

1/19/2024

Melur K. Ramasubramanian Ph.D.,  
Executive Vice Chancellor for Academic Affairs & Provost  
State University of New York  
System Administration  
State University Plaza  
Albany, NY 12246

Dear Dr. Ramasubramanian,

On behalf of the faculty at the University at Albany and College of Arts and Sciences, I am pleased to submit our proposal for an update to our Art BA registration that will change the program from an Art BA to an Art BS, as well as receive Distance Education approval for this program.

This proposal has been considered and approved through our campus governance system. Should there be a need for additional information or clarification to facilitate processing, please contact Kaitlyn Beachner at [kbeachner@albany.edu](mailto:kbeachner@albany.edu).

Thank you for your consideration and assistance.

Sincerely,



Carol Kim, Ph.D.  
Provost and Senior Vice President for Academic Affairs

Attachment

- c. Dean Jeanette Altarriba, College of Arts and Sciences  
Vice Provost & Dean JoAnne Malatesta, Undergraduate Education



# Program Revision Proposal: Changes to an Existing Program

**Form 3A**  
Version 2016-10-13

SUNY approval and SED registration are required for many changes to registered programs. To request a change to a registered program leading to an undergraduate degree, a graduate degree, or a certificate that does not involve the creation of a new program,<sup>1</sup> a Chief Executive or Chief Academic Officer must submit a **signed cover letter and this completed form** to the SUNY Provost at [program.review@suny.edu](mailto:program.review@suny.edu).

Section 1. General Information	
<b>a) Institutional Information</b>	Institution's 6-digit <a href="#">SED Code</a> : <b>210500</b>
	Institution's Name: University at Albany
	Address: <i>1400 Washington Avenue, Albany, NY 12222</i>
<b>b) Program Locations</b>	List each campus where the entire program will be offered (with each institutional or branch campus 6-digit <a href="#">SED Code</a> ):
	List the name and address of <a href="#">off-campus locations</a> (i.e., <a href="#">extension sites or extension centers</a> ) where courses will offered, or <b>check here</b> <input type="checkbox"/> <b>if not applicable</b> :
<b>c) Registered Program to be Changed</b>	Program Title: Art
	<a href="#">SED Program Code</a> : 02967
	<a href="#">Award(s)</a> (e.g., A.A., B.S.): B.A.
	Number of Required Credits: Minimum [ 120 ] If tracks or options, largest minimum [ ]
	<a href="#">HEGIS Code</a> : 1002
	<a href="#">CIP 2010 Code</a> : 50.0702
	Effective Date of Change: August 1, 2024
	Effective Date of Completion <sup>2</sup> : June 1, 2028
<b>d) Campus Contact</b>	Name and title: Kaitlyn Beachner-Richards, Staff Associate for Undergraduate Academic Programs Telephone and email: 518-442-3941 kbeachner@albany.edu
<b>e) Chief Executive or Chief Academic Officer Approval</b>	<b>Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution's commitment to support the proposed program. <i>E-signatures are acceptable.</i></b> Name and title: Carol Kim, Ph.D., Provost Signature and date:  1/19/2024
	<b>If the program will be registered jointly<sup>3</sup> with one or more other institutions, provide the following information for <u>each</u> institution:</b>
	Partner institution's name and 6-digit <a href="#">SED Code</a> :  Name, title, and signature of partner institution's CEO (or <b>append</b> a signed letter indicating approval of this proposal):

<sup>1</sup> To propose changes that would create a new program, Form 3B, [Creating a New Program from Existing Program\(s\)](#), is required.  
<sup>2</sup> If the current program(s) must remain registered until enrolled students have graduated, the anticipated effective date by which continuing students will have completed the current version of the program(s).  
<sup>3</sup> If the partner institution is non-degree-granting, see SED's [CEO Memo 94-04](#).

## Section 2. Program Information

### Section 2.1. Changes in Program Content

No changes in program content. *Proceed to Section 2.2.*

**a) Check all that apply. Describe each proposed change and why it is proposed.**

- Cumulative change from SED's last approval of the registered program of one-third or more of the minimum credits required for the award (e.g., 20 credits for associate degree programs, 40 credits for bachelor's degree programs)
- Changes in a program's focus or design
- Adding or eliminating one or more options, concentrations, or tracks
- Eliminating a requirement for program completion (such as an internship, clinical placement, cooperative education, or other work or field-based experience). Adding such requirements must remain in compliance with SUNY credit cap limits.
- Altering the liberal arts and science content in a way that changes the degree classification of an undergraduate program, as defined in [Section 3.47\(c\)\(1-4\) of Regents Rules](#)

**Description of Change:**

**Program Requirement Changes:** As part of the SUNY System, we must comply with the SUNY Transfer Pathways. The SUNY Art Studio Transfer Pathway lists 5 lower level, foundational studio courses that we had to include within our Art program requirements. We now are proposing to add our AART 105 – Drawing Foundations, AART 110 – Two-Dimensional Foundations, AART 115 – Three-Dimensional Design Foundations, and AART 144 -Photography and Related Media Foundations as core requirements within the major. We wanted to give our art students the ability to choose which mediums they study, so that is why there are 32 credits of art electives that students must take.

- a) **Provide** a side-by-side comparison of all the courses in the existing and proposed revised program that clearly indicates all new or significantly revised courses, and other changes.

<b>1990 Art B.A. Requirements:</b>	<b>2024 Proposed Changes to Art B.S. Requirements:</b>
<i>36 credits (at least 12 credits at the 300 level or above)</i>	<i>54 Required Credits</i>
	<b><i>Core Requirements (16 cr.):</i></b>
	AART 105 – Drawing Foundations (4)
	AART 110 – Two- Dimensional Foundations (4)
	AART 115 – Three-Dimensional Design Foundations (4)
	AART 144 Photography and Related Media Foundations (4)
	<b><i>Art History Requirements (6):</i></b>
ARH 150L – Survey of Art in the Western World I (3)	AARH 170 – Survey of Art in the Western World I (3)
ARH 151L – Survey of Art in the Western World II (3)	AARH 171 – Survey of Art in the Western World II (3)
<i>27 credits as advised from studio courses in art (options listed below):</i>	<b><i>32 AART Elective Credits – with a minimum of 24 credits at the upper-division level.</i></b>
	<b><i>Art Elective Options Below:</i></b>
ART 105a and 105b – Drawing 1A and 1b (3,3)	<i>Course changed into one course and is now a core requirement</i>
ART 120 – Materials and Methods in the Sculpture Studio (3)	<i>Removed option</i>
	AART 205 – Life Drawing Foundations (4)
ART 220a and b – Sculpture 1 A and B (3,3)	AART 319 Sculpture Fundamentals (4)
ART 230a and b – Painting 1 A and B (3,3)	AART 329 Painting Fundamentals (4)
ART 240a and b – Graphics: Etching A and B (3,3)	AART 339 Etching Fundamentals (4)
	AART 338 Screenprinting Fundamentals (4)
ART 242a and b – Graphics: Lithography A and B (3,3)	<i>Removed option</i>
ART 246 – Non-Silver Photography Workshop (3)	<i>Removed option</i>
	AART 334 – Darkroom Practices Fundamentals (4)
ART 300a and b – Techniques of Painting A and B (3,3)	AART 330 – Painting Experiments (4)
ART 305a and b – Drawing II A and B (3,3)	AART 305 – Drawing Experiments (4)
ART 306 – Workshop in Drawing (3)	<i>Removed option</i>
	AART 310 – Studio Experiments (4)
ART 320 – Advanced Materials and Methods in the Sculpture Studio (3)	AART 320 – Sculpture Experiments (4)
ART 330a and b– Painting in Water-Based Media A and B (3,3)	AART 331 – Water-based Painting Experiments (4)
ART 333a and b – Stained Glass and Mosaic A and B (3,3)	<i>Removed option</i>
ART 342 – Workshop in Lithography (3)	<i>Removed option</i>
	AART 340 – Etching Experiments (4)
	AART 341 – Printmaking Experiments (4)
	AART 351 – Screenprinting Experiments (4)
ART 345a and b – The Monoprint A and B (3,3)	<i>Removed option</i>
ART 346 – Introductory Film Production (3)	<i>Removed option</i>

