

# Art Dept | Spring 2015 | Art History and Studio Courses

## ART HISTORY



### **ARTH 101 - Global Perspectives on Art and Architecture: Renaissance to Contemporary (1.0)**

Sweeping in its chronological and geographical scope, this two-part survey engages students in the analytical study of art, architecture, and urban form. It is a foundational course in critical and visual analysis; being able to look and analyze what you see is fundamental to a liberal arts education. Two lectures and one conference per week; conferences emphasize the interpretation of original works of art and hands-on historical materials and techniques. This is a required class for all art history, architecture, and studio art majors, who should plan to elect both ARTH 100 and ARTH 101 in their first or second year at Wellesley.

Instructors: Berman, Carroll, Galvez, Greene

Prerequisite: ARTH 100 and ARTH 101 can be selected separately, but students are advised to elect ARTH 100 before ARTH 101.

Distribution: ARS

Term(s): Spring, T/F 9:50-11:00 AM

*ARTH 101 is also taught as part of the First-Year Writing program, as WRIT 108.*

**WRIT 108** - A combined section of ARTH 101 (described above) and writing, fulfilling the first-year writing requirement.. This class covers all of the material of ARTH 101, however students write four short papers in lieu of slide exams. Paper topics include paintings in the Isabella Stewart Gardner Museum in Boston; the Museum of Fine Arts in Boston; and direct work with contemporary artists' books in Special Collections at the college.

Instructor: Lynn-Davis

Prerequisite: None. Open only to First Year Students.

Distribution: ARS, W

Term(s): Spring, T/F 11:10-12:20 PM



Map of the world created by the Muslim Geographer al-Idrisi in 1154 for the Norman king of Sicily Roger II

### **ARTH 215 - The Medi-terranean(s) (1.0)**

This course surveys the circulation of artistic forms and aesthetic values in premodern times. We will first focus on art transfers around the Mediterranean Sea, between Europe, Islam and Byzantium in the Middle Ages. This should help us conceptualize the Mediterranean as a Medi-terranean, that is, as an intermediary space, a space that mediates different lands. We will then apply this concept of the Medi-terranean to other geo-cultural zones of interaction, such as the Red Sea, the Indian Ocean, and the Silk Road in the same period.

Instructor: Balafrej

Prerequisite: None.

Distribution: ARS

Term(s): Spring, M/Th 11:10-12:20 PM



Marina Abramovic, *The Artist is Present*, NY Museum of Modern Art, 2010

### **ARTH 225 - Modern Art Since 1945 (1.0)**

This course grapples with the art of our time and with its historical roots in the years following World War II, the radical movements of the 1960 and '70s, the booming art market of the 1980s, the institutional criticism of the 1990s, and the tensions between global and local identities in the 2000s. Abstract, representational, material, conceptual, violent, beautiful, perplexing, monumental, ephemeral, the art of our moment, and its producers and promoters, demand careful analysis and critical reflection. Our classes will examine works of art in lectures as well as direct examination in Boston and New York collections; will read important texts by artists, critics, and historians; and will work on the challenges of writing about recent art.

Instructor: Berman

Prerequisite: None. ARTH 101 recommended.

Distribution: ARS

Term(s): Spring, T/F 11:10-12:20 PM

Normally offered in alternate years



### **ARTH 237 - Art, Architecture, and Culture in Post-Conquest Mexico (1.0)**

Since the Spanish Conquest in the 1520s, the art and architecture of Mexico have been shaped by many civilizations: Aztec, Spanish, French, Islamic, Asian, and even the modern US. This newly redesigned course will use my recent book *Art and Architecture in Mexico* as a starting point for in-depth explorations of complex works, from indigenous maps to Diego Rivera's leftist murals to modern apartment blocks. We will examine how art has served to build a sense of cultural, national, racial and gender identity, survey histories of collecting and patronage, and unpack the myths that have shaped, and continue to shape, what it means to be "Mexican."

Instructor: Oles

Prerequisite: None. ARTH 100 and ARTH 101 recommended.

Distribution: ARS

Term(s): Spring, M/Th 11:10-12:20 PM

Normally offered in alternate years.



