

ART STUDIO (ARST)

ARST 1050 Drawing I (4)

This course focuses on drawing from life as the translation of three-dimensional objects onto a two-dimensional surface. This perceptual and technical endeavor requires the development and disciplining of both hand and eye. To aid us in such development, we will systematically address line, shape, proportion, three-dimensional space, value, texture, and composition. Addressing these drawing basics provides the student with the beginnings of a visual vocabulary aimed to serve a variety of personal artistic concerns.

ARST 1101 Studio Art Principles I (3)

ARST 1130 Ceramics I (4)

This course focuses on elements of composition, craftsmanship and visual innovation within the context of contemporary ceramic art. Students will be introduced to a variety of forms, building and firing techniques, as well as materials, processes and aesthetic concerns associated with vessels and ceramic sculpture. Emphasis will be placed on skill building, visual invention and exploration.

ARST 1170 Glass I (4)

This course offers an introduction to hot glass forming and techniques. Students will learn how to work safely in the 'hot shop', gathering glass from the furnace and shaping the glass with specialized tools. We will begin by using solid 'punti' rods and move on to blow pipes later in the semester. Basic techniques will be introduced with attention given to issues of composition, perception, communication, and expression. Emphasis also will be placed on the relationships between glass art and other art mediums. Required class and lab time totals 9 hours a week.

ARST 1250 Painting I (4)

This course is the first in a sequence of painting classes offered to the Tulane student, focusing on observational painting from life. Students will acquire the perceptual, conceptual, and technical tools necessary to translate three-dimensional forms and spaces to a two-dimensional surface using acrylic paint. Additionally, the course involves the application of compositional and color concepts to a two-dimensional image and the critique of such work. Critique will occur on both a personal and peer basis in the pursuit of developing the language essential to the analysis of visual art.

ARST 1310 Photo I: Darkroom (4)

This introductory-level course explores both traditional and experimental darkroom techniques. Students will begin by using 35mm single-lens reflex cameras (provided) and progress through a series of hands-on exercises to engage with the craft of the medium. They will develop their own film, create silver gelatin prints, and experiment with hybrid and alternative processes. Immersive darkroom work, along with demonstrations of advanced printing control and alternative processes, will refine their technical skills. Exposure to a selection of historical and contemporary photographers will inform class discussions and the creative process. Through hands-on experimentation, students will explore the construction and manipulation of photographic media in order to strengthen their own artistic voice and practice.

ARST 1330 Photo I: Digital (4)

This introductory-level course covers a wide range of digital photographic techniques and concepts. This course is designed to familiarize students with fundamental techniques of photographic equipment, processes, materials, philosophies of digital photography, and the cultural uses of photography. Students will learn exposure and the use of the camera, as well as scanning, digital workflow, color theory, and digital output methods. Upon completion of the class, students will know how to digitize, edit, and manipulate images in Photoshop, prepare images for inkjet printing in Photoshop, and output images via printers and other output devices. Exposure to a selection of historical and contemporary photographers will inform class discussions and the creative process. Students will explore the construction and manipulation of photographic media in order to strengthen their own artistic voice and practice.

ARST 1350 Photo I: Analog and Digital (4)

This introductory-level course covers both traditional B&W and digital photographic image-making. Students will learn exposure and metering through the use of 35mm single-lens reflex cameras. B&W film processing, the creation of silver gelatin prints, hybrid/experimental darkroom techniques, scanning film, digital capture, digital workflow, color theory, and digital output methods will all be presented as tools for artistic inquiry. Exposure to a selection of historical and contemporary photographers will inform class discussions and the creative process. Through hands-on experimentation, students will explore the construction and manipulation of photographic media in order to strengthen their own artistic voice and practice.

ARST 1370 Printmaking I (4)

This course is designed as an introduction to a wide range of techniques in printmaking. It is developed to give the student an overview of the possibilities with the processes of relief and intaglio printing. Through a series of demonstrations, projects, critiques, and powerpoint presentations the student will explore the rich diversity of the medium and become exposed to the strong tradition of printmaking. Areas covered include: linoleum cuts, woodcuts, collagraph, mono type, and dry point on copper plates.