ART 348 – Color Photography (3)	<i>Removed option</i>
	AART 344 – Photography and Digital Imaging Experiments (4)
	AART 349 – Animation Experiments (4)
	AART 383 – Video Art Experiments (4)
	AART 398 – Art Topics (4)
ART 406a and b – Advanced Workshop in Drawing A and B (3,3)	AART 405 – Drawing Workshop (4)
ART 420a and b – Sculpture II A and B (3,3)	AART 420 – Sculpture Workshop (4)
ART 421a and b – Sculpture Workshop A and B (3,3)	<i>Removed option</i>
ART 430a and b – Painting II A and B (3,3)	AART 430 – Painting Workshop (4)
ART 435a and b – Painting Workshop A and B (3,3)	<i>Removed option</i>
ART 440a – Advanced Graphics: Intaglio A (3)	<i>Removed option</i>
ART 440b – Advanced Graphics: Intaglio B (3)	<i>Removed option</i>
	AART 440 – Printmaking Workshop (4)
ART 442a and b – Advanced Graphics: Lithography A and B (3,3)	<i>Removed option</i>
ART 444a and b – Photography Workshop A and B (3,3)	AART 444 – Photography and Digital Imaging Workshop (4)
	AART 421 – Sculpture Topics (4)
	AART 434– Drawing Topics (4)
	AART 435– Painting Topics (4)
	AART 446 – Photography Topics (4)
	AART 460 – Printmaking Topics (4)
	AART 490 – Internship in Studio Art (1-6)
	AART 491 – Senior Studio (4)
	AART 492 Internship in Art Museum Management and Operations (3-4)
	AART 496 – Mentor Tutorial (3)
ART 497 – Independent Study (1-4)	AART 497 – Independent Study (1-4)
<b>3 credits from lecture courses in art or art history (or other specific options listed below):</b>	<b><i>Removed Lecture Elective Requirement from 2021 Studio Art Major</i></b>
ART 110a – Two-Dimensional Design (3)	<i>Removed requirement</i>
ART 110b – Three-Dimensional Design (3)	<i>Removed requirement</i>
ART 210 – Color Theory (3)	<i>Removed requirement</i>
ART 244a and b – Fundamentals of Photographic Art A and B (3,3)	<i>Removed requirement</i>
ART 290 – Introduction to the Cinema (3)	<i>Removed requirement</i>
ART 310a and b – Studio Experiments in Visual Thinking (3,3)	<i>Removed requirement</i>
ART 352L – The Environment as Art (3)	<i>Removed requirement</i>
ART 387 – European Screen Masters (3)	<i>Removed requirement</i>
ART 388 – Great Cinema Directors: D. W. (3)	<i>Removed requirement</i>
ART 395 – Art of American Silent Films (3)	<i>Removed requirement</i>
ART 396 – Cinema of the 30s (3)	<i>Removed requirement</i>
ART 490 – Special Topics in Cinema (3)	<i>Removed requirement</i>
ANT 268L – Ethnology of Pre-Columbia Art (3)	<i>Removed requirement</i>

ANT 433 – Mesoamerican Archeology (3)	<i>Removed requirement</i>
CLA 208L – Greek Archeology (3)	<i>Removed requirement</i>
CLA 209L – Roman Archology (3)	<i>Removed requirement</i>
HIS 263E – Art, Music, and History: A Multimedia Approach I (3)	<i>Removed requirement</i>
HIS 264E – Art, Music, and History: A Multimedia Approach II (3)	<i>Removed requirement</i>
ARH 230L – Introduction to Latin American Colonial Art (3)	<i>Removed requirement</i>
ARH 281 – Baroque Art (3)	<i>Removed requirement</i>
ARH 282 – European Art of the Eighteenth Century (3)	<i>Removed requirement</i>
ARH 303 – Early Christian Art and Architecture (3)	<i>Removed requirement</i>
ARH 354 – Art of Eastern and East-Central Europe (3)	<i>Removed requirement</i>
ARH 361L – Medieval Art I (3)	<i>Removed requirement</i>
ARH 362L – Medieval Art II (3)	<i>Removed requirement</i>
ARH 371L – Renaissance Art I (3)	<i>Removed requirement</i>
ARH 372L – Renaissance Art II (3)	<i>Removed requirement</i>
ARH 382 – Art and Architecture of the Eighteenth Century (3)	<i>Removed requirement</i>
ARH 385 – African Art and the Diaspora (3)	<i>Removed requirement</i>
ARH 472 – Early Painting of the Netherlands (3)	<i>Removed requirement</i>
ARH 482 – Rococo Art and Society (3)	<i>Removed requirement</i>
ARH 490 – Contemporary Art (3)	<i>Removed requirement</i>
ARH 497 – Independent Study (1-4)	<i>Removed requirement</i>
ARH 498 – Special Topics in Art History (1-3)	<i>Removed requirement</i>

b) For each new or significantly revised course, **provide** a syllabus at the end of this form, and, on the **SUNY Faculty Table** provide the name, qualifications, and relevant experience of the faculty teaching each new or significantly revised course. NOTE: Syllabi for all courses should be available upon request. Each syllabus should show that all work for credit is college level and of the appropriate rigor. Syllabi generally include a course description, prerequisites and corequisites, the number of lecture and/or other contact hours per week, credits allocated (consistent with [SUNY policy on credit/contact hours](#)), general course requirements, and expected student learning outcomes.

c) What are the additional costs of the change, if any? If there are no anticipated costs, explain why.

*No new costs are anticipated because the courses are already being taught.*

## Section 2.2. Other Changes

Check all that apply. Describe each proposed change and why it is proposed.

Program title

Program award

[Mode of delivery](#)

**NOTES:** (1) If the change in delivery enables students to complete 50% of more of the program via distance education, submit a [Distance Education Format Proposal](#) as part of this proposal. (2) If the change involves adding an accelerated version of the program that impacts financial aid eligibility or licensure qualification, SED may register the version as a separate program.

[Format change\(s\)](#) (e.g., from full-time to part-time), based on SED definitions, for the **entire** program

1) State proposed format(s) and consider the consequences for financial aid

2) Describe availability of courses and any change in faculty, resources, or support services.

A change in the total number of credits in a certificate or advanced certificate program

Any change to a registered licensure-qualifying program, or the addition of licensure qualification to an existing program. **Exception:** Small changes in the required number of credits in a licensure-qualifying program that do not involve a course or courses that satisfy one of the required content areas in the profession.

### Description of Change:

**BA to BS:** Because Liberal Arts and Science (LAS) courses not including studio art courses, when we wanted to restructure the program requirements, we realized that with the additional studio requirements it would be impossible for students to complete the required 90 LAS credits within a BA. Upon research of other institution's art programs, we found that programs with larger credit requirements that were not a BFA were BS programs. As a department we discussed our options and decided the best option for our current department and desires to restructure the program was to also pursue changing the program from a BA to a BS due to the difference in LAS credit requirements.

### Section 3. Program Schedule and Curriculum

- a) For **undergraduate programs**, complete the **SUNY Undergraduate Program Schedule** to show the sequencing and scheduling of courses in the program. If the program has separate tracks or concentrations, complete a **Program Schedule** for each one.

**NOTES:** The **Undergraduate Schedule** must show **all curricular requirements** and demonstrate that the program conforms to SUNY's and SED's policies.

- It must show how a student can complete all program requirements within [SUNY credit limits](#), unless a longer period is selected as a format in Item 2.1(c): two years of full-time study (or the equivalent) and 64 credits for an associate degree, or four years of full-time study (or the equivalent) and 126 credits for a bachelor's degree. Bachelor's degree programs should have at least 45 credits of [upper division study](#), with 24 in the major.
- It must show how students in A.A., A.S. and bachelor's programs can complete, within the first two years of full-time study (or 60 credits), no fewer than 30 credits in [approved SUNY GER courses](#) in the categories of Basic Communication and Mathematics, and in at least 5 of the following 8 categories: Natural Science, Social Science, American History, Western Civilization, Other World Civilizations, Humanities, the Arts and Foreign Languages
- It must show how students can complete [Liberal Arts and Sciences \(LAS\) credits](#) appropriate for the degree.
- When a SUNY Transfer Path applies to the program, it must show how students can complete the number of SUNY Transfer Path courses shown in the [Transfer Path Requirement Summary](#) within the first two years of full-time study (or 60 credits), consistent with SUNY's [Student Seamless Transfer policy](#) and [MTP 2013-03](#).
- Requests for a program-level waiver of SUNY credit limits, SUNY GER and/or a SUNY Transfer Path require the campus to submit a [Waiver Request](#) –with compelling justification(s).

#### EXAMPLE FOR ONE TERM: Undergraduate Program Schedule

Term 2: Fall 20xx	Credits per classification					New	Prerequisite(s)
Course Number & Title	Cr	GER	LAS	Maj	TPath		
ACC 101 Principles of Accounting	4			4	4		
MAT 111 College Mathematics	3	M	3	3			MAT 110
CMP 101 Introduction to Computers	3						
HUM 110 Speech	3	BC	3			X	
ENG 113 English 102	3	BC	3				
Term credit total:	16	6	9	7	4		

- b) For **graduate programs**, complete the **SUNY Graduate Program Schedule**. If the program has separate tracks or concentrations, complete a **Program Schedule** for each one.

**NOTE:** The **Graduate Schedule** must include all curriculum requirements and demonstrate that expectations from [Part 52.2\(c\)\(8\) through \(10\) of the Regulations of the Commissioner of Education](#) are met.