### **ARTH 243 - Roman Art and Architecture: Empire, Memory, and Identity in Ancient Italy (1.0)**

What can art and architecture tell us about the theory, practice, and experience of empire? How did groups and individuals perpetuate memory on monuments large (e.g. triumphal arches) and small (e.g. souvenirs)? How were identities of emperors, empresses, citizens, children, slaves, and foreigners negotiated in personal portraits, as well as in public and domestic spaces? In response to these questions, lectures will present in-depth case studies of the Roman Empire's iconic artworks and buildings. Class discussions will focus on new approaches drawn from recent books and academic journals. A class blog will structure a further exchange of ideas about these assigned readings; about objects on display in the Davis Museum, the Boston MFA, and the Metropolitan Museum in NYC (all of which will be visited in individual or group field trips); and about each student's culminating research project.

Instructor: Cassibry

Prerequisite: None. ARTH 100 or one unit of classical civilization recommended.

Distribution: ARS

Term(s): Spring, T/F 11:10-12:20 PM



**ARTH 255 - Twentieth-Century Chinese Art (1.0)**

This course examines Chinese art in the socially and politically tumultuous 20<sup>th</sup> century, which witnessed the end of the imperial China, the founding of the Republic, the rise of the People's Republic, the calamity of Mao's Cultural Revolution, the impact of the West, and the ongoing social and economic reforms. Critical issues of examination include the encounters of East and West, the tensions of tradition and revolution, the burdens of cultural memory and historical trauma, the interpretations of modernity and modernism, the flowering of avant-garde and experimental art, and the problems of globalization and art markets. The course is designed to develop an understanding of the diverse threads of art and society in 20<sup>th</sup> century China.

Instructor: Liu

Prerequisite: None. ARTH 100 and ARTH 101 recommended.

Distribution: ARS

Term(s): Spring, M/Th 9:50-11:00 AM



**ARTH 264 - African Art: Powers, Passages, Performances (1.0)**

As an introduction to the arts and architecture of Africa, this course explores the meaning and the contexts of production within a variety of religious and political systems found throughout the continent, from Ethiopia, the Democratic Republic of Congo, and Mali, to name a few. We will consider important topics such as the ancient art outside the Nile Valley sphere, symbols of the power of royalty, and the aesthetic and spiritual differences in masquerade traditions. We will pay special attention to traditional visual representations in relation to contemporary African artists and art institutions.

Instructor: Greene

Prerequisite: None

Cross-Listed as: AFR 264

Distribution: ARS

Term(s): Spring, M/Th 1:30-2:40 PM



Aerial View, Shanghai, 2004 (Photo by Renee Chow)

### **ARTH 266 - New Perspectives on the Global City (1.0)**

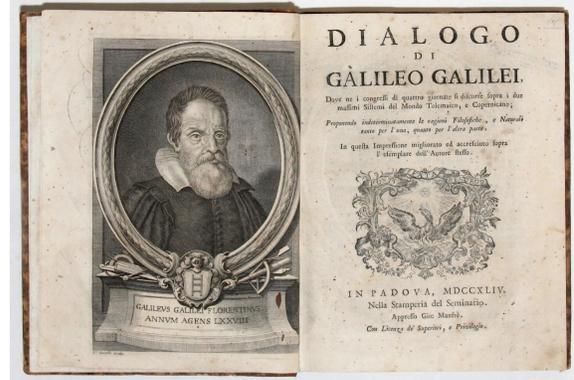
This team-taught course introduces students to the study of the global city through an examination of key topics in urban history, planning, architecture, culture, economics and environment. Focusing on major sites from New York to Mumbai, we will look at the ways in which cities have been designed and represented, analyze the use of public and private space by men and women, and explore the construction of urban narratives, both in the past and in the age of cyberculture. The course will include guest lecturers and site visits.

Instructor: Friedman, McNamara

Prerequisite: None. ARTH 100 and ARTH 101 recommended.