ARST 1490 Sculpture I (4)

An introductory study of three-dimensional form and spatial relationships making use of a variety of media and processes. Slide lectures supplement studio work and present examples of contemporary sculpture within a historical context.

ARST 1550 Digital Arts I (4)

This course introduces students to different aspects of design in the digital realm from digital imaging to time-based media. Students will learn the basics of digital imaging, 2D animation, video editing, and the fundamental principles of color and composition. The course will also explore the history and evolution of digital art, as well as its impact on contemporary culture and society. Students will use industry-standard software, such as Photoshop, Illustrator, After Effects, and Premiere during this class.

ARST 1810 Special Topics (3)

Special topics course as designed by visiting or permanent Studio Art faculty. For description, consult the department. Course may be repeated up to unlimited credit hours under separate title.

Maximum Hours: 99

ARST 1811 Special Topics (3)

Special topics course as designed by visiting or permanent Studio Art faculty. For description, consult the department. Course may be repeated up to unlimited credit hours under separate title.

Maximum Hours: 99

ARST 1940 Transfer Coursework (0-20)

Transfer Coursework at the 1000 level. Departmental approval may be required.

Maximum Hours: 99

ARST 2040 Drawing II- Collage (4)

Making a collage involves the use of multiple images or materials to assemble a new "whole." Building on drawing fundamentals gleaned in Drawing I, ARST 1050, this course introduces the student to a variety of collage methods and practices, as well as the contemporary discourse surrounding them.

Prerequisite(s): ARST 1050 or 1060.

ARST 2050 Drawing II: Color (4)

"Color drawing" implies the process of one "describing" an object or form from observation in a dry color medium. In this course, we will hone our ability to describe the appearance of three-dimensional forms and space onto a two-dimensional surface, a process begun in Drawing I 105. The quest for verisimilitude begun in Drawing I 105 will be continued in 205 to through the reexamination of line, value, and perspective in graduated complexity, and will examine the relationship of color to these familiar formal properties. However, the course will also explore additional means of being "true" to an object or a space beyond the transcriptive nature of verisimilitude. The course will also deal heavily with the nature of color and color theory.

Prerequisite(s): ARST 1050 or 1060.

ARST 2060 Drawing II: Materials and Strategies (4)

In this course, we will build upon skills, techniques, and disciplines learned in Drawing I (ARST 1050). Drawing fundamentals, coupled with new and experimental approaches to drawing, will be employed in an investigation of the relationship between subject matter, execution, and the resulting content or meaning. The student will begin to unite their ability to render from observation with communicating specific and personal concerns. Individual goals, visions, and content are provided forum for display in the drawing assignments.

ARST 2070 Drawing II: Descriptive Drawing (4)

"Descriptive drawing" implies the process of describing an object or form from observation. In this course, we will hone our ability to describe the appearance of three-dimensional forms and space onto a two-dimensional surface. The development of verisimilitude begun in Drawing I will be continued here through the reexamination of line, value, and perspective in graduated complexity, and will examine the a variety of markmaking and material approaches to these fundamentals. This course will also explore additional means of being "true" to an object or a space beyond the transcriptive nature of verisimilitude. This exploration will involve the student systematically considering the relationship of how one draws to what one draws in course assignments.

Prerequisite(s): ARST 1050 or 1060.

ARST 2080 Drawing II: Figure Drawing (4)

Observational drawing of nude, semi-nude, and clothed models will allow for the thorough study of the anatomy and vitality of the human form. Students will further the usage of perceptual and technical rendering skills gleaned from Drawing I while employing the human figure as a vehicle of expression and communication. The course will foreground the issue of representation in contemporary artistic practice.

Prerequisite(s): ARST 1050 or 1060.

ARST 2101 Sequence and Series (4)

Within foundation courses in Studio Art, the singular image or object often occupies the student's primary attention as they work towards technical and conceptual refinement. Energy, effort, and focus are frequently poured into the creation of a stand-alone work of art. This course will involve the creation of multiple images or objects in a determined sequence within a single work of art or project. These images or objects will be employed to advance a specific narrative when taken in total. Moving beyond the preciousness or comprehensiveness of the singular image or object, Sequence and Series will employ a cumulative and aggregate approach to communication, exploring the advantages that multiplicity, layout, duration, and viewer participation open within art making.

