subjectivity, objectivity, and truth.

ART 281 Material, Space, and Form: Topics in Contemporary Sculpture (4)

This course explores both new and traditional media for the study and production of sculptural form. A series of assignments involve additive and reductive processes, mold making and casting, static and temporal composition, and a range of materials. Examples ranging from ancient to current sculptural practices are discussed and reviewed to provide historical and theoretical context for the assignments. The evaluation and analysis of assignments involves group discussions and individual critiques. *Prerequisite: ART 101 or ART 104.*

ART 282 Sustainable Structures (4)

Through the study and application of sustainable materials as media for sculpture, design, and architecture, this course examines relationships among landscape, physical culture, and the built environment. With the benefit of various locally grown and recycled materials used to build a series of projects, the course employs new technologies and discusses issues related to the practical integration of ecologically sound aesthetics into contemporary culture.

ART 285 Modeling and Casting in Contemporary Sculpture (4)

This course provides an introduction to a variety of modeling, mold-making, and casting techniques for use in sculpture. Traditional and other techniques, including metal casting, computer-aided design, and modeling with clay are investigated through a series of assignments aimed at both technical instruction as well as creative exploration of notions of representation and artistic production.

Prerequisite: ART 101 or ART 104.

ART 287 Electronic Sculpture (4)

This course employs new media technologies in sculpture and installation projects. Students translate digital and analog input from a variety of sensors and sources into creative output through the use of programming, circuits, sound, video, motors, and traditional sculptural media.

ART 291 Topics in Contemporary Painting (4)

Using both traditional and non-traditional painting media, this course investigates painting and its role in the contemporary world. Students explore the relation between perception and conception, reinforcing basic skills and increasing their sophistication in the organization of space, surface, material, composition, and design. Thorough exploration of contemporary artists working across media with a variety of themes is an essential part of the learning experience. Projects and student-led discussions revolve around themes such as Space, the Figure, Narrative, Identity, or Abstraction. Emphasis is placed on challenging the notions of traditional painting as it relates contextually to an ever-changing world.

ART 299 Painting from Life (4)

This course explores use of observational painting techniques as a means for translating three-dimensional realities into two-dimensional painted images. By observing still lifes, structures, landscapes, and live models, students gain heightened sensitivity to the world around them through attentiveness to the visual. In the process, they also become acquainted with various painting materials and surfaces. Through studio assignments, exercises, readings, discussions, and critiques, students learn to paint from both life and the imagination, all the while honing their observational skills and their facility with painting media.

ART 300 Special Topics: Advanced (4)

Though its content will vary from semester to semester, this class always focuses on an advanced-level topic in Digital Arts, Drawing, Painting, Photography, Sculpture or Video, not fully covered in existing courses. Examples might include courses on artistic movements, disciplines or traditions, a genre, or a theme. This course may be repeated for credit when the topic differs.

ART 331 Advanced Projects in Digital Arts (4)

This course builds on experience gained from courses such as ART 101, ART 102, and ART 231. Students continue to receive specific instruction in using the main imaging and design software and are assigned projects to help consolidate expressive and conceptual skills. This course can be repeated twice for credit. *Prerequisite: ART 231.*

ART 343 Advanced Seminar in the Production of Video and the Moving Image (4)

This seminar course involves the production of video, sound, and the moving image. Students pursue a combination of advanced assignments and self-directed projects aimed towards furthering the study of these art forms through a focused set of methods and technologies. This course can be repeated twice for credit. *Prerequisite: ART 231 or ART 243 or ART 331.*

ART 349 Community Engagement and Creative Practice: Investigating the Highlander Folk School through Art (4)

An inquiry-based course that examines the impacts of the Highlander Folk School. The course introduces an interdisciplinary approach to the production of socially-engaged art through place-based experiential learning. Utilizing participatory practices and critical pedagogy to examine local contexts and social issues through community engagement, students visualize, record, and reflect on Highlander's history. A range of approaches including journal writing, activating archives, field trips, recording oral histories, and production of video and photographic work are involved. *Prerequisite: ART 242 or ART 243 or ART 248 or ART 261 or ART 263 or junior standing.*

ART 351 Advanced Studio Seminar in Drawing (4)

In this drawing seminar, students engage in a combination of advanced assignments and self-directed projects aimed towards furthering the study of the drawing in both traditional and non-traditional materials. *Prerequisite: ART 251 or ART 255 or ART 257 or ART 259 or ART 291.*