**SUNY Undergraduate Program Schedule (OPTION: You can paste an Excel version of this schedule AFTER this line, and delete the rest of this page.)**

**Program/Track Title and Award:** Art B.S.

a) Indicate academic calendar type: [ X ] Semester [ ] Quarter [ ] Trimester [ ] Other (describe):

b) Label each term in sequence, consistent with the institution's academic calendar (e.g., Fall 1, Spring 1, Fall 2)

c) Name of SUNY **Transfer Path**, if one exists: Art Studio See **Transfer Path Requirement Summary** for details

d) Use the table to show how a typical student may progress through the program; copy/expand the table as needed. Complete all columns that apply to a course.

Term 1: See KEY.								Term 2: See KEY.							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites	Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites
AART 105 – Drawing Foundations	4	AR		4	X			AART 110 Two Dimensional Foundations	4	AR		4	X		
UUNI 110 – Writing and Critical Inquiry	3	BC	3					General Education: Natural Science	4	NS	4				
General Education: American History	3	AH	3					General Education: Foreign Language	3	FL	3				
General Education: Social Sciences	3	SS	3					AARH 170 Survey of Art in the Western World I	3	OW	3	3	X		
Free Elective	3														
Term credit totals:	16	13	10	4				Term credit totals:	14	14	10	7			
Term 3: See KEY.								Term 4: See KEY.							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites	Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites
AART 115 Three-Dimensional Design Foundation	4	AR		4	X			AARH 171 Survey of Art in the Western World II	3	WC	3	3	X		
AART 144 Photography and Related Media Foundations	4	AR		4				Art Lower-Level Elective	4			4	X		
General Education: Math	3	M	3					LAS Upper-Level Elective	3		3				
General Education: Humanities	3	HU	3					LAS Elective	3		3				
General Education: Diversity; Equity, Inclusion & Social Justice	3	DV	3					Free Elective	3						
Term credit totals:	17	14	9	8				Term credit totals:	17	3	9	7			
Term 5: See KEY.								Term 6: See KEY.							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites	Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites
Art Lower-Level Elective	4			4				Upper-Level Art Elective (2 of 6)	4			4			
Upper-Level Art Elective (1 of 6)	4			4				Upper-Level Art Elective (3 of 6)	4			4			
LAS Upper-Level Elective	3		3					LAS Upper-Level Elective	3		3				
LAS Elective	3		3					LAS Elective	3		3				
Term credit totals:	14		6	8				Term credit totals:	14		6	8			
Term 7: See KEY.								Term 8: See KEY.							
Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites	Course Number & Title	Cr	GER	LAS	Maj	TPath	New	Co/Prerequisites
Upper-Level Art Elective (4 of 6)	4			4				Upper-Level Art Elective (6 of 6)	4			4			
LAS Upper-Level Elective	3		3					LAS Upper-Level Elective	3		3				
LAS Upper-Level Elective	3		3					LAS Upper-Level Elective	3		3				
Upper-Level Art Elective (5 of 6)	4			4				Free Elective	4						
Term credit totals:	14		6	8				Term credit totals:	14		6	4			
<b>Program Totals (in credits):</b>		<b>Total Credits: 120</b>	<b>SUNY GER: 44</b>		<b>LAS: 62</b>	<b>Major: 54</b>	<b>Elective &amp; Other: 40</b>	<b>Upper Division: 45</b>	<b>Upper Division Major: 24</b>	<b>Number of SUNY GER Categories: 9</b>					

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**KEY Cr:** credits **GER:** [SUNY General Education Requirement](#) (Enter Category Abbreviation) **LAS:** [Liberal Arts & Sciences](#) (Enter credits) **Maj:** Major requirement (Enter credits) **TPath:** [SUNY Transfer Path](#) Courses (Enter credits) **New:** new course (Enter X) **Co/Prerequisite(s):** list co/prerequisite(s) for the noted courses **Upper Division:** Courses intended primarily for juniors and seniors **SUNY GER Category Abbreviations:** American History (AH), Basic Communication (BC), Foreign Language (FL), Humanities (H), Math (M), Natural Sciences (NS), Other World Civilizations (OW), Social Science (SS), The Arts (AR), Western Civilization (WC)

**Section 4. SUNY Faculty Table**

- a) If applicable, provide information on faculty members who will be teaching new or significantly revised courses in the program. Expand the table as needed.
- b) **Append** at the end of this document position descriptions or announcements for each to-be-hired faculty member

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title and/or Rank at the Institution (Include and identify Program Director.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications and licenses and professional experience in the field.
<b>PART 1. Full-Time Faculty</b>					
Leona Christie, Associate Professor, <i>Art Undergraduate Program Director</i> , Printmaking Area Head	100%	AART 339 Etching Fundamentals, AART 340 Etching Experiments, AART 440 Printmaking Workshop, AART 460 Printmaking Topics, AART 490 Internship in Studio Art, AART 491 Senior Studio	MFA, University of Washington, Seattle	Studio Art	
Danny Goodwin, Professor Program Director, Studio Art Photography Area Head	100%	AART 144 Photography and Related Media Foundations, AART 446 Photography Topics, AART 492 Internship in Art Museum Management and Operations, AART 496 – Mentor Tutorial	MFA, Hunter College CUNY	Combined Media	
Adam Frelin, Associate Professor Graduate Director, Studio Art Sculpture Area Head	100%	AART 115 Three-Dimensional Design Foundations	MFA, University of California, San Diego	Studio Art	
JoAnne Carson, O’Leary Distinguished Professor of Art & Art History	100%	AART 105 Drawing Foundations ( <i>Faculty Supervisor</i> ), AART 305 Drawing Experiments, AART 405 Drawing Workshop, AART 430, Painting Workshop AART 434, Drawing Topics	MFA, University of Chicago	Studio Art	
Melissa Thorne, Assistant Professor, Painting and Drawing Area Head	100%	AART 331 Water-based Painting Experiments, AART 435 Painting Topics	MFA, California Institute of the Arts	Studio Art	
Kianja Strobert, Lecturer in Studio Art	100%	AART 110 - 2 Dimension Design Foundations,	MFA, Yale University	Studio Art	

(a)	(b)	(c)	(d)	(e)	(f)
Faculty Member Name and Title and/or Rank at the Institution (Include and identify Program Director.)	% of Time Dedicated to This Program	Program Courses Which May Be Taught (Number and Title)	Highest and Other Applicable Earned Degrees (include College or University)	Discipline(s) of Highest and Other Applicable Earned Degrees	Additional Qualifications: List related certifications and licenses and professional experience in the field.
		AART 329 – Painting Fundamentals, AART 330– Painting Experiments			
Brian Tolle, Visiting Associate Professor	100%	AART 310 Studio Experiments	MFA, Yale University	Studio Art	
Roger Bisbing, Instructional Support Technician	100%	AART 319 Sculpture Fundamentals	MFA, Syracuse University	Studio Art	
Gracelee Lawrence, Assistant Professor	100%	AART 319 Sculpture Fundamentals, AART 420 Sculpture Workshop	MFA, University of Texas, Austin	Studio Art	
<b>Part 2. Part-Time Faculty</b>					
Simeon Youngmann, Adjunct Faculty	100%	AART 205 Life Drawing Foundations	MFA, University at Albany (Alumni)	Studio Art	
Jason van Staveren, Adjunct Faculty	100%	AART 334 Darkroom Practices Fundamentals	MFA, University at Albany (Alumni)	Studio Art	
Madison LaVallee, Instructor	100%	AART 320 Sculpture Experiments AART 341 Printmaking Experiments AART 420 Sculpture Workshop	MFA, University at Albany (Alumni)	Studio Art	
Nathan Meltz, Adjunct Faculty	100%	AART 351 Screenprinting Experiments	MFA, University at Albany (Alumni)	Studio Art	
Nicole Antebi, Adjunct Faculty	100%	AART 349 Animation Experiments	MFA, California Institute of the Arts	Studio Art	
Rebecca Tolley, Adjunct Faculty	100%	AART 338 Screenprinting Fundamentals	MFA, Temple University	Printmaking	
Oliver Wasow, Adjunct Faculty	100%	AART 344 Photography and Digital Imaging Experiments AART 398 Art Topics AART 444 Photography and Digital Imaging Workshop	MFA, Transart Institute, Krems, Austria	New Media	
Jason Martin, Adjunct Faculty	100%	AART 383 Video Art Experiments	MFA, New York University	Studio Art	
Jeanna Mead, Adjunct Faculty	100%	AART 421 Sculpture Topics	MFA, University at Albany (Alumni)	Studio Art	