ARST 2130 Ceramics II: Wheel Throwing (4)

The course focuses on the use of the potter's wheel in developing ceramic forms. A variety of techniques and forms will be covered with emphasis on their aesthetic and conceptual potential in the field of ceramic art. Historical and contemporary approaches are presented in slide lectures and demonstration.

Prerequisite(s): ARST 1130.

ARST 2140 Ceramics II: Mold Making (4)

The course focuses on hand working processes with plaster molds and use of extruded elements in the development of original works. Press molding and slip casting will be covered. Students participate in developing clays, glazes and firing procedures.

Prerequisite(s): ARST 1130.

ARST 2150 Ceramics II: Contemporary Ceramic Sculpture (4)

This course introduces students to issues and formats in contemporary ceramic sculpture. Students will develop original works in clay within the formats of wall platters, figurative sculpture and site specific installations. The course will make use of skills developed in ARST 1130 with some new construction, glazing and firing processes introduced, and students sharing responsibility for clay making and firing of the finished pieces. The development and articulation of original ideas will be emphasized through and studio work time, demonstrations, discussions, slide lectures and critiques.

Prerequisite(s): ARST 1130.

ARST 2170 Glass II: Hot Casting (4)

The goal of this class is to achieve a functional understanding of glass art. This general course focuses on blowing, casting, and forming glass. Attention is given to using the approaches to glass for individual expression.

Prerequisite(s): ARST 1170.

ARST 2180 Glass II: Hot Casting (4)

The goal of this class is to achieve a functional understanding of glass art. This general course focuses on blowing, casting, and forming glass. Attention is given to using the approaches to glass for individual expression.

Prerequisite(s): ARST 1170.

ARST 2270 Painting II: Abstraction (4)

This course focuses on the formal and expressive qualities of both nature-based and pure abstraction. Abstraction is investigated through historic and contemporary ideologies, technical issues and the use of nontraditional materials. Systematic exploration of a variety of approaches will serve as a structure for development of the student's own goals and sensibility.

Prerequisite(s): ARST 1250.

ARST 2280 Painting II: Realism (4)

This course focuses on the descriptive and representational abilities of painting, building on techniques and skills developed in Painting I. Systematic exploration of a variety of approaches to description will serve as a structure for development of the student's own goals and sensibility. Students will critically reflect on contemporary painters alongside of projects designed to cultivate a breadth of understanding about paint as a medium.

Prerequisite(s): ARST 1250.

ARST 2350 Photography II: Expansive Practice (4)

This intermediate course in photography builds on the foundations established in introductory courses to enhance both technical skills and conceptual abilities. Skill development in this course includes digital and analog photographic processes, and the course is open to the full breadth of lens-based production techniques. Artist lectures, critiques, class discussions, and critical reflection will all be used to explore how diverse lens-based practices can expand creative production. Operating within a studio environment that nurtures experimentation and collaboration, students will not only advance their technical expertise but also cultivate their artistic identity and style.

Prerequisite(s): ARST 1310, 1330 or 1350.

ARST 2370 Print II: Screen Printing (4)

This class will focus on a detailed exploration of the art of screen printing, starting with simple paper stencil techniques through more complex photo-based emulsions. You will be exposed to historical and contemporary examples of the medium and produce works that explore a variety of ideas. Much consideration will be given to conceptual and formal issues and how these aspects manifest themselves through the medium.

Prerequisite(s): ARST 1370.

ARST 2380 Print II: Stone and Plate Lithography (4)

This course is designed as an in-depth study of plate and stone lithography. We will explore a wide range of drawing and painting materials on aluminum lithography plates and limestone slabs. Through a series of demonstrations, projects, critiques, readings and reading discussions, as well as image lectures you will explore the rich diversity of this medium and become familiar with the process of lithography.

Prerequisite(s): ARST 1370.

ARST 2490 Sculpture II (4)

This course explores and expands on the basic concepts, techniques, and processes of sculpture. Students work with projects that develop understanding of both sculptural ideas and materials. A wide variety of media and approaches are explored in this course, including wood, plaster, welding and casting metals, mixed media, and working from the figure.