Distribution: ARS

Term(s): Spring, T 1:30-4:00 PM



### **ARTH 299 - History of the Book from Manuscript to Print (1.0)**

A survey of the evolution of the book, both as a vessel for the transmission of text and image and as evidence of material culture. Through close examination of rare books in Clapp Library's Special Collections, we will explore the social and political forces that influenced the dissemination and reception of printed texts. Lectures will cover the principle techniques and materials of book production from the ancient scroll to the modern codex, including calligraphy, illumination, format and composition, typography, illustration, papermaking, and bookbinding. Weekly reading, discussion, and analysis of specimens will provide the skills needed to develop a critical vocabulary and an investigative model for individual research. Additional sessions on the hand press in the Book Arts Lab and in the Pendleton paper studio.

Instructor: Rogers (Curator of Special Collections)

Prerequisite: Permission of the instructor. Application on Art Department website.

Distribution: ARS

Term(s): Spring, T/F 9:50-11:00 AM



**ARTH 302 - Seminar. Ancient Palaces and Villas (1.0)**

This seminar addresses palatial buildings across the ancient Mediterranean, Mesopotamia, and Persia in order to understand their role in the expression and implementation of political power. We will analyze the surprisingly diverse functions of these ancient complexes, which could include residences for kings and queens, tombs for their dynasties, offices for administrators, spaces for religious ceremonies, and even elaborate circuses for chariot-racing. We will also examine the urban significance of palaces, some of which anchored newly founded cities, some of which redefined the spaces of cities already hundreds of years old, and some of which rejected the city altogether in favor of the countryside. We will likewise consider the art of adornment. Genres of art deemed appropriate for palaces ranged from historical relief sculptures detailing violent military campaigns to whimsical floor mosaics imitating unswept floors.

Instructor: Cassibry

Prerequisite: ARTH 100 or permission of the instructor.

Distribution: ARS

Term(s): Spring, Th 2:50-5:20 PM



**ARTH 309-01-S - Seminar. Problems in Architectural History (1.0)**

**Topic for 2014-15: Architecture and the Spirit: Modern Houses of Worship**

This seminar will focus on the ways in which twentieth-century architects and clients in various cultures have responded to the challenge of designing buildings for worship, study, and community. We will look at the traditions of building within various religious and spiritual communities, examining how these have changed and how they have remained the same.

Instructor: Friedman

Prerequisite: ARTH 228

Distribution: ARS

Term(s): Spring, W 2:15-4:45 PM



Gropius House, Lincoln, Massachusetts, 1938

### **ARTH 318 - Seminar. New England Arts and Architecture (1.0)**

This seminar will introduce students to the visual and material culture of New England from the period of European contact to the end of the twentieth century, with particular emphasis on Boston and environs. Course readings, lectures, and discussion will address the broad range of artistic expression from decorative arts to cultural landscapes, placing them in their social, political, and economic contexts as well as in the larger context of American art and architecture. A major theme of the course will be the question of New England's development as a distinct cultural region and the validity of regionalism as a category of analysis. The course will include a number of required field trips to New England museums and cultural institutions.

Instructor: McNamara

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: ARS

Term(s): Spring, Th 9:50-12:20 PM



### **ARTH 330-01-S - Seminar. Italian Renaissance Art (1.0)**

#### **Topic for 2014-15: Birth, Marriage, and Death in Renaissance Italy**

During the Italian Renaissance, major family events like childbirth, marriage, and death were marked by both works of art and oftentimes elaborate rituals. In this seminar we will examine childbirth trays, marriage chests, painted and sculpted portraits, and funerary monuments, as well as a wide range of additional domestic objects that surrounded people in their everyday life. These objects will be related to contemporary monumental and public art, literature, account books, and legislation, as well as recent scholarship in art history, social history, and women's studies; field trips to local museums will provide further insight into Renaissance art and life.

Instructor: Musacchio

Prerequisite: ARTH 101 or permission of the instructor.

Distribution: ARS

Term(s): Spring, W 2:15-4:45 PM



Rembrandt. Figure studies, c. 1638. Pen and ink.

### **ARTH 331-01-S - Seminar. The Art of Northern Europe. (1.0)**

#### **Topic for 2014-15: Rembrandt**

In the 17th century, Rembrandt was heralded as "the foremost heretic in painting," both for his innovative working methods in painting, drawing and etching, and for his radical reinterpretations of traditional genres: the portrait, landscape, still-life, as well as religious and mythological narratives. This seminar will examine various aspects of Rembrandt's creative achievement through class discussions, research assignments, and field trips to museums in the Boston area and New York.

