

Visual Arts: Art History and Studio Fine Arts

Chair: Associate Professor D. Ogawa

Faculty: Professors M. Benjamin, C. Duncan, W. Hatke, L. Matthew; Associate Professor L. Cox; Assistant Professors F. Orellana, S. Lullo; Senior Lecturer & Artist in Residence S. Wimer

Staff: F. Rapant (Photography Technician), A. Thomas (Slide Curator), L. Goodman (Office Assistant), K. Herrington (Administrative Assistant)

Art History

Requirements for the Major: Students take twelve courses, including: two of the three Western art history survey courses and one of the Asian art history survey courses, four other art history courses (which must cover at least three historical periods, cultures, or geographic regions), a minimum of two studio arts courses, and three additional advanced art history courses. One of these advanced courses must be AAH400, a seminar on methodology, which should be taken the winter term of a student's junior year. Majors concentrating in art history are encouraged to continue the study of at least one foreign language at Union. Seniors should fulfill the WS requirement in an art history seminar or through the senior thesis.

To pursue a senior thesis, art history concentrators or interdepartmental majors must have a cumulative grade point average of 3.3 overall and 3.3 in their art history concentration. The student must have successfully completed a junior qualifying paper ("B plus" or above) in the context of an upper-level art history course with the approval of the faculty advisor, and have completed AAH400. The senior thesis topic must be approved by the faculty advisor in the third term of the junior year. All of these criteria must be met by the end of the junior year.

Requirements for the Art History/Studio Arts Dual Concentration: Students who wish to major in a combined dual concentration of studio art and art history must take seven courses in each area.

In studio: Students take one course in three of the disciplines of the studio arts offered by the department (drawing and painting; photography; printmaking and two-dimensional design; sculpture and three-dimensional design; digital arts). Students may not exceed four introductory courses. Two intermediate-level courses are required in at least two studio art disciplines (AVA210-262 or 345). Two advanced courses are required in a single discipline (300 or above). For honors requirements, see below.

In art history: Students take two of the three Western art history survey courses and one of the Asian art history survey courses. Additionally, students must take four additional courses that cover at least three historical periods or geographic regions; three of these four must be advanced courses. The WS requirement for combined dual concentration must be fulfilled by an art history seminar taken in the senior year. For honors requirements see below.

Requirements for the Interdepartmental Major: A minimum of eight courses in the Visual Arts Department, of which seven must be in art history (and include three art history surveys divided between Asian and Western and one in studio art). All proposals for interdepartmental majors including art history must be approved by the art history faculty.

Requirements for Honors in Art History: To qualify for departmental honors, a student must fulfill the following requirements: (1) cumulative grade point average of 3.3; (2) a grade point average of 3.3 in the art history concentration; (3) successful completion of a two-term senior thesis (“A” or “A-minus”); (4) approval by a second faculty reader; (5) an oral presentation at The Steinmetz Symposium in the spring term of senior year and (6) a copy of the thesis must be left with the department’s collection and archives. Having fulfilled the above, the student must then be nominated by the department for honors. Further guidelines for the senior thesis and departmental honors are available from the art history faculty.

Requirements for Honors in the Art History/Studio Combined Dual Concentration: Honors for the combined concentration requires a cumulative grade point average of 3.3; a 3.3 grade point average for all courses counting toward the combined concentration; and one of three project options. 1) Successful completion of a two-term art history thesis (“A” or “A minus”), which also requires successful completion of a paper by the end of the junior year (“B plus” or above), a proposal approved by the advisor, approval of the final product by a second faculty reader, and an oral presentation at The Steinmetz Symposium in the spring term of the senior year or 2) A two-term independent study project focusing on the student’s particular area of interest in the studio arts, culminating in an exhibition (“A” or “A minus”) or 3) a two-term project that combines art history and studio arts, which must be planned in consultation with an advisor from each discipline, and which must be proposed by the end of the junior year. For those doing a written work, a copy must be left with the department’s collection and archives, for those completing a studio project, complete visual documentation of the project, a one-page abstract, and one original work must be left with the department. These requirements for project option #3 will be negotiated with the advisors on a case-by-case basis. All students must complete the WS requirement or an equivalent during the senior year.

Requirements for the Minor: Six courses including at least one term of the introductory Western art history survey (AAH101-103) and one of the Asian Art History surveys (AAH104-105). Three of the remaining art history courses should be in areas related culturally, chronologically, or thematically.

Course Selection Guidelines

Placement: Incoming first-year students who score a 4 or 5 on the AP exam in Art History may receive credit for one of the three introductory Art History courses (AAH101-103). Students who plan to major or minor in Art History are nonetheless encouraged to take the introductory courses as a way of deepening their backgrounds.

100-level courses: These courses are designed to be introductions to the study of Art History, and comprise either a chronological sequence of courses on Western art or two geographical introductions to Asian art. Though they are numbered sequentially, students may begin the sequence at any point. These courses are suitable for first-year students, sophomores, juniors, and seniors, and many of them carry General Education LCC credit. They serve as the prerequisites for many advanced courses.

200-level courses: These courses are focused, thematic introductions to sub-fields within Art History. They are designed to be introductory courses and do not carry prerequisites. Many are cross-listed with other disciplines or interdisciplinary programs, and they may, with approval of the department, count as advanced courses for the major. These courses are suitable for first-year students, sophomores, juniors, and seniors, and many of them carry General Education LCC credit.

300-400-level courses: These courses are advanced courses that concentrate on specific historical periods, geographic regions, or themes. They generally have prerequisites drawn from the introductory Art History courses, and are designed for majors and minors. These courses are suitable for advanced sophomores, juniors, and seniors.