Prerequisite(s): ARST 1490.

ARST 2500 Sculpture II (4)

This course explores and expands on the basic concepts, techniques, and processes of sculpture. Students work with projects that develop understanding of both sculptural ideas and materials. A wide variety of media and approaches are explored in this course, including wood, plaster, welding and casting metals, mixed media, and working from the figure.

Prerequisite(s): ARST 1490.

ARST 2550 Digital Arts II: Creative Computing (4)

This course emphasizes core competencies in creative computing, including programming graphics and interactive applications. Students will create projects through the medium of code, learning to create and manipulate images, audio and video by writing custom software. No programming experience required.

Prerequisite(s): ARST 1550.

ARST 2560 Intro to Digital Fabrication (4)

This course is an experimental studio geared toward the exploration of several new technologies in digital fabrication, including computer-controlled routers and 3D printers. What are the affordances of these technologies and what do they mean in the context of the fine arts? These machines can produce works that are finished products or that are steps along the way in more traditional art media. How can we use these tools to enhance our artistic practice? What do they mean for the future of fabrication, craft, and aesthetics? These are the questions we'll work to explore together.

ARST 2890 Service Learning (0-1)

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 2940 Transfer Coursework (0-20)

Transfer Coursework at the 2000 level. Department approval may be required.

Maximum Hours: 99

ARST 3010 Special Courses (1-4)

Coursework for additional credit in conjunction with 2000- or 3000-level studio courses. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3011 Special Courses (1-4)

Coursework for additional credit in conjunction with 2000- or 3000-level studio courses. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3012 Special Topics (0-4)

Coursework for additional credit in conjunction with 2000- or 3000-level studio courses. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3013 Special Topics (4)

Special Topics course. Course may be repeated up to unlimited credit hours with different course title.

Maximum Hours: 99

ARST 3014 Special Topics (4)

Special Topics course. Course may be repeated up to unlimited credit hours with different course title.

Maximum Hours: 99

ARST 3015 Special Topics (4)

Special Topics course. Course may be repeated up to unlimited credit hours with different course title.

Maximum Hours: 99

ARST 3020 Special Courses (1-4)

Coursework for additional credit in conjunction with 2000- or 3000-level studio courses. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3040 Art and Activism (4)

This course explores art making as a tool for change. Through the lens of current social and environmental issues, we will examine why and how artists create meaning. The discussion of texts and visual material will be supplemented by visits with local activists and field trips to artist studios and exhibitions. The service learning component of the course involves working with an art/activist community partner on social or environmental projects. We will work to fulfill their organizational needs while enhancing our own civically engaged artistic practice. Thinking across disciplinary fields, we will focus on the potential to transform our political and personal experiences through art and action. The culmination of the course will be the creation of an individual or collaborative project that combines research, aesthetics, and activism. Prerequisites: two 1000 level or above courses in ARST. Course may be repeated 3 times for credit.

Course Limit: 3

ARST 3130 Advanced Ceramics (4)

Further examination of the aesthetic and conceptual applications of the ceramic medium. The development of individual concerns and vocabulary of form will be stressed. Clay and glaze formulation will be covered. Students are responsible for developing clays and glazes and firing their work.

Prerequisite(s): ARST 2130, 2140 or 2150.

ARST 3140 Advanced Ceramic: Wheel Throwing (4)

Development of advanced throwing techniques and concepts related to creating original works on the potter's wheel. More complex forms, as well as glazing and firing processes will be covered. Lectures, demonstration and critiques will supplement studio work time.

Prerequisite(s): ARST 2130 or 2140.

ARST 3170 Advanced Glass (4)

This class further develops the student's ability to study methods and processes for forming molten glass into sculpture. Instruction in glass casting and blowing are taught with a focus on creating specific ideas.

Prerequisite(s): ARST 1170 and 2170.

ARST 3180 Advanced Glass (4)

This class further develops the student's ability to study methods and processes for forming molten glass into sculpture. Instruction in glass casting and blowing are taught with a focus on creating specific ideas.