Instructor: Carroll

Prerequisite: None. ARTH 100 and ARTH 101 recommended.

Distribution: ARS

Term(s): Spring, Th 2:50-5:20 PM



### **ARTH 336-01-S - Seminar. Museum Studies. (1.0)**

#### **Topic for 2014-15: Museum Issues**

This seminar will focus on a lively examination of the art museum from historical, theoretical, and applied perspectives. Topics will include the evolution of the institution and its built environs, the philosophical and social implications of categorizing, collecting and display, ethical issues in museum practice, the rights of the work of art, the competing demands of new and traditional stakeholders, and contemporary challenges. The goal will be to achieve a well-founded and critical understanding of the art museum's problematic but productive role in structuring and facilitating experience and knowledge for a variety of constituencies.

Instructors: Whitner and Fluke

Prerequisite: ARTH 100 or ARTH 101 and permission of the instructor required.

Preference given to senior art majors.

Distribution: ARS

Term(s): Spring, Wed. afternoon, time TBA



**ARTH 337 – Topics in Chinese Painting  
Topic for 2014-15: The Song Imperial  
Painting Academy**

The Imperial Painting Academy (*Huayuan*) of the Song Dynasty (960 – 1127), officially founded in 984, was the first of its kind in the history of world art. The paintings of the Academy, often compared to those of the High Renaissance, are among the great artistic achievements of humanity. This seminar investigates the nature of imperial patronage and the institution and practice of the Academy through close reading and critical analysis of painters' biographies and other Song literature (in translation), their surviving works, and modern scholarly studies. Special viewing sessions at the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, New York, and Jewett Arts Center are planned.

Instructor: Liu

Prerequisite: ARTH 100 or permission of the instructor; preference given to Juniors and Seniors.

Distribution: ARS

Term(s): Spring, W 9:50-12:20 PM



**ARTH 338 - Seminar. Topics in Latin  
American Art (1.0)**

**2015 Topic: Frida Kahlo**

Thirty years ago, Frida Kahlo was a somewhat marginal figure, best known as the wife of Mexican muralist Diego Rivera. Today she is one of the most famous artists in the world, as popular with museum-goers as Leonardo or Van Gogh. This seminar will explore Kahlo's life and work using a variety of critical and disciplinary approaches, from connoisseurship to feminism, to better understand her complex self-invention. We will place her paintings, drawings, and writings in their historical context--focusing on her relationship to Surrealism, for example. We will also study how she has been interpreted by curators and biographers, artists and filmmakers, fakers and advertisers, and collectors, from MoMA to Madonna.

Instructor: Oles

Prerequisite: None.

Distribution: ARS

Term(s): Spring, T 1:30-4:00 PM



**ARTH 340 - Seminar. Disneyland and American Culture (1.0)**

One of the most-visited tourist attractions in the world, subject of thousands of books and articles, adored by millions, yet reviled by many intellectuals, Disneyland has occupied a prominent place in American culture since it opened in 1955. This seminar will examine Disneyland as an expression of middle-class American values, as a locus of corporatism and consumerism, as a postmodern venue, as a utopia, and as an influence upon architecture and urban design. In a broader sense, we will use Disney to explore the ideals, the desires, and the anxieties that have shaped post-World War II American culture.

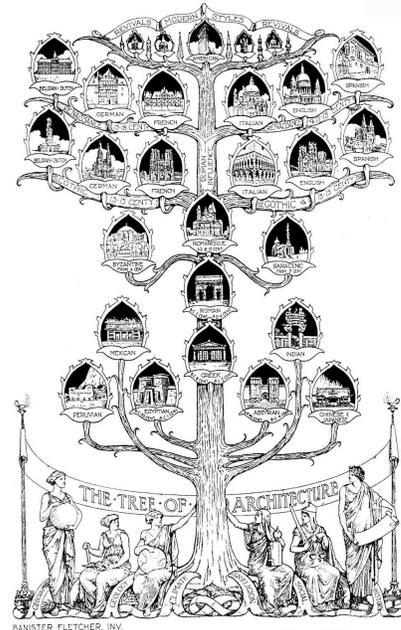
Instructor: Bedell

Prerequisite: AMST 101 or ARTH 101 and a 200-level course in American or modern culture (history, art, literature, economics, etc). Permission of the instructor required.