Internships, Independent Studies, and Thesis: These courses are generally reserved for advanced Art History students, who must consult with the Art History program and arrange for academic sponsorship prior to registering for them.

Courses in Art History

AAH-101. Introduction to Art History, Part I (Fall; Ogawa). Major works of art and artistic traditions from prehistory through the 10th century in western Europe; Islamic art also is considered. The vocabulary and techniques of painting, sculpture, the decorative arts, and architecture. Emphasis on the institutions of art and historical context as well. Visual analysis, verbal and written interpretation of art. *GenEd: LCC*

AAH-102. Introduction to Art History, Part II (Winter; Ogawa). Major works of art and artistic traditions from the Romanesque to the end of the 16th century in western Europe. The vocabulary and techniques of painting, sculpture, architecture, the decorative arts, and printmaking. Emphasis on the institutions of art and historical context as well. Visual analysis, verbal and written interpretation of art. *GenEd: LCC*

AAH-103. Introduction to Art History, Part III (Spring; Cox). Major works of art and artistic traditions from the 17th century to the present, primarily in western Europe. The vocabulary and techniques of painting, sculpture, architecture, the decorative arts, and printmaking; the emergence of modernism, abstraction, new materials, and non-objective art. Emphasis on the institutions of art and historical context as well. Visual analysis, verbal and written interpretation of art. *GenEd: LCC*

AAH-104. Arts of China (Fall, Spring; Lullo). This survey covers works of art and artistic traditions in China from the Neolithic period to the early 20th century. Lectures will focus on representative works in various media – calligraphy, painting, sculpture, architecture, and decorative arts – within the contexts of the tomb, court production, literati culture, Buddhist and Daoist temples, and interactions with other cultures. *GenEd: LCC*

AAH-105. Arts of Japan (Fall, Spring; Lullo). This introduction to the arts of Japan from the Neolithic period to the 20th century will focus on key monuments of sculpture, architecture, painting, calligraphy, gardens, printing, and other arts within their historical and cultural contexts. Themes discussed include: materials and technologies, sacred and profane spaces, patrons and viewers, tradition and modernity, and the creation of a distinctly “Japanese” aesthetic. *GenEd: LCC*

AAH-200. Classical Art and Architecture (Same as CLS-134) (Not offered 2011-2012). An introductory survey of the arts of Greece and Rome, including painting, sculpture, architecture, and decorative arts. Emphasis will be placed upon learning art historical and archaeological terminology and methods, the place of art and architecture in ancient society and culture, and contacts with other cultures, in addition to becoming familiar with the most important monuments, artists, and patrons. *GenEd: LCC*

AAH-201. Islamic Art and Architecture (Not offered 2011-2012). A broad and select survey of the art and architecture of Islamic cultures from the 7th through the 16th centuries that will stress the religious, social, economic, and historical contexts within which Islamic arts and architecture developed. We will study a variety of arts in addition to the traditional architecture, painting and sculpture familiar to students in Western art history surveys, including calligraphy and book painting, metalwork, ceramics, glass, carpets and textiles, and gardens and landscape design.

AAH-203. Medieval Art and Architecture of Northern Europe (Not offered 2011-2012). An introductory survey of sculpture and decorative arts, manuscripts, painting and architecture from the seventh through fourteenth centuries north

of the Alps. Examines the emergence of western medieval culture and attitudes toward the arts, as well as western European views of its Byzantine and Muslim neighbors. In addition to introducing major monuments and patrons, students will be introduced to the materials and techniques used to produce the art and architecture of the Middle Ages. The art of medieval Italy is covered in a separate course, AAH-300. *GenEd: LCC*

AAH-206. Introduction to History of Architecture: The Renaissance Tradition, 15th-18th Centuries (Not offered 2011-2012). An historical survey that examines the language and functions of architecture and its roles in Western European culture. The course begins with the revival of interest in classical antiquity in the 1400s in Italy and its effect on the practice and theory of architecture. We then examine the transmission of these ideas to northern Europe during the subsequent centuries, and the evolution of architectural ideas and practices both north and south of the Alps. *GenEd: LCC*

AAH-207. Artists, Art and Entrepreneurship in Western Europe, 1300-1700 (Not offered 2011-2012). This course examines the artist as entrepreneur in Western Europe during a crucial period of change, from the Middle Ages to the Early Modern era. We will investigate workshop practices and the production of art, artists' education and training, markets and the emergence of art dealers and auctions, new techniques and technologies, and artists' relationships with their customers and patrons. This is an interdisciplinary course that surveys the intersections between art history, economic and social history, and the history of technology. We will also have the opportunity to examine similarities and differences between two different sectors of the arts: the visual and the musical. No previous experience in art history is required.

AAH-208. The Business of Visual Art and Contemporary Entrepreneurship. (Fall; Cox). In this course students will study and learn the business of the art world and entrepreneurship in the visual arts from the early 20th century through today. Topics to be covered include the economics of the art market and the commodity of art, auction houses, private collectors, art fairs, gallery ownership, art foundations, non-for-profits, and art criticism. Group assignments, field trips and guest lectures form a large component of the course.