Prerequisite(s): ARST 2170 or 2180.

Course Limit: 2

ARST 3250 Advanced Painting (4)

Advanced Painting will address the union of material, formal, and technical decisions with the student's conceptual concerns within the framework of their painting practice. Projects are designed to provide the student with the opportunity to consider complex problems in their craft and to stimulate focused, individual solutions and direction. Additionally, the student will be equipped to sustain independent production beyond graduation and will be exposed to the contemporary context of painting through readings, slides, gallery and studio visits, and research.

Prerequisite(s): (ARST 1250 and 2270 or ARST 2280) or (ARST 1050 and 2040 or ARST 2050, 2060, 2070 or 2080).

ARST 3260 Advanced Painting (4)

Advanced Painting will address the union of material, formal, and technical decisions with the student's conceptual concerns within the framework of their painting practice. Projects are designed to provide the student with the opportunity to consider complex problems in their craft and to stimulate focused, individual solutions and direction. Additionally, the student will be equipped to sustain independent production beyond graduation and will be exposed to the contemporary context of painting through readings, slides, gallery and studio visits, and research.

Prerequisite(s): (ARST 1250 and 2270 or ARST 2280) or (ARST 1050 and 2040 or ARST 2060, 2070 or 2080).

ARST 3300 Decolonizing the Camera (4)

In this course students will examine their own visual practice through the framework of decolonization. Through this process, students will engage with topics of race, representation, and power, while they build a visual practice that takes into account the complicated colonial legacy of photography. We will investigate the ways in which the camera has historically been used as a weapon of violence against those deemed as the Other. By approaching photography in such a way, students will gain a better understanding of how the camera works in racial time, which will result in a more informed and intentional practice of art-making. Throughout the course, students will engage in critiques, readings, and visual analyses that will support the cultivation of language to directly address the formation of otherness in image-making. Simultaneously students will be looking at contemporary lens-based artists who are working to correct this legacy from behind the camera in order to leverage the medium of photography as a tool of liberation. Students will employ these contemporary techniques to develop their own artistic practice.

Prerequisite(s): (ARST 1050, 1060, 1130, 1170, 1250, 1310, 1330, 1350, 1370, 1490, 1550, ARHS 1010, 1020, DESG 1005, 1105 or DMPC 1110).

ARST 3350 Advanced Photography: Skills and Concepts (4)

This course covers the development of various lens-based skills, with attention given to issues of representation and aesthetics within contemporary art discourse. Students must have completed both a 1000-level course and a 2000-level course in photography (or equivalent) and are expected to enter the class with an intermediate level of understanding of camera operations and printing techniques. Through technical exercises, students will learn targeted methods and tools catered to advancing their conceptual projects. These skills include, but are not limited to, advanced darkroom processes, experimental chemical processes, large format film cameras, advanced lighting, advanced photoshop, large format scanning, large format printing, video work, performance, and installation. Although there is a large amount of technical ground covered in this course, everything presented is intended to be a tool used for creative expression.

Prerequisite(s): (ARST 1310, 1330 or 1350) and ARST 2350.

ARST 3360 Advanced Photography: Individual Projects (4)

This course provides a laboratory to advance creative production and develop critical thinking. Students must have completed both a 1000-level course and a 2000-level course in Photography (or equivalent) and are expected to enter the class with an intermediate level of understanding of camera operations and printing techniques. The foundation of this course is continued advanced experimentation with lens-based media. Students will explore the aesthetic aspects of photography through self-directed assignments geared toward improving their technical and conceptual abilities. Group critiques will challenge students to further develop the technical, aesthetic, and conceptual skills necessary for establishing a strong individual photographic practice and style.

Prerequisite(s): (ARST 1310, 1330 or 1350) and ARST 2350.

Course Limit: 2

ARST 3370 Advanced Printmaking: Etching (4)

This course is designed as a concentrated study in the art and technique of copper plate etching. Through a series of demonstrations, PowerPoints presentations, projects, and critiques students will explore the rich diversity of this medium and become proficient with the mark making, processes and materials. The Techniques covered will include line etching; soft ground texture etching; aquatint the creation of tonal areas; sugar-lift which encompasses direct image painting on the plate, spit bite involving direct acid painting on the plate, and various techniques of printing including à la poupée, chine colle and multi color viscosity printing.