(a)	(b)	(c)	(d)	(e)	(f)
<b>Faculty Member Name and Title and/or Rank at the Institution (Include and identify Program Director.)</b>	<b>% of Time Dedicated to This Program</b>	<b>Program Courses Which May Be Taught (Number and Title)</b>	<b>Highest and Other Applicable Earned Degrees (include College or University)</b>	<b>Discipline(s) of Highest and Other Applicable Earned Degrees</b>	<b>Additional Qualifications: List related certifications and licenses and professional experience in the field.</b>
<b>Part 3. To-Be-Hired Faculty (List as TBH1, TBH2, etc., and provide expected hiring date instead of name.)</b>					

## **University at Albany - New Art Syllabi:**

AART 105 – Drawing Foundations (4)  
AART 110 – Two- Dimensional Foundations (4)  
AART 115 – Three-Dimensional Design Foundations (4)  
AART 144 - Photography and Related Media Foundations (4)  
AART 205 – Life Drawing Foundations (4)  
AART 310 – Studio Experiments (4)  
AART 338 - Screenprinting Fundamentals (4)  
AART 334 – Darkroom Practices Fundamentals (4)  
AART 340 – Etching Experiments (4)  
AART 341 – Printmaking Experiments (4)  
AART 344 – Photography and Digital Imaging Experiments (4)  
AART 349 – Animation Experiments (4)  
AART 351 – Screenprinting Experiments (4)  
AART 383 – Video Art Experiments (4)  
AART 398 – Art Topics (4)  
AART 421 – Sculpture Topics (4)  
AART 434– Drawing Topics (4)  
AART 435– Painting Topics (4)  
AART 446 – Photography Topics (4)  
AART 460 – Printmaking Topics (4)  
AART 490 – Internship in Studio Art (1-6)  
AART 491 – Senior Studio (4)  
AART 492 - Internship in Art Museum Management and Operations (3-4)  
AART 496 – Mentor Tutorial (3)

**AART 105: Drawing Foundations** (4 credits)

Developed and supervised by Professor JoAnne Carson

T/Th 1-4pm Fine Arts 226

**Instructor** Meghan Mason

Office Hours: Thursday 11:30 -13:30 pm, Fine Arts 226

[MMMason@albany.edu](mailto:MMMason@albany.edu)

**Faculty supervisor:** Professor JoAnne Carson

Office Hours: Wednesday 9:30-11:30 FA 315

[jcarson@albany.edu](mailto:jcarson@albany.edu)

Prerequisite: None

"Learning to draw is really a matter of learning to see - to see correctly - and that means a good deal more than merely looking with the eye." – Kimon Nicolaides

**Course Description**

AART 105 is an immersive introductory studio course in drawing techniques and concepts. Drawing is one of the most fundamental visual tools we have; it lays a foundation for both how to see, and how to translate ideas into a visual form. We will explore perceptual and conceptual drawing skills through exercises, critiques, slide lectures and extended drawing practice both in and out of class. Basic exercises stress building hand-eye coordination and understanding spatial relationships, perspective, and proportion. While Beginning Drawing will focus heavily on observational drawing—assignment subjects will include still-life, landscape, the nude figure, and portraiture—we will also harness drawing as an expressive method of discovery and an essential form of communication.

**Course Objectives**

The emphasis of the assignments in this class will be on the development of skills in perception, communication and design, through the medium of drawing. After completion of this course, students will be able to demonstrate skills in observational drawing, basic handling of various drawing media, and the fundamental elements of composition. Additionally, students will be expected to verbally analyze and critique their own work and the work of others using analytic artistic vocabulary. Finally, an overarching objective in this course—and a responsibility of each participant—is to cultivate a workshop atmosphere in which each student's creative efforts are nurtured in a respectful environment.

**Attendance:**

Students are required to attend each class. Studio art courses are necessarily a collaborative learning environment, as we work side-by-side and observe our classmates' progress. It is virtually impossible to make up for a missed class period since each drawing session and group critique is unique, thus, when you miss a class, you fall behind. Students are permitted two unexcused absences. Each additional unexcused absence results in a 5 point reduction of a student's final grade, e.g., at three absences a final grade of 90 would be reduced to an 85, at four, 80, and so on. A doctor's note is required for an absence to be excused. Tardiness and leaving class early also contribute toward absences: three of either equate to a full absence. If you must miss a class it is your responsibility to contact your instructor for all missed assignments.

**Projects:** Homework is a key component of this course. Out-of-class assignments will help you practice the techniques we learn in class and apply these skills, developing your own voice through drawing. If you are absent the day homework is assigned you must check Blackboard to see what the homework assignment is so your grade does not suffer. 10 points will be taken off of your homework assignment for each class it is late. This includes classes you are absent due to sickness unless you can provide a doctor's note.

**Note on quality of work and personal development:** Demonstrated ability in the basic visual concepts covered throughout the semester is a primary factor in determination of a grade. Personal development and success requires a willingness to make mistakes, problem-solve, and then to risk and experiment again. Called "difficulties", these efforts are an important part of the drawing and creative process.

**Portfolio reviews:** Keep all work from the semester for review at midterm and finals. Put your name and date of completion on the back of each drawing. For your final portfolio, you will hand in all classwork and homework from the entire semester.

### Grade Values:

#### Total Grade Distribution:

		All grading will be in a percentage of 100.	
		A	95-100%
		A-	B+ 90-94% 87-
In-Class Work	20%	B	89%
		B-	C+ 84-86%
Homework Assignments	20%	C	80-83%
		C-	D+ 77-79%
Midterm Project	20%	D	74-76%
		D-	70-73%
Final Project	20%		67-69%
			64-66% 61-
Class Participation	20%		63%

A = Outstanding work. The student has followed the instructions for the assignment precisely and clearly met or exceeded the goals of the assignment. The student has demonstrated a high degree of effort and creativity to maximize the visual quality of their work.

B = Good work. The student has followed the instructions and has satisfactorily met the goals of the assignment. The student has demonstrated some effort and creativity to make good work, but there may be some aspects of the work that may benefit from more time or effort.

C = Acceptable work. The student has made an effort to follow instructions and meet the goals of the assignment, but the work might not be completely finished to the set standard. There may be a perceivable lack of effort or creativity that hinders the quality of the work.

D-E = Unfinished work. The student has not followed instructions, or has demonstrably failed to complete the goals of the assignment. The student will be asked to invest more time and effort into the work.

#### Office Hours:

Office hours provide an opportunity for students to receive focused attention and clarification on concepts in class, discuss grading, or voice questions and concerns. Feel free to drop in during regularly scheduled office hours, or contact me to make an appointment.

#### Nude Drawing Sessions

Drawing from life is essential to understanding the mechanics of complex visual forms, and we will spend a significant amount of time in this class drawing from the nude model. If you are uncomfortable drawing from a nude model, this may not be the class for you. If you are late to a nude drawing session you will not be permitted to enter until the model is on break and you will be marked late for the class.

**Note:** Cell phones are strictly forbidden during nude drawing sessions. Keep your phones in your bag at all times or you will be asked to leave and take a zero for the day: no exceptions.

#### Cellphones/Music

Music and cellphone use is not permitted during lecture, demonstration, nude drawing sessions or critique. If you wish to take notes during these times, do so with paper and a pen/pencil. Students may listen to their own music during independent drawing sessions, however I ask that you leave only one headphone in or listen at a moderate volume so that you can listen to instruction. Students' phones double as their music devices, however, texting, surfing the web, Facebook, Twitter, Instagram, Snapchat etc. are not allowed in class. Listening to music or podcasts are a privilege and will be taken away if you cannot give your full attention in class.

#### Accommodating Disabilities

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, medical, cognitive, learning and mental health (psychiatric) disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Disability Resource Center (drc@albany.edu, 518-442-5490). Upon verification and after the registration process is complete, the DRC will provide you with a letter that informs the course instructor that you are a student with a disability registered with the DRC and list the recommended reasonable accommodations.