AAH-209. The Art of the Book (Not offered 2011-2012). The evolution of the book as an object and a historical phenomenon beginning with the printed book and the invention of printing in the early modern period. The course will examine the subsequent development of printing technologies, the revival of craft traditions, and the creation of "artist's books" in the 20th and 21st centuries. Themes will include the social and religious functions of books, literacy, censorship, book collectors and collecting, and the relationship of texts and images. Students will make use of the extensive collection of rare and artists' books in Special Collections at Schaffer Library. *GenEd: LCC*

AAH-212. The Way of St. James: An Interdisciplinary Study (Same as MLT-270) (Not offered 2011-2012). Prerequisite to the course "Hiking the Trail in Spain." Teaches the history, literature, art, and architecture of the route to Santiago de Compostela in northern Spain. Readings include selections from Berceo, the Songs of Mary, and various texts on Romanesque history, art and architecture. *GenEd: LCC*

AAH-213T. Hiking the Trail in Spain (Same as MLT-271T) (Not offered 2011-2012). Students who take this "mini-term" abroad must have taken AAH- 212 on campus. The course takes place in Spain, where students will walk a portion of the actual route to Santiago de Compostela. *GenEd: LCC*

AAH-222. History of Photography (Winter; Ogawa). An introductory survey of the history of photography from its pre-history to the present. We will explore the evolution of photographic expression in the period, and focus on relationships between photography and fine art, photography and popular culture, and photography and theory. We will spend time studying first-hand the original photographic works housed in Special Collections, Schaffer Library and in the Union College Permanent Collection.

AAH-223. The Nude (Spring; Ogawa). The nude in its art historical and social contexts. Traditionally considered shorthand for abstract concepts such as "truth" or "beauty," the nude is in fact a powerful index to ideas about gender, power, and sexuality in any of the historical periods which produced it. Drawing on recent scholarship, we will examine

works produced in Ancient Greece, the Renaissance, and the Modern Period in social and historical context, and consider ways in which the human body has been both a stylistic vehicle for artistic expression and a social tool for constructing ideas of masculinity and femininity. *GenEd: LCC*

AAH-250T. The Architecture of the Federal Capital. The architecture and symbolism of the federal capital. Open to political science students enrolled in the program in Washington, D.C. Contact the Political Science Department for more information.

AAH- 260. Art of the United States (Not offered 2011-2012). An introductory survey of the visual culture of the United States from colonial times through the present including painting, sculpture, architectural structures, photography, folk traditions and objects more recently defined as “material culture.” Artists and media are situated and studied within the context of broader cultural, political and social themes. Emphasis on visual and textual analysis.

AAH-263. Latin American & Caribbean Art: A Cultural Survey of the Modern Era (Spring; Cox). An examination of the major aspects of Latin American and Caribbean art from the early 19th through the 20th century. Emphasis is placed on integrating the social and political background of the various cultures with the key artists, artistic issues and movements of particular countries and periods. Topics to be covered include: the influence of the major art academies in Mexico, Brazil and Ecuador, the strong links between art and politics, Indigenism, woman as artist and subject, and the on-going dialogue with the art of Europe and later the United States. *GenEd: LCC*

AAH-280. Buddhist Art (Not offered 2011-2012). This survey covers major monuments of Buddhist art, from its Indic roots to its representational forms under the teachings of Theravada. Figural and narrative imagery in architecture, sculpture, painting, as well as ritual implements in bronze, wood, textiles, and other ephemeral materials will be studied in the context of Buddhist doctrine, state ideology, and popular culture. Course readings include select Buddhist texts (e.g., sutras, philosophical treatises, poems) in translation. *GenEd: LCC*

AAH-283. Ceramic Traditions of East Asia (Not offered 2011-2012). In East Asia, ceramic production achieves the status of high art, transcending its Eurocentric designation as a “decorative” or “applied” art. This course explores the interplay of form, glaze, and design among pottery traditions – from rustic earthenware to high-fired porcelain – in China, Korea, Japan, and Vietnam. Lectures and visits to museum collections will also consider the historical role of ceramics in cross-cultural exchanges within Asia and beyond, to the Mediterranean, the Middle East, Western Europe, and the Americas. *GenEd; LCC*

AAH-286. Art and Religion of the Silk Road (Not offered 2011-2012). Central Asia – broadly defined as the area occupied, from East to West, by present-day western China, Mongolia, Russia, Kazakhstan, Kyrgyzstan, northern India, Pakistan, Tajikistan, Afghanistan, Uzbekistan, Turkmenistan, and Iran – has been characterized as both harsh wasteland and cultural crossroads. This course concerns the visual culture of the Silk Road of Central Asia, focusing on the roles visual culture played in establishing modes of religious imagination in medieval culture. *GenEd: LCC*

AAH-287: Tibetan Art. (Not offered 2011-2012). This course is intended as a comprehensive survey of Tibetan art. It will analyze representative works from major periods in Tibetan history, including architecture, painting, and sculpture. In addition to the styles and iconographies employed in their creation, an emphasis will be placed on understanding the cultural, political, and religious significance of the works. The course will begin with an introduction of a variety of fanciful and subjective “representations” of Tibet and its art in the West. It will then familiarize students—following the historical chronology—with scholarly achievements of the last two decades in Tibetan studies, which have radically changed our understanding of Tibetan art. *GenEd: LCC*

AAH-294. Visual Culture of Communist China, 1919 to Present (Winter; Lullo). This course explores the relationship between ideology and visual culture in China, from the founding of the Communist Party in 1919, to Mao Zedong’s prescriptions at the 1942 Yan’an Conference of Literature and Art, to art policy after the founding of the People’s Republic of China in 1949. Readings and discussion will cover the range of adherence and resistance to the official party line by art workers. Topics include expressionism, socialist realism, peasant art, “wound art,” cynical

realism, political pop, and the avant-garde, as seen in painting, sculpture, architecture, posters, advertising, video, performance, and the material culture of quotidian life. *GenEd: LCC*

AAH-300. Italian Art and Architecture of the Late Middle Ages (Not offered 2011-2012). A study of art and architecture in Italy from 1100 to 1400 emphasizing religious, political, and cultural contexts and the role of the Byzantine tradition. Examination of paintings, sculpture, architecture, and the decorative arts in the major urban centers of the Italian peninsula, including Florence, Siena, Pisa, Rome and Milan, as well as the courts of northern Italy. Venetian topics are covered separately in AAH-206 and AAH-305. Prerequisite: One art history course or permission of the instructor.