ART 352 Advanced Studio Seminar in Drawing and Painting (4)

In this seminar, students engage in a combination of advanced assignments and self-directed projects aimed towards furthering the study of drawing, painting and mixed media in both traditional and non-traditional materials. Content will vary from semester to semester. This course may be repeated twice for credit. *Prerequisite: ART 251 or ART 255 or ART 257 or ART 259 or ART 291 or ART 299 or ART 351 or ART 391.*

ART 361 Advanced Photography (4)

The course builds on prior experience and concentrates on small and large format photography, color and alternative photographic processes. Class projects and discussions are shaped around self-defined projects. This course can be repeated twice for credit. *Prerequisite: ART 261 or ART 263.*

ART 363 Advanced Documentary Projects in Photography (4)

The course builds on ART 263 and consolidates methods and issues pertaining to the making of photographic documentaries. Class projects and discussions examine the cultural and socio-political impact of this genre, as well as the genre's core triangulation points of subjectivity, objectivity, and truth. *Prerequisite: ART 263.*

ART 381 Advanced Studio Seminar in Sculpture (4)

In this sculpture seminar, students engage in a combination of advanced assignments and self-directed projects aimed towards furthering the study of the art involved in three-dimensional media and methods. This course can be repeated twice for credit. *Prerequisite: ART 281 or ART 282 or ART 287.*

ART 391 Properties of Painting (4)

This seminar course explores the properties and applications of acrylic and oil paints as they relate conceptually to our contemporary world. Working both observationally and abstractly, students experiment with traditional techniques such as glazing and under painting. They also investigate paint as a sculptural and textural material. *Prerequisite: ART 291 or ART 299.*

ART 420 Seminar in Creativity (4)

This investigation of the creative process requires advanced studio skills and is based on discussion of works-in-progress. Selected readings, participation in critiques, and a semester-long studio project help establish a disciplined and systematic approach to creative practice. *Open only to seniors pursuing majors in art.*

ART 430 Senior Seminar (4)

Participants will have already developed advanced skills in at least one of the five media offered (drawing, painting, photography, sculpture, video production). This seminar further enhances studio skills by referencing individual, self-defined project work to readings that explore the theory and practice of the visual arts, the societal role of the artist, contemporary issues and interdisciplinary approaches. *Open only to students pursuing majors in art.*

ART 444 Independent Study (2 or 4)

For select students. Permission of the instructor required. *Prerequisite: Instructor prerequisite override required.*

Film Studies Courses**FILM 105 Introduction to World Cinema (4)**

With the benefit of guest presentations, this course offers an introduction to essential techniques of analyzing film along with an introduction to a number of national cinemas represented in the film studies program, such as Chinese, French, German, Italian, Japanese, Russian, and Spanish film.

FILM 108 History of Film: Invention to Mid-Century (4)

A chronological survey of the most significant and influential developments in international cinema from the invention of moving pictures to mid-century. Emphasis is on pioneering directors and major films. This course also introduces the student to film theory along with the major aesthetic and technological developments of the medium.

FILM 109 History of Film: Mid-Century to the Present (4)

This course traces the major developments in world cinema from the mid-twentieth century to the present day. Organized chronologically, it covers the international, aesthetic, and technological benchmarks of film history, with an introduction to the critical vocabulary necessary for film analysis.

FILM 305 Hollywood in the 1970s (4)

This course examines a creative high point in American filmmaking at the same time that defeat in the Vietnam War, the legacy of the Watergate scandal, and an energy crisis sparked disillusionment in American institutions. The demise of old Hollywood allowed filmmakers in the 1970s to take risks and to experiment with ambitious story-telling techniques and new visual styles. American film directors incorporated influences from across the globe. Women and African-American filmmakers emerged to make films with new perspectives alongside well-known figures like George Lucas and Francis Ford Coppola. This course also considers how film dialogue, frank sexuality, and violence intersected with changing cultural expectations during the decade.

FILM 325 The Films of Alfred Hitchcock (4)

This course examines Alfred Hitchcock's persistent interest in climactic chases, claustrophobic locations, sexual voyeurism, ironic humor, and a sense of the inevitability of fate. Analysis of Hitchcock films from the late twenties to the mid-sixties will emphasize the director's treatment of editing, framing, sound, and *mis en scene*. Students will become familiar with a variety of critical approaches and with cultural and historical influences on Hitchcock's work.