Cross-Listed as: AMST 340

Distribution: ARS; HS

Term(s): Spring; M 1:30-4:00 PM



"The Tree of Architecture," from Banister Fletcher, *A History of Architecture on the Comparative Method*, 1924

**ARTH 345 - Seminar. Methods of Art History (1.0)**

What are the ways in which art has been defined, evaluated, theorized, and researched? What assumptions underlie the discipline of art history? This seminar provides a survey of all major approaches to the critical understanding of visual art. These include connoisseurship, iconography, Marxism, psychoanalysis, semiotics, gender, postcolonial theory, and cultural studies. Critical reading and intensive class discussion will be emphasized. Recommended for all majors

Instructor: Balafrej

Prerequisite: ARTH 100 or ARTH 101 and one 200-level course, or permission of the instructor.

Distribution: ARS

Term(s): Spring, M 2:50-5:20 PM

## STUDIO ART



### **ARTS 105 - Drawing I (1.0)**

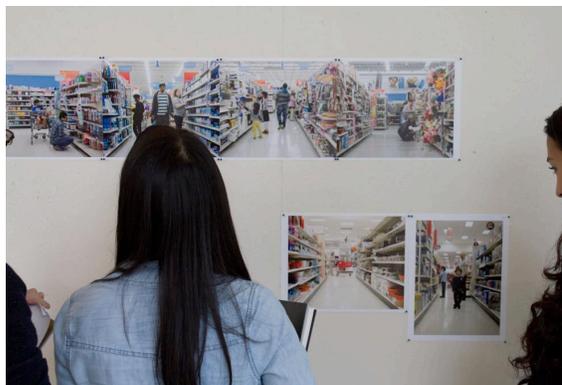
A foundational course in observational drawing with attention to the articulation of line, shape, form, gesture, perspective, and value. Studio work introduces a range of traditional drawing tools and observational methods while exploring a variety of approaches to image making and visual expression. In-class drawing exercises and weekly homework assignments address a range of subjects including the human figure. Recommended for all students considering majors in the visual arts and required for those majoring in studio art or architecture. This course is predominantly aimed towards first and second-year students; juniors and seniors should check the Art Department website for override application forms before registration.

Instructors: Ivy, Mowbray

Prerequisite: None, however juniors and seniors must submit an application for an override.

Distribution: ARS

Term(s): Fall; Spring, M/W 6:30-9:00 PM (Ivy), T/F 9:50-12:20 PM (Mowbray)



### **ARTS 108 - Photo I: Introduction to Photography (1.0)**

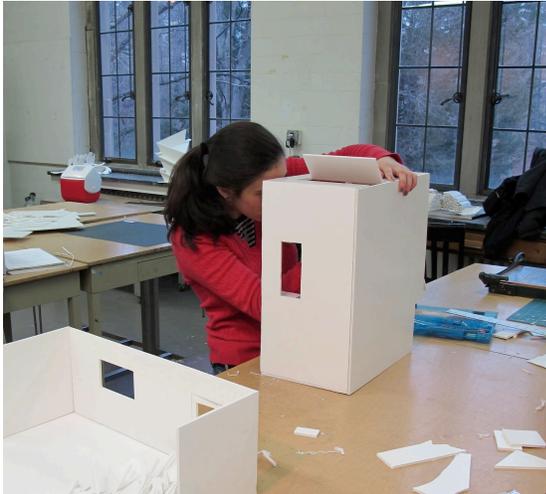
Photo I is an introduction to the foundations of photography. Technical skills will be learned through camera work, lighting, and traditional darkroom practices. Conceptual, aesthetic, and critical skills essential to understanding photography's broader role in contemporary art and society will be learned through assignments, readings, discussions, lectures, gallery visits, and group critiques. Note that this course is aimed towards first and second-year students; juniors and seniors should check the Art Department website for override application forms before registration begins.

Instructor: Kelley

Prerequisite: None. However, juniors and seniors must submit an application for an override.