AAH-303. Renaissance Art in Italy: The 15th Century (Not offered 2011-2012). A study of the visual arts that emphasizes painting, prints, sculpture, and the decorative arts. The origins of the Renaissance in the Middle Ages, the role of patronage, the education of the artist, and the functions of works of art will be important themes. The importance of the materials and techniques of art will be stressed. Prerequisite: One art history course or permission of the instructor.

AAH-304. Renaissance Art in Italy: The 16th Century (Not offered 2011-2012). A study of the visual arts that emphasizes painting, prints, sculpture, and the decorative arts. Particular attention to the growth of secular art, the role of court patronage, definitions of Mannerism, the cult of the artistic genius, and the emergence of a history of art in this period. Prerequisite: One art history course or permission of the instructor.

AAH-306. Color, Pigments, and Paintings (Not offered 2011-2012). This course examines the materials and techniques used by Western European painters during the period ca. 1200 to ca. 1600. We will also examine theories concerning color and light as articulated by intellectuals and practitioners of the period. This course is also intended to provide an introduction to the role of scientific examination, analysis, and treatment of paintings, and what these processes do (or do not) tell us about materials, techniques, and the taste for colors and coloristic effects in the periods we are covering.

AAH-309. The History of Gardens and Landscape Architecture (Not offered 2011-2012). European gardens and landscape architecture from the 15th-18th centuries. Persian and Islamic traditions will be considered, but the main emphasis will be on Italy, France, Holland and Britain. The focus of the course is interdisciplinary, and will include consideration of literature, politics, commerce, and social practices in addition to issues of architectural design and theory. Prerequisites: one of the following: AAH-101, 102, 206, or permission of the instructor. *GenEd; LCC*

AAH-320. 17th- and 18th-Century European Art (Not offered 2011-2012). This course will cover the major European art movements of the 17th and 18th centuries. It will be structured chronologically and treat the art of the Catholic Counter-reformation, the "Golden Age" in the Netherlands, the art under the absolute monarchy in France, the Rococo period, and the rise of Neo-classicism during the Enlightenment. We will examine the stylistic characteristics of these major movements, and explore the relationships between art and religious, political, and cultural history.

AAH-322. 19th-Century European Art (Not offered 2011-2012). An advanced course examining major artistic movements and developments after 1789. We will examine the stylistic characteristics of these major movements, and consider art-making of this century in the context of the development of industrial capitalism, colonialism, and imperialism. We will also consider the development of such modern art institutions as the art museum and the commercial gallery. Prerequisite: AAH-102 or permission of the instructor.

AAH-340. European Modern Art, 1880-1940 (Not offered 2011-2012). Major developments in modernism primarily in Europe. Traces the emergence of modernist visual vocabularies in painting, graphic arts, photography, sculpture, architecture, and "decorative arts" ranging from Seurat's Neo-Impressionism to Mondrian's "Neo-Plasticism." Topics include the transformations of traditional modes of art making, the proliferation of movements and "-isms," the political functions of art and exhibitions, film as an art, and the rise of abstraction. Visual and textual analysis. Prerequisites: one of the following: AAH-102, 103, 322, 366, or permission of the instructor.

AAH-363. Early American Modernism, 1900-1945 (Not offered 2011-2012). A study of modern art in the United States from 1900-1945. Topics to be covered reflect the divergent styles, movements and influences that gave shape to the art of this period, including the rise of the avant-garde in New York City, important patrons, social realism, the WPA and the Harlem Renaissance to name a few. Art works are studied in relation to the cultural and political context of the period. Verbal and written interpretation of art; emphasis on visual and textual analysis. Prerequisite: one of the following: AAH-102, 103 or permission of the instructor.

AAH-366. Contemporary Art and Theory (Winter; Cox). Art of the United States and Europe since World War II in critical and historical perspective, emphasizing the influence of social movements on artistic thought and expression. Topics include the impact of technology and popular culture, the subversion of the traditional boundaries between arts, the rejection of the object, and the rise of pluralism. Prerequisite: AAH- 103, 340, 363 or permission of the instructor.
GenEd; LCC

AAH-380. The Floating World: Edo Prints and Printmaking (Same as AVA-380) (Not offered 2011-2012). Students will produce a portfolio of woodblock prints based on an exploration of the history of Japanese prints during the Edo period (1603-1867). *Ukiyō-e*, or “floating-world pictures,” depicted the urban pleasures offered in the imperial capital Edo (modern-day Tokyo). The themes and individual artistic styles, first studied, then interpreted by the students in their prints, include: cityscapes and landscapes; representations of beautiful men and women in *bijinga*; the exotic encounter with the west; and explicit erotic imagery. *GenEd: LCC*

AAH-390. The Art Museum: History, Theory, and Practice (Not offered 2011-2012). This upper-level course takes the art museum as its subject. It will examine the history of the art museum and its roots in late 18th century ideas about knowledge, display, and democratic politics, and trace the growth of the art museum over the course of the 19th and 20th centuries in the context of changing cultural notions of “the public,” philanthropy, and modernist and avant-garde art practice. The course will be supplemented by visits to local art museums. This course also serves as a prerequisite to TAB-336T: Three Weeks in the Louvre.