**Recommended Reading:**

*Drawing: Structure and Vision* by Fritz Drury and Joanne Stryker

*The Art of Responsive Drawing*, Nathan Goldstein

**Materials** (subject to change):

- A pad of 18"x24" paper: Bond, Strathmore 400 series pad • Compressed charcoal sticks, 2 each of B, 2B, 3B, and 4B  
(Generals set of 4) - 2 sets
  - A variety of graphite pencils (2H to 6B) (set of 12) Graphite sticks, round and square, 2B and 4B
  - Erasers: Mars plastic one regular, one retractable in plastic sleeve
  - Blending Stumps (pack of 6)
  - Chamois cloth (5"x7" approx.)
  - 18" metal ruler
  - a roll of masking tape or blue paint tape 3/4"
  - Portfolio case
  - Higgins or Blick India Ink in black
  - Higgins Drawing ink in blue, red, yellow
  - Sumi brushes (set of 3)
  - bamboo pen medium
  - 8" disposable plastic plates and large plastic cup
  - pencil sharpener
  - 2 Bulldog clips 2 1/2"
  - 10 sheets minimum of Canson Mi Tientes paper 19"x25"
  - in different colors of light shades
  - Strathmore 400 Series Mixed Media Paper ROLL, 42"x 8 yards (to be split with another student)
- 
- **Also recommended:** a sketchbook, newsprint pad

**Local stores:**

Arlene's (57 Fuller Road)

Michael's (at Crossgates Commons)

AC Moore (Rte. 9, Latham)

**Online:**

Dick Blick

Utrecht, Jerry's Artarama

**Schedule** (subject to change):

Class #	Date	Topic	Assignment
1	T 8/27	Introduction; syllabus	

2	Th 8/29	Drawing calisthenics, line quality, scale, composition	
3	T 9/3	Critique Project 1, measuring	Project 1 due: Ritual visualization

4	Th 9/5	Axial/angle measurements, triangulation	
5	T 9/10	Critique, perspective, transparent drawing	Project 2 due: Food for thought
6	Th 9/12	Continue transparent drawing, perspective	
7	T 9/17	Critique, project ; Cross contour Drapery	Project due: Interior space
8	Th 9/19	Continue on same drawing as Class #7	
9	T 9/24	Critique, Project , Human head, light and value	Project due: Chair
10	Th 9/26	Human head, value	
11	T 10/1	Critique, portraiture, value	Project due, self portrait
12	Th 10/3	Critique head gear self portrait; Portraiture, value Introduce midterm project	
13	T 10/8	Model, full figure	
14	Th 10/10	Model, action and shadow	
--	10/15	No class, midterm break	
15	Th 10/17	Model, black ink	
16	T 10/22	Critique midterm project	Midterm project due
17	Th 10/24	Figure drawing, anatomy, short poses	
18	T 10/29	Figure drawing, color ink, foreshortening	Project due, Closet interior

19	Th 10/31	Critique project, Color ink , model	
20	T 11/5	Introduction of the final project	
21	Th 11/7	Critique, color, ink, figure drawing	Project due
22	Th 11/14	Introduce final project	
23	Th 11/19	Project work period: Final drawing	
24	Th 11/21	Project work period: Final drawing	
25	T11/26	Project work period: Final drawing	
--	Th 11/28	No School, Thanksgiving break	
27	T 12/3	Project work period: Final drawing	
28	Th 12/5	Final critique	Final project due

INSTRUCTOR: Kianja Strobert

CONTACT: kstrobert@albany.edu

OFFICE HOURS: 11am-1pm Thursday (or by appointment) FAB 325

PREREQUISITES: None

"Color is my day-long obsession, joy and torment." – Claude Monet

### **Introduction: Two-Dimensional Design (Basic Color and Design) Course**

#### **Description:**

AART 110 is a fundamental exploration of the elements, principles and techniques of design as they apply to two-dimensional art forms. Through this course students will learn to mix a calibrated range of colors and gain experience juggling the three basic variables of pigmented color analysis: value, hue, and saturation with water-based gouache paint. Students will learn how to create exciting and affecting images by learning the basics of design through shapes, representational images, non-representational images and collage. This course fosters the utilization of intuitive judgment by allowing the students the opportunity for individual and group discovery while problem solving.

#### **Course Objectives:**

The emphasis of this course is for each student to develop and execute an understanding of observing, recreating, applying and mixing color using water-based gouache. Students will learn how to successfully mix gouache paint and apply it to their painting surface thus demonstrating their knowledge and understanding of the materials. Students will also learn how to verbally analyze and critique their own work and the work of others by using specific artists' vocabulary. Students are expected to participate with each critique by providing meaningful and constructive feedback for their fellow classmates—thus creating a positive atmosphere for everyone.

#### **Grades are based on the following factors:**

1. **Regular attendance:** This course works like a language lab. When you miss a class, you fall behind. No more than two absences will be permitted. Late arrival and early departure will be noted and will build toward an absence. 2 late arrivals/early departures will count as an absence. **More than two unexcused absences will result in the lowering of a final grade by a letter and more than five unexcused absences will result in doubling this effect.** In other words, 3-5 absences = -10 points and 6+ absences = -20 points. If you have a written excuse, you are expected to hand it to me within 2 weeks of your absence. If you are absent or anticipate being absent, please contact me for ways to catch up on missed work.
2. **Projects:** Students should expect to start new projects in every class. Homework projects will be assigned on a regular basis; many involve the completion of class work and further experience with variants that explore greater complication. **Late projects will drop one letter grade for every class day that they are delinquent.**
3. **Class Participation:** Learning to verbally articulate visual issues and critique one's own work, as well as other students' is directly related to participation in class discussion. Ultimately, the quality of what you can verbally articulate will be dependent upon your design experience. Design and color terms will be defined and used in class presentation. Committing these terms to memory will aid you in your progress. I keep track of your participation and the quality of your contribution. There will be a 5 pt. score on each assignment that reflects this.
4. **Quality of Work and Personal Development:** Classes will often alternate between color exercises and design assignments. Both sets of projects will be graded for the degree of successful completion, lively invention, and professional presentation. Thus demonstrated mastery of pictorial concepts developed throughout the semester is the primary factor in the determination of a grade. Personal development depends upon accepting the empirical process of trial and error, of risk and experimentation. Personal development is not more important than mastery. However, initial mastery that does not progress is worth less, in the end, than the achievement of the student who strives toward ever more complex mastery from insecure beginnings.

**\*Revisions:** This applies only to projects that have been turned in on time; late projects are **not** eligible. If you are dissatisfied with the letter grade of your project, you have the option to re-do the project before the end of the semester. The maximum number of revised projects I will accept is 3. All revisions will be due within 3 weeks of the assignment due date. Note-it may take 1 week to receive your grade, so you will have 2 weeks to revise. No revisions allowed for the last two assignments.

**The following is a breakdown of how grades will be given/ how to calculate your grade at any point during the semester.** Each assignment will be given a 'number of points possible'. That number can be divided by the total possible points for the semester. For example, at the end of the semester if you accumulate 389 points and the total number of points you could have received is

500 you take your points, 389 divide that by 500, getting 0.778 which is roughly a 78 (C+). You will be able to calculate your grade at any point, simply by taking all your accumulated points divided by the completed possible points.

This is an **example**:

Challenge Name:	Possible Points:	Your Grade(s):	Total/ 200 possible points
Gradient	10	8	
Color Wheel	10	9	
Saturation Study	10	7	
Color Progression	15	14	
Retinal Study	15	14	
Proportional Inventory	20	17	
Design in 2 Moods	20	15	
Final	100	90	TOTAL POINTS: 174 / 200
			0.87 = 87 = B+

**Grade Values:**

All grading will be in a percentage of 100.

A	95-100%	A-	90-94%	B+	87-89%	B	84-86%	B-	80-83%	C+	77-79%	C	74-76%
C-	70-73%	D+	67-69%	D	64-66%								
D-	61-63%												

A = Outstanding work. The student has followed the instructions for the assignment precisely and clearly met or exceeded the goals of the assignment. The student has demonstrated a high degree of effort and creativity to maximize the visual quality of their work.
B = Good work. The student has followed the instructions and has satisfactorily met the goals of the assignment. The student has demonstrated some effort and creativity to make good work, but there may be some aspects of the work that may benefit from more time or effort.
= Acceptable work. The student has tried to follow instructions and meet the goals of the assignment, but the work might not be completely finished to the set standard. There may be a perceivable lack of effort or creativity that hinders the quality of the work.
D-E = Unfinished work. The student has not followed instructions, or has demonstrably failed to complete the goals of the assignment. The student will be asked to invest more time and effort into the work.

**DO NOT FORGET:**

No more than two absences will be permitted. Late arrival and early

departure will be noted and will build towards an absence. 2 late arrivals/early departures will count as an absence. **More than two unexcused absences will result in the lowering of a final grade by a letter and more than five unexcused absences will result in doubling this effect.** In other words, 3-5 absences= -10 points and 6+ absences= -20 points. If you have a written excuse, you are expected to hand it to me within 2 weeks of your absence. If you are absent or anticipate being absent, please contact me for ways to catch up on missed work.

Example: If you are absent/ late 3-5 times 10 points will be **deducted from your overall grade.** Using the above example of "174" 10, making it now 164.  $164 / 200 = 0.82 = 82 = B-$

**Exciting Opportunities!**

Throughout the semester, there will be many opportunities to further your art education (these may also be used to make up absences or accumulate extra credit). Events include visiting artist lectures that SUNY Albany hosts and exhibitions in the museum and APR (All Purpose Room located at the Boor Sculpture Studio).

Attend an art event and write a page about your experience- I will ONLY accept (2) for extra credit (5 points each). If you have accumulated unexcused absences, to remove them from your grade you MUST attend artist lectures- make sure you see me before and after the lecture to assure you get full credit for being there. If you don't need to remove absences, but want to attend a lecture I will provide (5) extra credit points for each lecture you attend.