Distribution: ARS

Term(s): Fall, Spring, Summer I, M/Th 9:50-12:20 PM



### **ARTS 113 - Three-Dimensional Design (1.0)**

This introductory course explores the basic formal and spatial considerations when working with three-dimensional structure and form. Studio projects incorporate a range of materials and methods of visualization. Outside assignments and class discussions are aimed toward helping students enhance their creativity and spatial awareness while acquiring sensitivity for placement, process, and materials. Required for Architecture majors. Note that this course is aimed towards first and second-year students; juniors and seniors should check the Art Department website for override application forms before registration begins.

Instructor: Mowbray (Spring)

Prerequisite: None. However, juniors and seniors must submit an application for an override.

Distribution: ARS

Term(s): Fall; Spring, M/Th 1:30-4:00 PM



### **WRIT 115 / ARTS 115 Word & Image Studio**

This writing intensive studio course explores the interplay of word and image. While pursuing a range of coordinated visual projects in graphic media (drawing, book arts, and print), we will also consider the role of text and visible language in the work of various contemporary artists. Our studio activities and discussions explore fundamental visual concepts while cultivating an increased awareness of visual rhetoric and typographic design. Throughout the semester, considerable attention will be placed on developing more effective written commentary, critical thinking, and oral presentation skills relevant to ongoing studio collaboration and investigation. Most of our work will take place in the Pendleton West print and drawing studios but we will also pursue some projects in the Book Arts Lab in Clapp Library.

Instructor: McGibbon

Prerequisites None. Open only to first-year students.

Term: Spring, M/Th, 1:30-4:00 PM

Distribution: ARS, W



### **ARTS 208 - Intermediate Digital Photography (1.0)**

Building on the foundation of ARTS 108/CAMS 138, Intermediate Digital Photography continues to develop students' experimental approaches to photography, while introducing advanced studio and location lighting techniques, digital retouching, Ultrachrome inkjet printing, and intersections with video and sound. A spotlights on contemporary art and critical theory will be complemented by field trips to exhibitions and visits to artists' studios. Emphasis is on developing project-based photography through cultivating research, planning, conceptual, and production skills.

Instructor: Kelley

Prerequisite: ARTS 108/CAMS 138 or permission of the instructor required.

Cross-Listed as: CAMS 238

Distribution: ARS

Term(s): Spring, T 9:50-12:20 PM, T 1:30-4:00 PM

Studio fee of \$35.



### **ARTS 217 - Life Drawing (1.0)**

Understanding the human figure by direct observation of and drawing from the model. A highly structured approach with emphasis on finding a balance between gestural response and careful measurement. Rigorous in-class drawings as well as homework assignments. Dry and wet media as well as work on a variety of scales. Recommended for architecture majors as well as those who intend to do further studio work from the figure. This is an opportunity to take part in the last upper level drawing class offered in the third floor Pendleton drawing studio before the renovation work begins on Pendleton West.

Instructor: Harvey

Prerequisite: ARTS 105

Distribution: ARS

Term(s): Spring, M/Th 9:50 - 12:20 PM



### **ARTS 218 - Introductory Painting (1.0)**

An introduction to the fundamental issues of painting, emphasizing color, composition, and paint manipulation through direct observation. Outside assignments, slide presentations, and class discussions aimed toward helping students gain technical skills, visual sophistication, and critical awareness. Students paint from a variety of subjects, including the self-portrait and still life.

Instructor: Rivera (Spring)

Prerequisite: ARTS 105 or ARTS 109 or permission of the instructor required.

Distribution: ARS

Term(s): Fall, Spring T/F 9:50-12:20 PM



### **ARTS 219 - Introductory Print Methods: Lithography/Monotype (1.0)**

An exploration of the planographic methods of graphic production, i.e. stone and photo plate lithography, image transfers, monotype, and digital printing. Students develop visual flexibility and creative flexibility through hands-on manipulation of image sequence, text, color layering, and multiplicity. Some projects incorporate digital processes as well as handmade book forms. Field trips, discussions with visiting artists, and a print exchange complements the individual assignments. Note that this is one of several introductory print courses that address similar creative concepts but explore entirely different graphic methods. Strongly recommended for students interested in design, media arts, and/or book studies, and an excellent lead-in to the Advanced Print Concepts course (to be offered next fall 2015 in the Clapp book arts lab while the Pendleton studios are under renovation).