AAH-400. Seminar: The Methods of Art History (Winter; Cox). The methodology and historiography of art history. A discussion-oriented course that entails extensive reading and written work. Prerequisite: At least one upper-level art history course or permission of the instructor. Required for all art history majors.

AAH-440. Seminar: Special Topics in Art History (Not offered 2011-2012). A seminar focusing primarily on a major artistic movement, artist, patron, or site to allow for an in-depth investigation of an art historical issue or problem. Topics in the past have included: the nude, Leonardo, the French Revolution, Manet and Impressionism, Gender and Race in Contemporary Visual Culture and the history of gardens and landscape architecture. Prerequisite: At least one upper-level art history course or permission of the instructor.

AAH-460. Seminar: Visual Culture, Race & Gender. (Not offered 2011-2012). A lecture and discussion-based course concerned with how constructions of race and sexual differentiation are played out across art history and visual culture, focusing on the visual arts of Western Europe and the United States. The first half of the course investigates the constructs of gender and race from antiquity to the middle of the 20th century as expressed in art and visual culture. The second half of the course is a close study of female artists of color living and working in the United States, grouped as African-American, Latina/Chicana, Asian and Middle Eastern and Multi-ethnic.

AAH-480. Seminar: Asian Garden Design (Not offered 2011-2012). This seminar explores the history and theory of public and private garden design in China and Japan, as well as the reception and reimagining of Asian gardens in the Euro-American context. In addition to reading and writing assignments, the course involves the communal construction of an Asian garden over the ten-week period. Enrollment is limited to 10, with instructor’s permission only. There are no prerequisites, though some knowledge of or background in one or more of the following is desirable: architecture, art history, carpentry/woodworking, computer-aided design, engineering, project management, studio/applied arts. *GenEd: LCC*

Internships, Independent Studies & Thesis

AAH-295H-296H . Art History Honors Independent Project 1 & 2

AAH-490-493. Independent Study Courses

AAH-495-496. Museum Internship. Students who have largely fulfilled the requirements for a concentration in art history may be able to intern at the Albany Institute of History and Art, the Hyde Collection, the Schenectady Museum, other regional museums, or the National Buildings Museum in Washington, D.C. The latter is offered in conjunction with Union's spring term in Washington, D.C. Permission of the chair required.

AAH-498-499. Senior Thesis. Two term credits when completed.

Studio Fine Arts

Requirements for the Major: Students take at least twelve courses in the department, with the following four courses as the core: Design Fundamentals or Drawing (AVA100, AVA110, or, under certain circumstances, AVA345), Sculpture I or Three Dimensional Design (AVA130, AVA140), Photography I (AVA120), and Printmaking (AVA150 or AVA151). To complete their studio requirements, students take two additional studio courses (AVA160, AVA210-262, or AVA345), two advanced studio courses (AVA300 or above), two art history courses, and two other studio courses chosen in consultation with a visual arts faculty advisor.

Most majors will do either a two-term senior honors project (AVA498-499) leading to a solo exhibition in the spring term, or a one-term independent senior studio project (with an optional exhibition). These comprise in-depth study in a studio discipline in the senior year. A senior honors project takes the form of a two-term independent study focusing on the student's particular area of interest in the visual arts during consecutive terms (first term, 498, pass/fail; second term, 499, with an overall grade for both terms). Visual arts majors who do not pursue a senior honors project may satisfy the WS requirement either through an art history senior seminar designated WS (for studio concentrators who have the necessary prerequisites in art history) or by obtaining a faculty sponsor for a one-term independent senior studio project with the required WS component.

Requirements for the Art History/Studio Arts Dual Concentration: Students who wish to major in a combined dual concentration of studio art and art history must take seven courses in each area.

In studio: Students take one course in three of the disciplines of the studio arts offered by the department (drawing and painting; photography; printmaking and two-dimensional design; sculpture and three-dimensional design; digital arts). Students may not exceed four introductory courses. Two intermediate-level courses are required in at least two studio art disciplines (AVA210-262 or 345). Two advanced courses are required in a single discipline (300 or above). For honors requirements, see below.

In art history: Students take two of the three Western art history survey courses and one of the Asian art history survey courses. Additionally, students must take four additional courses that cover at least three historical periods or geographic regions; three of these four must be advanced courses. The WS requirement for combined dual concentration must be fulfilled by an art history seminar taken in the senior year. For honors requirements see below.

Requirements for the Interdepartmental Major: Eight courses with at least one course in three of the five general disciplines of studio visual arts (drawing/painting; photography; printmaking/two-dimensional design; sculpture/three-dimensional design; digital arts). No more than three introductory courses (AVA100-160 or 345); no more than two intermediate courses (AVA200-262 or 345); at least two advanced level courses (AVA300 or above); at least one art history course; senior/honors sequence optional.

A studio art interdepartmental major with a digital arts focus requires four digital art courses, three studio courses in at least two of the four studio disciplines, and one art history course. Those interested should consult Professor Duncan, Professor Orellana or Professor Barr for specific details.

Requirement for Honors in Studio Fine Arts: Candidates must meet College qualifications for honors and secure approval from a visual arts faculty sponsor for the two-term project with culminating exhibit. Each honors student keeps a written journal during the two-term project, reflecting on his/her work. There is regular verbal and written input from the faculty sponsor. This journal forms the basis for a final paper of at least 15 pages, which satisfies the College's senior writing (WS) requirement. There are additional requirements for honors in studio fine arts and they should be obtained from your visual arts advisor. Students pursuing a one-term senior project must also secure approval from a studio visual arts faculty sponsor.