**Below is what I will be looking for when reading your paper: 250- 500 words:**

What did you think of the exhibition? What was one thing you liked and why? What was one thing you didn't like and why? What would it be like to have your artwork there? How do you think artists decide how their work should be seen? Do you think they

always have total control over this? What was the experience of looking closely at art in person like? Contemplate any other thoughts.

Responses must be typed, grammatically correct and in full sentences. Failure to abide by these rules can result in a deduction of points/ no points.

**Creating a Community of Respect and Consideration:**

- We will be spending a lot of time working independently. You may listen to music while working on projects in class with **one** ear bud at an appropriate volume. Please respect requests to lower the volume. Cell phones are allowed in class for emergencies. Keep phones on vibrate so as to not disturb the class. NO cell phone conversations are to be held in class. If you are seen using your device to text, surf the web, Facebook, Twitter, Instagram, Snapchat etc. you will be asked to put your phone away and the privilege of listening to music will be taken away.
- **You are expected to keep your phone and other devices away while the instructor or classmates are addressing the class.**
- No form of cigarettes or juuls/ ecigs are permitted in class. Please respect your classmates by adhering to these policies.
- If any of these policies are ignored, you will be asked to leave class and that day will count as an **absence**.

**Additional Information:**

**Accommodating Disabilities:**

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, medical, cognitive, learning and mental health (psychiatric) disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Disability Resource Center (drc@albany.edu, 518-442-5490). Upon verification and after the registration process is complete, the DRC will provide you with a letter that informs the course instructor that you are a student with a disability registered with the DRC and list the recommended reasonable accommodations.

**Absence due to a religious observance:**

Instructors must explicitly refer to New York State Education Law (Section 224-A) whereby campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Faculty should work directly with students to accommodate religious observances. Students should notify the instructor of record in a **\*timely manner**.

**\*if you know of a religious observance you must provide me with a week's notice before your expected absence. Please email me providing me with the information of religious observance and the date(s) you will not be in class. Failure to contact me can result in a deduction of points/ absence.**

**For more information please refer to: [https://www.albany.edu/undergraduate\\_bulletin/regulations.html](https://www.albany.edu/undergraduate_bulletin/regulations.html)**

#### List of Required Materials:

You must purchase your materials by the next class meeting so we may begin without interruption.

Materials are available at the **Campus Book Store** or Most materials can be purchased locally at Arlene's Art Supply @ 57 Fuller Road.

Course pack to be purchased at Arlene's: (approximately \$175 + tax)

- 14 x 17 Bristol pad Strathmore brand (Vellum)
- 1 large **white** plastic paint mixing tray or disposable wax paper palettes
- 6 air-tight small containers with lids for storing of paint
- Holbein Artists' Gouache (**MUST PURCHASE THIS BRAND**)
  - 40 ml or (2) 20 ml Titanium White
  - 20 ml Lemon Yellow
  - 20 ml Permanent Yellow Deep
  - 20 ml Turquoise Blue
  - 20 ml Ultramarine Blue Deep
  - 20 ml Carmine
  - 20 ml Flame Red
  - 20 ml Yellow Ochre
  - 20 ml Ash Blue
  - 20 ml Burnt Siena
  - 20 ml Burnt Umber
- Connoisseur Gold Sable brushes (or equivalent) ◦ #1 round gold sable ◦ #5 round gold sable ◦ #6 bright gold sable ◦ Flat sable brush ½" ◦ 1 inch Flat aquarelle brush with a beveled clear handle for burnishing
- Palette knife (used for mixing paints instead of brush)
- Small blank-page sketchbook, no smaller than 5" x 8"
- 2H pencil
- 12" metal ruler
- Pencil compass with a diameter between 4.5 and 5 inches
- Protractor: clear and flat with marks to notate the degrees clearly
- Staedtler white plastic eraser
- A portfolio larger than 16" x 20"
- Rigid plastic container or bin: some means of carrying brushes and smaller materials to and from class
- 2-3 Glue sticks
- Scissors
- X-acto knife with a lid

#### Additional Required Materials:

- Ziploc sandwich bags for organizing and separating painted collage clippings
- 3M brand **blue** painters tape: NOT masking tape!
- Small water-tight container for holding water when painting (8 oz or larger)—recycle: use a jar

**Students are expected to keep their supplies (specifically the paint, tape, and paper) fully stocked throughout the semester.**

**Materials are Due: Monday January 27<sup>th</sup> 2020 at the beginning of class. If there is an issue please make sure you contact me so we can discuss possible other solutions.**

## 2-D Sequence of Projects, Spring 2021 [subject to change]

### 1) Gradient

The Gradient project is focused on the variation of value with in a gray scale. Students will create a ten step gray scale that illustrates a transition from high to low value using white and black. As well as a gray scale, a tint gradient and shade gradient will be created to illustrate value with in color and the relationship between value and saturation.

### 2) Color Wheel

The Color Wheel will illustrate Primary, Secondary, and Tertiary color. In addition to mixing Prismatic Color, the Color Wheel will include a Shade, Tone, and Tint of each Hue on the Color Wheel. This assignment will illustrate variation of Hue as well as Color Temperature, Prismatic Color, Muted Color, and Chromatic Gray.

### 3) Saturation Studies ( Swatches )

Prismatic Study  
Muted Study  
Chromatic Gray Study  
Combined Saturation Study

Saturation Studies are based on a singular design that will be repeated in four levels of Saturation: Prismatic, Muted, Chromatic Gray, and Combined Saturation. Each palette will reflect a wide range of Value and Hue with in the design. The color palette for each study will be painted as a swatch, then the design will be assembled using a collage technique.

### 4) Color Progression

2 Combined Ten Step Gradients  
Color Progression Design ( Direct Painting )

First, two ten step Gradients will be painted. These Gradients can be any colors of the students choosing. Taking the two separate Gradients, each will be cut into ten separate blocks of color. The twenty colors are then rearranged in an alternating Gradient. Using this color pattern as the palette, apply to a concentric design that uses all colors at least once.

### 5) Color Space Study

This project will be focused on the illusion of depth based on color temperature and color relationship. Using the same design for both studies, create spatial depth in one and flat space in the other. This will require an exploration and understanding of pictorial form (proportion/overlapping shape ) as well as the effect of warm and cool color on the eye of the viewer.



#### **6) Retinal Study**

The Retinal Study is a painting based on a photograph of the students choosing. The image should contain a wide range of hue and value. After creating a value sketch, the photograph will be interpreted through a representational painting technique. The goal being to provide the viewer with enough information to complete image, but avoiding painting every detail with in the photograph.

#### **Retinal Abstraction**

The Retinal Abstraction will provide the opportunity to deconstruct the image through shape and color, isolating formal elements of the image in order to create an abstract composition.

#### **7) Proportional Inventory**

Inventory Based On Found Object

Inventory Based On Painting

In each Color Inventory, a proportional palette will be created to illustrate the quantity of each color. One will be based on a found object ( example : a leaf, an item of clothing, a box of cereal ) the other will be based on an existing painting of the students choice. From these two palettes create a composition that reflects the totality of each color with in the Inventory.

#### **8) Design In 2 Moods**

Color is a powerful medium in depicting emotional and psychological subject matter. The composition for this project may be representational, abstract, or a combination of both. Using the same design, create two compositions that depict opposing moods purely based on color choice.

#### **9) Final Project: Assigned in April**

# AART 115 Three-Dimensional Design Foundations (4 credits)

## Syllabus

Monday/Wednesday 1-4 | Boor Sculpture Building | Room 122

**Instructor:** Adam Frelin

Contact: [afrelin@albany.edu](mailto:afrelin@albany.edu)

Office Hours: Tuesdays 10:00 am – 12:00 pm

Boor Sculpture Building - 106

Prerequisite: None

### **Course Description:**

This is an introductory course which involves certain tools, materials, and techniques in the production, arrangement, and experience of objects/forms as three-dimensional art, while guiding personal, creative growth throughout the art-making process. Classes consist of lectures, discussions, demonstrations, critiques, and in-class work time. There are four major projects assigned throughout the semester. You will be introduced to different materials, methods, skills, concepts, and ideas to apply to your work. We will be critiquing the work at the end of every project. It is mandatory to spend time outside of class working on your projects.

### **Course Objectives:**

- Students will build a foundation of three-dimensional art and an understanding of the affiliated vocabulary -  
Students will work within the parameters of each project, explore individual methods of working and establish a working practice, including effective use of class time
- Students will gain knowledge in safe studio practice and project planning
- Students will be exposed to contemporary artists and contemporary concepts creating a context and base of understanding
- Students will learn how to approach, analyze, and discuss three-dimensional art

Projects 1, 2, 3, 4:

Parameters and descriptions of projects will be given in class on certain dates (see schedule)

Visit the Art Department Calendar webpage regularly for information regarding lectures and exhibitions (<http://www.albany.edu/finearts/calendar.shtml>).