Instructor: McGibbon

Prerequisite: ARTS 105, ARTS 106, ARTS 108, ARTS 109, ARTS/WRT 115 or permission of the instructor required.

Distribution: ARS

Term(s): Spring, M 6:30-9:00 PM & W 2:15-4:45 PM; Studio fee of \$35.



### **ARTS 221 - Digital Imaging (1.0)**

Introduction to artistic production through electronic imaging, manipulation, and output. Emphasis on expression, continuity, and sequential structuring of visuals through the integration of image, text, and motion. Image output for print, screen, and adaptive surfaces are explored in conjunction with production techniques of image capture, lighting, and processing. Lectures and screenings of historic and contemporary uses of technology for artistic and social application of electronic imaging.

Instructor: Olsen (Spring)

Prerequisite: ARTS 108/CAMS 138 or ARTS 109 or permission of the instructor.

Cross-Listed as: CAMS 239

Distribution: ARS

Term(s): Spring, T/F 9:50-12:20 PM Studio fee of \$35.



### **ARTS 307 - Advanced Sculpture (1.0)**

Continuation on a more advanced level of sculptural issues raised in ARTS 207. Projects include working from the figure, metal welding or wood construction, and metal casting in the foundry as well as stone carving. This is an opportunity to work with a wide range of sculptural methods before the Pendleton West renovation work begins next year.

Instructor: Dorrien

Prerequisite: ARTS 207, ARTS 216, or permission of the instructor required.

Distribution: ARS

Term(s): Spring, T/F 1:30-4:00 PM

Studio fee of \$50



### **ARTS 315 - Advanced Painting (1.0)**

A project-based painting course that aims to challenge pre-established assumptions about the discipline. This studio provides an opportunity for advanced students to share their painting practice and benefit from an intensive, well-informed creative dialogue about the medium. The group interacts in a seminar fashion, in which topics are formulated and students are asked to develop independent projects around them. Each student will continue to explore the issues of color, paint handling, and subject matter, while developing a well-informed body of independent work.

Instructor: Harvey

Prerequisite: ARTS 218 or permission of the instructor required.

Distribution: ARS

Term(s): Spring, M 1:30-5:20 PM & Th 1:30-2:40 PM

ARTS 315 may be repeated, ordinarily for a maximum of two semesters.



### **ARTS 321 - Advanced New Media (1.0)**

Various topics in New Media are explored through research, creative activity, and theoretical discussion. Topics address historical as well as contemporary issues that bridge art and technology. This is an advanced level New Media course giving students the opportunity to focus in on their craft and concepts as well as receive critiques from other students with similar goals. Lectures on the historic and contemporary practices of intermedia artists, designers, thinkers and scientists, coupled with readings and discussions. Collaboration will be encouraged between, Studio Art, Music, CAMS, Media Arts, Theater and Computer Science.

Instructor: Olsen

Prerequisite: Two 200-level courses in ARTS, CAMS, or MAS.

Cross-Listed as: CAMS 321

Distribution: ARS

Term(s): Spring, T/F 1:30-4:00 PM

ARTS 321/CAMS 321 may be repeated, ordinarily for a maximum of two semesters.



### **ARTS 324 - The Space In-Between: Filling the Gap Between 2D and 3D (1.0)**

This team-taught advanced studio seminar reconsiders the space between 2 dimensional and 3 dimensional modes of thinking and visual production. Architects and Visual artists often explore similar conceptual territory and the distinction between the fields has become increasingly blurry. This course provides students with an opportunity to move between 2 and 3 dimensional projects and patterns of thought with greater confidence and understanding. The course will combine theoretical discourse with studio projects that challenge traditional disciplinary boundaries, working to bridge two-dimensional and three-dimensional assumptions through a critical examination of these representational spaces and a close look at their asymmetries

Instructors: Mowbray and Rivera

Prerequisite: ARTS 105

Distribution: ARS

Term(s): Spring, T/F 1:30-4:00 PM