Requirements for Honors in the Art History/Studio Combined Dual Concentration: Honors for the combined concentration requires a cumulative grade point average of 3.3; a 3.3 grade point average for all courses counting toward the combined concentration; and one of three project options. 1) Successful completion of a two-term art history thesis ("A" or "A minus"), which also requires successful completion of a paper by the end of the junior year ("B plus" or above), a proposal approved by the advisor, approval of the final product by a second faculty reader, and an oral presentation at the Steinmetz Symposium in the spring term of the senior year or 2) A two-term independent study project focusing on the student's particular area of interest in the studio arts, culminating in an exhibition ("A" or "A minus") or 3) a two-term project that combines art history and studio arts, which must be planned in consultation with an advisor from each discipline and proposed by the end of the junior year. For those doing a written work, a copy must be left with the department's collection and archives; for those completing a studio project, complete visual documentation of the project, a one-page abstract and one original work must be left with the department. These requirements for project option #3 will be negotiated with the advisors on a case-by-case basis. All students must complete the WS requirement or an equivalent during the senior year.

Requirements for the Minor: Seven courses, including three introductory (AVA100-160 or 345); two intermediate (AVA200-262 or 345); and one advanced course (AVA300 or above). One art history course is required.

Architecture Track: Union offers a studio fine arts concentration with a recommended sequence of courses for students who plan to apply for graduate school in architecture as well as related fields of historic preservation, landscape architecture, and urban planning. While graduate schools in these areas don't require a specific major, a thorough and strong Studio Art portfolio is essential and greatly enhanced by specific course work in engineering, art history, math, and science. Those interested should consult any of the studio advisors as early as possible for specific details. Advisors: Professors Benjamin, Duncan, Hatke, Orellana; Senior Lecturer Wimer

Course Selection Guidelines

Placement: Incoming first-year students with Studio experience who are interested in placement beyond an introductory course should contact the department chair to arrange for a portfolio review with the appropriate Studio Art faculty.

Enrollment Limits: It is important to note that ALL introductory Studio Art courses are petition courses. Due to high demand and limited Studio Art facilities, declared Visual Arts majors and minors have priority in registration for all Studio Art courses, unless otherwise noted in the course listing schedule. Students who are interested in a major or a minor are strongly encouraged to meet with a member of the department and to declare as early as is practical. Most introductory courses reserve some openings for incoming first-year students in the fall term.

100-level courses: These courses are designed to introduce students to the fundamental materials and techniques of the various Studio Art disciplines. They do not carry prerequisites, nor do they require any previous Studio Art experience. These courses are suitable for first-year students, sophomores, juniors, and seniors; please note the enrollment priorities as stated above. Non-majors who are interested in these courses are strongly advised to consult with faculty before petitioning for these courses.

200-400-level courses: These courses are designed to build on the introductory courses, and all have introductory courses as their prerequisites. They are suitable for first-year students, sophomores, juniors, and seniors.

Internships, Independent Studies, and Thesis: These courses are generally reserved for advanced Studio Art students, but may be appropriate for other students as well. All students interested in these courses must consult with the Studio Art faculty and arrange academic sponsorship before registering for them.

Courses in Studio Fine Arts

AVA-100. Design Fundamentals I (Fall; Wimer). Introduction to the basic design elements of line, shape, texture, value and color and the organizing principles of composition, unity/harmony, focus, direction, rhythm and contrast, space, intent/content. Problem-solving exercises, studio projects, slide talks, class critiques.

AVA-101. Engineering Graphics (Same as MER-101; see MER listing for offerings). Engineering graphics with emphasis on engineering drawings, introduction to solid modeling, and manufacturing. Topics include sketching, descriptive geometry, tolerances, sectioning, auxiliary views, assembly drawings, CAD, and manufacturing techniques.

AVA-110. Drawing I (Fall, Winter; Hatke, Spring; Wimer). Drawing problems that explore different ways of responding to and recording perception, using a variety of drawing media. Work in and outside class; daily critiques.

AVA-120. Photography I (Fall; Staff; Winter; Benjamin). An introduction to photographic techniques with some history. Individual development through projects along with the study of fundamental art ideas. A 35mm film camera with a light meter and adjustable focus is required. Limited enrollment, by permission of instructor. Course website:

<http://minerva.union.edu/photoatunion/photo1/PhotoI.html>

AVA-130. Sculpture I (Fall, Winter; Duncan). A beginning course that introduces basic sculptural vocabularies and techniques, with an emphasis on the individual student's development. Each project is linked to particular materials, methods and approaches to making sculpture. These include modeling in clay, making life molds and plaster casts, wood construction, and stone carving. Informal slide talks cover important developments in twentieth-century sculpture. We'll take a field trip to New York City, Mass MOCA or Storm King Art Center to see contemporary work up close. Regular work in and outside of class is required. No previous experience necessary.

AVA-140. Three Dimensional Design I (Spring; Duncan). An introduction to the essential elements of form, space, structure and materials, with an emphasis on individual creative solutions. Class discussions involve the nature and design of useful or functional objects. Projects for each student include constructing a chair of found materials, and designing and building a proposal model for an imaginary “monument” on campus. We’ll use various materials including clay, wood, plaster, and mixed media. Work in and outside class is required; slide talks, field trips to museums or other resources, and class critiques are part of the class. No previous experience necessary.

AVA-150. Printmaking: Relief (Winter; Wimer). Introductory course in relief printing (linocut, collograph, monotype, and woodcut). Introduction to materials and process of printmaking. Outside work required and critiques.