### **Evaluation:**

Your projects will be evaluated upon the following criteria:

- Object/Form: the artwork itself

- Process/Surface: the act of making the art and all events prior to its display
- Concept: the idea behind making the work
- Context/Quality: where the artwork is physically and intellectually situated
- Participation/Effort: use of class time and process to exhibit criteria within the project

Grades are based on the finished product as well as your work habits, problem solving abilities, and level of engagement with the class and instructor. Consider the following during projects:

*Is the work technically/physically/conceptually inventive and well resolved?*

*Have you demonstrated a solid understanding of the assignment?*

*Is your personal and unique vision present?*

*How many solutions did you come up with for every problem?*

*How frequent and substantial were your thoughts in class discussions and critiques?*

### **Critiques:**

A critique is a discussion and assessment that takes place in a group after the completion of a project. Like an exam, critiques are integral to the art-making process and counts as an important part of your grade. To get full credit for your project, you must:

- Finish your project and present it on the day of critique
- Be prepared to talk about your projects as well your peer's projects

If you or your project is not present at the critique, your project automatically drops a letter grade. There are no tests in this course, only critiques. Your participation and involvement are necessary.

### **Grading:**

A= superior/exceptional: artwork and participation not only fulfills objectives of the project in a satisfactory manner, but is exceptionally inventive, unique and ambitious.

B= above average/good: artwork and participation are good and fulfill the basic objectives of the assignment in ways that enthusiasm and effort are demonstrated.

C= average/satisfactory: artwork and participation fulfill the basic objectives of the assignment and shows general understanding of the project

D= below average/poor: artwork and participation partially demonstrate an understanding of the project

E/F= fail: artwork and participation are unacceptable

60% Projects      20% Participation      20% Attendance

\*\*It is mandatory to attend Cleaning Day at the end of the semester - Date: TBD

### **Attendance:**

You are allowed 3 unexcused absences. Any unexcused absences after these 3 will affect your attendance and participation grade. The first portion of each class will be devoted to instruction, demonstration, and lectures; therefore, it is imperative that you arrive to class on time. If you are late two times, that will equal one absence. If you miss a class or come in late, it is your responsibility to get the information you missed from classmates. Please get two students' information below:

Name:	Name:
Email:	Email:
Number:	Number:

**Class Materials:**

The university provides some basic materials such as glue, wire, mesh, clay, plaster, paper, cardboard, string, paste, and wood. Here is a list of supplies that will be required to purchase for class:

- Pencils and pens
- Sketchbook (at least 8"x10", no lined notebooks)
- Sharpie
- x-acto knife
- Padlock (for locker)
- Scissors
- Needle-nose pliers w/ wire cutters
- 3 rolls of masking tape
- White Primer Paint (quart)
- paint brushes
- Acrylic paint (white, black & 3 primary colors) tubes are fine

\*You need to have these materials by the second week of class

Additional supplies and materials are necessary but cannot be purchased at the beginning because you don't know what supplies you'll need for individual projects.

There is no textbook required for this class, so you are required to purchase materials and supplies for your projects.

Please budget for the need to buy additional materials throughout the semester.

There are lockers throughout the sculpture building. You can use one throughout the semester to keep our materials and supplies (make sure you put a lock on it). At the end of the semester, you will clean out your locker and take all your supplies/tools.

Open Studio:

Studio access hours and days: TBD

At least one Graduate student will/must be in the building at all times during those hours. If you need help or any assistance, please find them. Their names, available hours and studio locations will be posted on the supply room door. You are only allowed to use the power tools while a Graduate student is present in the room with you. It is your responsibility to find a Graduate student and ask them to assist you during such activity. Please take advantage of this space, time, equipment, and monitors during these hours.

Clean up:

Students are required to keep their individual work spaces clean, as well as keeping the studio clean and neat. This includes sweeping the tables and floors. A final mandatory clean-up will take place during finals week, date TBD. Many other students use this space, so please be mindful.

Safety:

Safety is a major priority in this class, and it is vital that all students understand and follow all safety guidelines. Students may only use a tool after I have shown them how to use it properly. Safety glasses are required when using all power tools. Please report any questionable or dangerous activities to me as soon as you see them.

Do not wander throughout the Boor Sculpture Building. Art majors and Graduate students are continually working and there are hazards everywhere. All tools outside of this studio are off-limits. Do not bring food or open containers into this studio as they can easily be contaminated.

Special Needs:

Any student with special needs, such as physical or learning disability, must speak with me during the first week of class. Additional assistance can be found at Disability Resource Center, 442-5490 located in

Business Building (BA), room 120, as well as the Counseling Center, 442-5800, located at 400 Patroon Creek Blvd. room 104.

SCHEDULE:

M- 8/26: Syllabus, Class structure, etc.

W- 8/28: Introduction 1st project

M- 9/2: LABOR DAY - NO CLASS

W- 9/4: Tools, equipment, materials, demo

M- 9/9: work on Project 1

W- 9/11: work on Project 1

M- 9/16: work on Project 1

W- 9/18: work on Project 1

M- 9/23: work on Project 1

W-9/25: Critique Project 1 – Introduction Project 2

M- 9/30: work on Project 2

W- 10/2: work on Project 2

M- 10/7: work on Project 2

W- 10/9: work on Project 2

M- 10/14: FALL BREAK – NO CLASS

W- 10/16: work on Project 2

M- 10/21: Critique Project 2 – Introduction Project 3

W- 10/23: work on Project 3

M- 10/28: work on Project 3

W- 10/30: work on Project 3

M- 11/4: work on Project 3

W- 11/6: work on Project 3

M- 11/11: work on Project 3

W- 11/13: Critique Project 3 – Introduction Project 4

M- 11/18: work on Project 4

W-11/20: work on Project 4

M- 11/25: work on Project 4

W- 11/27: THANKSGIVING BREAK – NO CLASS

M- 12/2: work on Project 4

W- 12/4: work on Project 4

M- 12/9: Critique Project 4 – Last day of classes

*Course Letter Grade Determination*

<b>Points</b>	<b>Grade</b>		<b>Points</b>	<b>Grade</b>
≥ 93	A		73 – 76	C
90 – below 93	A–		60 – 62	C–
87 – 89	B+		67 – 69	D+
83 – 86	B		63 – 66	D
80 – 82	B–		60 – 62	D–
87 – 89	C+		< 60	E

University at Albany Department of Art and Art History  
**AART 144 Photography and Related Media Foundations**

(4 credits)

**Syllabus**

**Prerequisites: None**

**Monday & Wednesday, 9am – 12pm, Fine Arts 003**

**Instructor: Danny Goodwin**

[dgoodwin@albany.edu](mailto:dgoodwin@albany.edu)

**Boor 103 - Office Hours: Tuesdays 1 – 3 pm & By Appointment**

**This Course fulfills the Learning Objectives and Outcomes for the Arts category for General Education under SUNY.**

**Arts courses enable students to demonstrate:**

- an understanding of the history and/or practice of one form of artistic expression;
- an understanding of the function and meaning of form;
- that they have the vocabulary they need to continue to learn about how art is made and interpreted;
- depending on the nature of the course, recognition of the difference and overlap between creative and critical thinking;
- depending on the nature of the course, an understanding of how artworks are embedded within different cultures at different times and places.

**Specific Learning Objectives of this course:**

1. **Creating:** Students will demonstrate proficiency in the body of knowledge provided by the Photography and Related Media curriculum.
2. **Interpreting:** Students will come to possess the practical skills necessary to participate and understand the fundamental aspects of the studio critique and the evaluation process that accompanies the critique.
3. **Evaluating:** Students will understand and communicate in verbal and/or written form the relationship between their own artistic production and the precedent set by other artists, past and present.
4. **Presenting:** Students develop the skills to successfully select a body of work for a critique or exhibition, and to communicate the reasoning behind the presentation from contextual and technical perspectives.

**Description:**



Photography and related media have moved to the center of nearly all aspects of artistic practice. In this foundational course, the convergence of photography the related media that inform and are informed by it (including video and digital media) are explored through hands-on projects and readings designed to increase students' aesthetic and technical vocabulary. Students are also introduced to the work of significant contemporary artists who work with photography.

## **Overview:**

This is an introductory course in photography and related media, but it is also much more. Photography is, after all, much more than a mere technical or artistic phenomenon. It is also a cultural, historical, political, aesthetic one. Together, we will interrogate the myriad dimensions of the medium through a combination of lectures, demonstrations, hands-on experimentation, and the group critique forum. Your full and energetic participation in each of these components of the course--especially the critiques--is mandatory for success in the class. What is "related media"? Since its invention in 1839, the medium known as "photography" has been expanded to encompass a staggering array of technologies, techniques and media. These include video, web-based imagery, etc. The era of the digital (especially cell-phone) camera, along with software and platforms including Photoshop/YouTube/Facebook/Twitter/ Flickr/ Tumblr, et al., has been described by many critics and theorists as "post-photographic". But what does that mean? And beyond the technical and technological shifts in the ways we capture, curate, distribute and consume post-photographic images, what is really at stake for practitioners in the coming years? How have those artists who are working at the "bleeding edge" of photographic theory and technique informed and been informed by the digital (r) evolution? Although your individual goals may vary, our shared goal in this course is to explore the gamut of contemporary photographic and artistic practice in increasing complexity throughout the semester with the overarching goal of transitioning from *consumers* of images to *scholars*, *curators* and *producers*. Who knows, maybe even *artists*?