Prerequisite(s): ARST 1370.

ARST 3380 Advanced Printmaking: Woodcut and Relief (4)

This course is an intense investigation into the advanced processes with woodcut and relief printmaking. You will explore possibilities with different substrates and different ways of printing relief. This will include the Japanese style of block printing called Moku-hanga, installation prints and other experimental applications. You will be exposed to historical and contemporary examples of the medium and produce original works that explore a variety of ideas. Much consideration will be given to conceptual, formal and technical issues and how these aspects manifest themselves through the medium and contribute to the discourse in contemporary art

Prerequisite(s): ARST 1370.

ARST 3400 Printmaking: The Art of the Book (4)

This Course is an in-depth exploration into the Art of the Book and Book Arts. The course will incorporate various binding techniques with conceptual and formal projects. A History of Book Arts will be presented as well as examples of popular trends in hand made books. Instruction will be given on setting type and using the letterpress. Also covered will be page design, page flow, and digital development of images and text. Readings will accompany slide lectures and demonstrations. **Prerequisite(s):** ARST 1370.

Prerequisite(s): ARST 1370.

ARST 3490 Advanced Sculpture (4)

Advanced Sculpture students will have a significant opportunity to work in a self-guided fashion for a large portion of the semester. Advanced students will meet with the professor in the first week to determine an individualized trajectory for the semester. The instructor asks that Advanced students begin the semester by responding to a site-specific context to be negotiated between the professor and individual student and additional project outlines will be developed and implemented as needed. The instructor will work directly with the student in editing artist statements and project documentation. Students in enrolled in Advanced Sculpture will be expected to apply for professional opportunities as a component of the course. Advanced students will culminate the semester with an exhibition in a location of their choosing, this could include the Carrol Gallery.

Prerequisite(s): ARST 1490 and 2490.

ARST 3500 Advanced Sculpture (4)

Advanced Sculpture students will have a significant opportunity to work in a self-guided fashion for a large portion of the semester. Advanced students will meet with the professor in the first week to determine an individualized trajectory for the semester. The instructor asks that Advanced students begin the semester by responding to a site-specific context to be negotiated between the professor and individual student and additional project outlines will be developed and implemented as needed. The instructor will work directly with the student in editing artist statements and project documentation. Students in enrolled in Advanced Sculpture will be expected to apply for professional opportunities as a component of the course. Advanced students will culminate the semester with an exhibition in a location of their choosing, this could include the Carrol Gallery.

Prerequisite(s): ARST 2490 or 2500.

ARST 3550 Time-Based Media (4)

This course is designed to explore the various forms of time-based media and their applications in the fine arts. In this class students will study the techniques and technologies used to create time-based media including video, animation, and sound design. Through a combination of hands-on projects and critical analysis, students will gain a deep understanding of how time-based media can be used to convey messages, tell stories, and create immersive experiences. Industry-standard software such as After Effects, Premier, and Audition will be used as students develop their time-based media projects.

Prerequisite(s): ARST 1550.

ARST 3560 Print-Based Media (4)

This course is designed for students interested in book design, complex graphics, and large-scale prints. Through a combination of hands-on projects and critical analysis, students will have the opportunity to explore the latest tools and techniques used in digital printing along with learning about color management, file preparation, and print output. Students will work with industry-standard software programs, such as Photoshop, InDesign, and Illustrator to create original digital prints.

Prerequisite(s): ARST 1550.

ARST 3890 Service Learning (0-1)

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3891 Service Learning (0-1)

Students complete a service activity in the community in conjunction with the content of a three-credit co-requisite course. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 3900 Studio Internship (3)

Studio internships are available for individual projects done in association with various firms and institutions in New Orleans. Students will work under professional supervision at these sites, and consult with an art studio faculty member. Requirements include a written report on the experience, and an evaluation by the supervisor.

ARST 3940 Transfer Coursework (0-20)

Transfer Coursework at the 3000 level. Department approval may be required.