AVA-151. Printmaking: Etching (Spring; Wimer). Introduction to intaglio printing. Includes dry point, etching with hard and soft grounds, aquatint, lift ground, white ground. Outside work required and critiques.

AVA-160. Digital Art (Fall, Winter; Orellana). This introductory course focuses on the fundamentals of using the computer as an art tool in the production of two-dimensional content. Topics covered include essentials of digital imaging, digital printing, and posting information to the Internet. Class lectures and hands-on studio will incorporate technique demonstrations, discussions, technical exploration, aesthetic inquiry and historical information relevant to computer multimedia, hypermedia and telecommunications. Students are encouraged to pursue areas of interest and explore new ideas throughout the course. Outside work required. No previous experience necessary. Course website: <http://cs.union.edu/ava160/>

AVA-200. Design Fundamentals II (Not offered 2011-2012). A continuation of two-dimensional design investigation with a focus on color. Weekly assignments, problem-solving exercises, studio projects; slide talks; critiques. Prerequisite: AVA-100 or AVA-110 (recommended), or portfolio review and permission of the instructor.

AVA-210. Drawing II (Winter; Wimer). Drawing problems involving both representational methods and alternatives, with a focus on drawing as a flexible structure. Projects include architectural, figure, and abstract work. Further exploration of drawing media, including charcoal, pencil, ink, and collage. Work in class and significant outside work. Prerequisite: Drawing I (recommended), any other studio art course, or permission of the instructor.

AVA-220. Photography II (Winter; Benjamin). Intermediate photography, with an emphasis on refinement of technique and development of personal imagery. Lectures, studio practice, presentation of photographers’ works, and critiques provide a basis for creative evaluation and understanding of tradition in photography. Prerequisite: Photography I. Limited enrollment, by permission of the instructor. Course website: <http://minerva.union.edu/photoatunion/photo2/PhotoII.html>

AVA-230. Sculpture II (Fall, Spring; Duncan) A complementary experience to Sculpture I or Three-Dimensional Design I. Includes welded steel, more advanced techniques in wood, and other media. Specific class projects aim to develop fluency with materials and concepts. Individual work expected and encouraged. Prerequisite: AVA-130, AVA-140, or permission of the instructor.

AVA-240. Three-Dimensional Design II (Not offered 2011-12). A continuation of Three-Dimensional Design I, with emphasis on design and construction of chairs. The chair as structure; necessity; aesthetic object. Function, decoration, metaphor. Relationship of design to the human body. Each class member will construct three functioning chairs. Prerequisite AVA-130 or 140, or permission of the instructor.

AVA-260. Painting: Oil (Fall, Spring; Hatke). An introduction to oil painting technique, color, and pictorial composition. Initial development of an individual visual vocabulary. Prerequisite: A college-level introductory studio art course, two-dimensional or three-dimensional media, or portfolio review and permission of the instructor

AVA-261. Painting: Watercolor (Winter; Hatke). Painting that explores aqueous painting media, emphasizing watercolor techniques. Discussions centering on issues of composition, content, and expression. Prerequisite: Same as AVA-260. Recommended: AVA-100 or AVA-110. Outside work is required.

AVA-262. Real and Recorded Time – 4D Art (Spring; Orellana). This course will serve as an introduction to the basic concepts of four-dimensional art or time-based artwork, using a variety of processes and media. Students explore concepts in animation techniques, video and audio production, editing, interactivity, installation, and documentation. Class lectures and hands-on studio time will incorporate technique demonstrations, screenings, readings, discussions, technical exploration, aesthetic inquiry and historical information relevant to the course. Outside work is required. Prerequisite: Any Studio Art course or permission of instructor. Course website: <http://cs.union.edu/ava262/>

AVA-270. The Processed Pixel (Not offered 2011-12). Utilizing basic aspects of computer programming, this course will explore how artists can experiment with computer code to communicate a variety of ideas and content. By means of the programming environment Processing, students will investigate issues in animation, computational design, physical computing, data visualization, interactivity, and other relevant topics. Class lectures and hands-on studio time will incorporate technique demonstrations, discussions, technical exploration, aesthetic inquiry and historical information relevant to the course. Outside work required. **Prerequisite:** Any Studio Art course or permission of instructor. Course website: <http://cs.union.edu/ava270/>

AVA-280. Web Aesthetics (Winter; Orellana). Focusing primarily on design, this course will cover multimedia arts within the realm of the Internet. Students will explore the Internet as a medium for art and communication, while utilizing the artistic and design possibilities of Dreamweaver, Flash, and Adobe Photoshop. Class lectures and hands-on studio time will incorporate technique demonstrations, discussions, technical exploration, aesthetic inquiry and historical information relevant to the course. Outside work required. Prerequisite: AVA-160 or permission of instructor. Course website: <http://cs.union.edu/ava280/>

AVA-320. Photography III (Spring; Benjamin). Advanced photography, with an emphasis on the attainment of individual style. The creation of a cohesive body of work, along with research of the history and art of photography. Students work in digital color photography. Prerequisite: Photography II or permission of instructor. Limited enrollment. Digital camera required.

AVA-330. Sculpture III (Fall, Spring; Duncan). Advanced exploration of techniques, materials, and concepts of sculpture. Emphasis on development of individual student's work. Prerequisite: AVA-230 (Sculpture II), AVA-240 (Three-Dimensional Design II), or permission of the instructor.

AVA-345. The Illustrated Organism (Same as BIO-345) (Not offered 2011-2012). Descriptive graphic and written analysis of plants and animals; direct observation in field, studio and laboratory integrating biology and visual arts. Culminates with annotated portfolios illustrating organisms studied. Taught jointly by visual arts and biological sciences faculty using combined facilities. Apply through either participating department. Credits visual arts and biology majors. *GenEd: SCLB*

AVA-350. Advanced Printmaking (Winter, Spring; Wimer). Continuation of Relief Printmaking during winter term, and Intaglio Printmaking during spring term. Exploration of advanced technique in both intaglio and relief printmaking including multiple plate and color printing process. Outside work required, critiques. Prerequisite: AVA-150-151 or permission of instructor.

AVA-360. Advanced Painting (Fall, Hatke). Emphasis on refining individual direction with respect to ideas of composition, content, and media. Stylistic development is stressed. Outside work required, critiques. Prerequisites: AVA-260, AVA-261; Recommended: AVA-210 and AVA-130 or AVA-140.

AVA-363. 3D Computer Modeling (Fall; Orellana) This course will introduce students into the world of three-dimensional computer graphics. Through this hands-on-course, students will learn how to use 3D software to realize ideas in sculpture, virtual environments, 3D modeling, installation, and rapid prototyping. Class lectures and hands-on studio time will incorporate technique demonstrations, discussions, technical exploration, aesthetic inquiry and historical information relevant to the course. Software covered: Cinema 4D, Poser, and Adobe After Effects. Outside work required. Prerequisite: AVA-160 or AVA-320 or permission of instructor. Course website: <http://cs.union.edu/ava363/>

AVA-370. Physical Computing (Spring; Orellana). This studio art course will explore the creation of robotic art, interactive art, kinetic sculpture, sound works, light art, and performance environments. Using the Arduino micro-controller and basic electronic techniques, the course will include lectures, hands-on studio time, technique demonstrations, discussions, technical exploration, aesthetic inquiry and historical information relevant to the course. Outside work required. Prerequisite: Any Visual Arts course or permission of instructor. Course website: <http://cs.union.edu/ava370/>

AVA-380. The Floating World: Edo Prints and Printmaking (Same as AAH-380) (Not offered 2011-2012). Students will produce a portfolio of woodblock prints based on an exploration of the history of Japanese prints during the Edo period (1603-1867). *Ukiyô-e*, or “floating-world pictures,” depicted the urban pleasures offered in the imperial capital Edo (modern-day Tokyo). The themes and individual artistic styles, first studied, then interpreted by the students in their prints, include: cityscapes and landscapes; representations beautiful men and women in *bijinga*; the exotic encounter with the west; and explicit erotic imagery.

AVA-400. Special Projects in Photography (Spring; Benjamin) Utilizing previous expertise about the art of photography and PhotoShop software, this course will explore learning about significant contemporary photographers and their most important personal projects while students conceptualize their own “special” projects to be made over an entire term. There are class critiques and visiting artists; each student completes a portfolio project. Work can be in color digital or traditional black and white film [with chemical processing] photography. Digital or film camera required. Prerequisite: AVA-320 or permission of instructor.

Internships, Independent Studies & Thesis

AVA-295H-296H. Visual Arts Honors Independent Project 1 & 2.

AVA-410-419. Drawing Independent Study

AVA-420-429. Photography Independent Study. (Fall, Winter, Spring; Benjamin) Students who have a demonstrated ability to work independently and who propose a specific project may do an independent course of study in photography (either black & white or digital color). A journal, written assignments, weekly meetings and final portfolio are required. Students must submit a written proposal well in advance of pre-registration to be considered. Prerequisite: at least three photography courses at Union or permission of the instructor.

AVA-430-439. Sculpture Independent Study

AVA-450-459. Printmaking Independent Study

AVA-460-469. Painting Independent Study

AVA-470-471. Studio Internship 1 & 2. A student who has largely fulfilled the requirements for a concentration in studio visual arts may apply to the department to pursue an internship with a studio visual arts related professional business, art center, gallery or artist’s studio. This is a student-initiated experience where the student proposes the internship, seeks faculty sponsorship, and obtains the chair’s approval. An internship application is required to be completed by the student and approved by the department prior to preregistration for the term of the intern opportunity.

AVA-480. Digital Art Independent Study

AVA-497. Senior Studio Project . A one-term project requiring sponsorship by a studio faculty member. A project carried out in the student’s area of studio concentration with WAC:WS credit possible with completion of an additional written research paper.

AVA-498-499. Senior Thesis 1 & 2. A two-term studio project requiring faculty sponsorship. (See preceding information on Departmental Honors and WS requirement.)

Visual Arts Practicum

The Visual Arts Department offers a practicum in ceramics. Students who receive three terms of practicum credit in ceramics can receive a single course credit towards graduation. Please bear in mind that college-wide, no more than two course credits received for practica can be counted towards graduation. Permission of the Visual Arts chair is required if you wish to count course credits gained in ceramics practica towards the major. Requests to register for transcript recognition after the drop/add period will not be honored.

Ceramics Practicum Clay as a medium for pottery and sculpture. Materials fee \$50.

AVA-010. Ceramics I (Fall, Winter, Spring; Niefield). An introduction to clay, including hand-building, wheel-throwing, glazing and firing techniques. The studio is available for practice and completion of assignments.

AVA-020. Ceramics II (Fall, Winter, Spring; Niefield). Students will learn more advanced forming and decorating techniques. In addition to studio assignments, a short research presentation will be required.

AVA-030. Ceramics III (Fall, Winter, Spring; Niefield). In addition to classroom assignments students will learn kiln firing and glaze preparation.