Maximum Hours: 99

ARST 4130 Studio: Ceramics (3-4)

Further examination of the aesthetic and conceptual applications of the ceramic medium. The development of individual concerns and vocabulary of form will be stressed. Clay and glaze formulation will be covered. Students are responsible for developing clays and glazes and firing their work.

Prerequisite(s): ARST 2130, 2140 or 2150.

ARST 4140 Studio: Ceramics (3-4)

Development of advanced throwing techniques and concepts related to creating original works on the potter's wheel. More complex forms, as well as glazing and firing processes will be covered. Lectures, demonstration and critiques will supplement studio work time.

Prerequisite(s): ARST 3130 and 3140.

ARST 4170 Studio: Glass (3-4)

Continuing instruction in glass casting and forming techniques. The emphasis will be on professional presentation of specific ideas.

Prerequisite(s): ARST 3170 or 3180.

ARST 4180 Studio: Glass (3-4)

Continuing instruction in glass casting and forming techniques. The emphasis will be on professional presentation of specific ideas.

Prerequisite(s): ARST 3170 or 3180.

ARST 4250 Studio: Painting (3-4)

Individual projects in a class situation. Each student explores special interests with the opportunity of working with other advanced students doing diverse projects arrived at in consultation with faculty.

Prerequisite(s): ARST 1250 and (ARST 2270 or 2280) and (ARST 3250 or 3260).

Maximum Hours: 99

ARST 4260 Studio: Painting (3-4)

Individual projects in a class situation. Each student explores special interests with the opportunity of working with other advanced students doing diverse projects arrived at in consultation with faculty.

Prerequisite(s): (ARST 3250 or 3260).

Maximum Hours: 99

ARST 4350 Studio: Photography (3-4)

Individual projects in a class situation. Each student explores special interests with the opportunity of working with other advanced students doing diverse projects arrived at in consultation with faculty.

Prerequisite(s): ARST 3350 or 3360.

Maximum Hours: 99

ARST 4360 Studio: Photography (3-4)

Individual projects in a class situation. Each student explores special interests with the opportunity of working with other advanced students doing diverse projects arrived at in consultation with faculty.

Prerequisite(s): ARST 3350 and 3360.

Maximum Hours: 99

ARST 4370 Studio: Printmaking (3-4)

Personal exploration into the expansive world of printmaking. Emphasis is placed on personal growth and development both on the conceptual and technical level. The course consists of individual and group projects in a class setting.

Prerequisite(s): ARST 3370.

ARST 4380 Studio: Printmaking (3-4)

Personal exploration into the expansive world of printmaking. Emphasis is placed on personal growth and development both on the conceptual and technical level. The course consists of individual and group projects in a class setting.

Prerequisite(s): ARST 3370 or 3380.

ARST 4490 Studio: Sculpture (3-4)

Individual exploration within a cooperative format. Attention given to the development of personal style with seminars supplementing studio research.

Prerequisite(s): ARST 3490 and 3500.

ARST 4500 Studio: Sculpture (3-4)

Individual exploration within a cooperative format. Attention given to the development of personal style with seminars supplementing studio research.

Prerequisite(s): ARST 3490 and 3500.

ARST 4910 Independent Study (3-4)

Open to especially qualified juniors and seniors with approval of instructor and chair of department. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 4920 Independent Study (1-4)

Open to especially qualified juniors and seniors with approval of instructor and chair of department. Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 4930 Senior Capstone Studio (3)

This course constitutes a capstone experience for senior B.A. students in Studio Art. The course will culminate in an exhibition of the students' work in the B.A. Exhibition in the Carroll Gallery which the students will design, install, promote, and document. The course will also cover contemporary art criticism, assisting students in understanding their work in the broader context of contemporary art. Students will visit and critique professional exhibitions, develop the ability to present their own work in a slide presentation and a digital portfolio, and study other professional art practices, resources, and opportunities.

ARST 4940 BFA Senior Capstone Experience (3)

This course constitutes a capstone experience for senior BFA art majors and culminates in an exhibition in the Carroll Gallery of the Newcomb Art Department. The course intends to explore the framework of a professional studio practice: sustaining healthy work habits following graduation, creating/selecting/installing/presenting/documenting a body of work in an exhibition venue, writing clear and articulate artist statements and exhibition or residency proposals, and actively interfacing with other artists, gallerists, critics, and curators in the field. Through in-class presentations, group critiques, field trips, and written assignments, students will formulate plans and practices for a post-graduation career in the arts.

ARST 4990 Honors Thesis (3)

For especially qualified seniors with approval of the faculty director. Students are generally expected to have a minimum of a 3.400 overall grade-point average and a 3.500 grade-point average in the major.

ARST 4991 Senior Honors Project in Fine Arts (3)

Senior Honors Project in Fine Arts

ARST 5000 Honors Project (3-4)

For especially qualified seniors with approval of the faculty director. Students are generally expected to have a minimum of a 3.400 overall grade-point average and a 3.500 grade-point average in the major.

Prerequisite(s): ARST 4990.

ARST 5001 Senior Honors Project in Fine Arts (3)

Senior Honors Project in Fine Arts

Prerequisite(s): ARST 4991.

ARST 5010 Studio Research (3)

This course is designed for senior BFA and BA students in Studio Art to explore the research skills and methods employed by professional artists. Through case studies of contemporary and diverse creative practices, majors will develop an understanding of how research habits drawn from different disciplines can impact both the artistic process and its resulting output. The course covers topics and methodologies such as site-specific research and fieldwork, influence mapping, the use of archives, and the relationships between visual work and language. Functioning as a collaborative think tank, students will investigate approaches to contemporary artistic practice, fostering the evolution of each student's emerging practice as both a maker and thinker. As participants engage in collective exploration, they will simultaneously make progress toward the development of a cohesive body of individual work in preparation for the Senior Capstone course taken the subsequent semester, ultimately culminating in the BA and BFA exhibitions. NOTE: During the senior year, Studio Art majors are required to take a 4-credit studio art course above the 2000-level each semester—one in conjunction with 'ARST 5010: Studio Research' in the fall and one in conjunction with 'ARST 5020: Capstone' in the spring.

ARST 5020 Senior Capstone Studio (3)

This course constitutes a capstone experience for senior BFA and BA students in Studio Art. The course will culminate in an exhibition of the students' work in the BFA and BA Exhibitions in the Carroll Gallery, where the students will design, install, promote, and document their projects. Through an examination of contemporary art criticism, students will develop a deeper understanding of their work in the broader context of contemporary art. Additionally, students will visit and critique external exhibitions while simultaneously studying professional art practices, resources, and opportunities. Writing clear and articulate artist statements, creating exhibition or residency proposals, and presenting their work in presentations and a digital portfolio are also integral components. The course explores the framework of a professional studio practice by actively interfacing with artists, gallerists, critics, and curators in the field, formulating plans and practices for post-graduation careers in the arts.

ARST 5380 Junior Year Abroad (1-20)

Maximum Hours: 99

ARST 5390 Junior Year Abroad (1-20)

Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 6010 Special Advanced Courses (1-4)

Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 6020 Special Advanced Courses (1-4)

Course may be repeated up to unlimited credit hours.

Maximum Hours: 99

ARST 7010 Graduate Art Studio (3)

ARST 7020 Graduate Art Studio (3-6)

ARST 7030 Graduate Art Studio (3)

ARST 7040 Graduate Art Studio (3-6)

ARST 7320 Printmaking (3)

ARST 7400 Special Problems I (6)

ARST 7410 Special Problems II (6)

ARST 7420 Special Problems II (3)

ARST 7430 Special Projects (3)

ARST 7450 Thesis Project (3-6)

ARST 7800 MFA Seminar (3)

Maximum Hours: 99

ARST 7810 Studio Art MFA Critique Class (3)

The purpose of this class is to provide focused time critiquing graduate student work. Throughout the course of the semester, students will have multiple opportunities to present work to the entire MFA cohort for essential discussion and feedback. Course may be repeated up to 4 times for credit.

Course Limit: 4

ARST 7820 Mfa Seminar (3)

ARST 7830 Mfa Seminar (3)

ARST 9980 Thesis Research (0)

Course may be repeated up to unlimited credit hours.

Maximum Hours: 99