## **Required Texts:**

All required readings are provided online via Blackboard – no textbooks to purchase. It is imperative that you keep up with the assigned readings for each project, as the information they contain and the conversations we will have about them will come to inform your studio work significantly. To fully immerse yourself in the course, and your own work, these readings are mandatory.

## **Attendance:**

Please do not miss class, as it will be virtually impossible to pass this course if you miss more than three classes. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Excused absences do not excuse you from the requirement to produce the work.

Students are required to attend all scheduled critiques. Because the experience of a three-hour group forum cannot be replicated as "make-up" work, you are expected to make every effort to

attend and participate. Similarly, you are expected to attend and participate in any informal, unscheduled critiques that may occur during class time.

Students are required to attend and participate in the final critique in this course. Missing the final critique is like missing a final exam in a conventional academic course, except that group critiques cannot be made up. Therefore, although University policy stipulates that we must administer a make-up exam or “offer an alternative mutually agreeable to the instructor and the student” in the case of a documented illness, tragedy or emergency (and of course I will do just that, should this occur), know that although you will not be penalized academically, the experience of the critique cannot logically be recreated.

### **Assignments:**

Late projects will absolutely not be accepted. One project of your choosing may be redone to improve the grade. If the work was turned in on time, the higher grade will be recorded. If the work was late, the re-done project grade will be averaged with a zero. It is always to your benefit to turn in the work- even if it is not complete- so that you may receive feedback from me and the others in the class.

### **Reading, Viewing and Writing:**

Readings specific to each of the assignments are outlined in the schedule. In addition, you will be required to seek out contemporary photographic work that you find compelling and important. I will provide many online resources for you to find work via the web, but seeing work in person is ideal. This may be found locally, in your hometown, or in New York City. As we read, discuss the readings, and critique each other’s work, you will learn how to criticize photographs and why criticism is important. From time to time we may write about our work. Writing about art will help you become a better speaker about art and will aid in the verbal articulation of your own work.

### **Plagiarism:**

All work turned in must be yours; copying or claiming another’s work as your own is specifically prohibited. Any instances will result in an “F” and a recurrence will cause the student to be dropped from the course with an “F”, and possibly to be expelled from the University. (Note: appropriating imagery from the media for purposes of commentary is acceptable, provided it does not violate copyright laws—see me if in doubt.)

### **Cell Phone and Computer Use Policy:**

Do not text message during class time. There is a break in the class; you can use that time for making calls and texting. If you need to take a call, please kindly step out of the room, but you will be responsible for all that is missed.

Absolutely no texting during Critique (you will be asked to leave and your attendance will be marked as absent.)

*Continued violation of this policy will result in you being asked to leave the class as well as a lowering of your overall course grade average by one letter for each instance of noncompliance.*

## **Grades:**

Grades will be figured on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that I consider a “C” as nominal completion of the work, i.e., “average”. You will have to do above average work or superior work to get a “B” or an “A”, respectively. I encourage you to give realistic and thoughtful consideration to the grade you expect to receive on a project before said grade is assigned.

- A (100-90%) = Outstanding; pushing the limits of both the student’s creativity and the assignment.
- B (80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.
- C (70 - 79%) = AVERAGE; minimum project requirements met.
- D (60 - 69%) = Poor; does not meet minimum requirements.
- F (0 - 59%) = Fail; failure to complete the assignment (Note: SUNY refers to this letter designation as “E”).

## **Grading Criteria:**

- Projects 1, 2, 3 = 15% each (45% total)
- Project 4 (Final Project) = 25%
- Critical Essay = 15%
- Readings/Homework/Class Participation = 10%
- Technical Quiz = 5%

## **Extra Credit Options:**

Throughout the semester, I will alert you to numerous opportunities for extra-credit, including attending artists’ lectures/presentations and other on-campus events. Students are invited and encouraged to seek ways to expand upon the basic guidelines of the projects to receive extra credit. If you should feel confined or limited by one of my projects, please contact me at the earliest opportunity so that we might discuss other options. Do not settle for producing work at the minimum level required because you do not feel engaged or challenged.

## **Reasonable Accommodation Statement:**

<https://www.albany.edu/disability/docs/RAP.pdf>

Reasonable accommodations will be provided for students with documented physical, sensory, systemic, cognitive, learning, and psychiatric disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Director of the Disability Resource Center(Campus Center 137, 442-5501). That office will provide the course instructor with verification of your disability and will recommend appropriate accommodations.

## **Technology and Other Requirements:**

You are not required to own a digital camera or a 35mm film camera for the completion of this course, although one or both will be extremely helpful. Throughout the semester, we will be exploring various modes of image-making – some that require the use of a conventional camera (which can be substituted with a cellphone camera), and others that could expand our understanding of how images are made and constructed. If you are considering the purchase of a camera, please speak with me before doing so, as I may be able to offer advice on what to look for at the most affordable price.

Because this course extensively utilizes the Blackboard course management platform, Zoom video conferencing, and Mural digital presentation space, as well as specialized software including the Adobe Creative Cloud suite of applications, you will obviously need a computer--ideally one with a camera and microphone--in order to participate in the various online interactive activities. For those of you considering purchasing a computer for your creative work throughout the semester or for your continued academic studies, please be advised that the University has arranged for special discounts on both Apple (Mac OS) and Dell (Windows) computers and software. Note, however, that Apple is the platform of choice in our lab environment in the studio art program in case you plan to take more classes in photography, video, or digital media. If you intend to major or minor in Art, we strongly urge you to consider acquiring an Apple device if you can, not only to merge more seamlessly with our established workflow but because it tends to be the professional platform of choice for most creative imaging and time-based work. These discounts are only available by logging into your [MyUAlbany](#) account. Scroll to the bottom and you'll find, on the left, a link to "Technology Discounts", under which you'll find a link to "Apple Store for Education". This link takes you directly to our custom store. In addition to whatever Apple happens to be promoting, you'll find a link to our "Recommended Systems." These are the most aggressively discounted machines and are pre-configured to meet the specs of studio art program requirements. The Adobe Creative Cloud suite of applications is also available through the University at an aggressively discounted price under the link for "ITS Software Catalog". Finally, you should know that students are able to download--through the same links on MyUAlbany--the Microsoft Office suite of applications at no cost whatsoever.

If you find yourself struggling to come up with even the most basic tools or technology to complete your coursework, please let me know. If your situation is dire, you should also consider applying for a [Student Emergency Fund Grant](#). Several generous alumni from our programs appreciate the strain many of our students are under due to COVID-19 and seek to help by donating to this fund.

## Schedule

*Week 1*

Monday, Aug. 23

- Intro: Course Philosophy, Objectives, Requirements, Zoom & Blackboard
- In-Class Close-Looking Interpretive Exercise via Zoom
- Introduction: **Project 1: Photo Mining and Vernacular Photography**
- Homework: Cliché Photography Assignment (Due next Monday)

Wednesday, Aug. 25

- Introduction to Blackboard interface, Zoom, OneDrive, and Mural.co
- Homework: Read [Invisible Images \(Your Pictures Are Looking At You\) \(2016\)](#) by Trevor Paglen

Breakaway to view a Paglen talk and reassemble to discuss.

Assign Project One.

### Week 2

Monday, Aug. 30

- Workshop: 2D Lighting Exercise, Scanning Basics, & Photoshop Workflow
- Feedback Session on HW1.

Wednesday, Sept. 1

- Discussion: Paglen essay (Breakout Groups/Writing exercise)
- Photoshop cont.
- Project One check-ins (Discuss any issues, obstacles, confusion)

### Week 3

Monday, Sept. 6

- Workshop: Mural, OneDrive
- Read "[What's an Image](#)" (2018), by Marisa Olson
- In-depth discussion of the Critique Process.

Wednesday, Sept. 8

- CRITIQUE: Project 1 Critique Via Zoom/Mural Assign Homework 2.

### Week 4

Monday, Sept. 13

- Assign HW 3 "Expose Yourself."

Wednesday, Sept. 15

- Discuss Olson essay (Breakout Groups/Writing exercise)

### Week 5

Monday, Sept. 20

- View HW 3

Wednesday, Sept. 22

- Introduction: **Project 2: Time & Space**
- Presentation: Time and Space in historical photography, (Canon.)

*Week 6*

Monday, Sept. 27

- Workshop: Exposure Control (aperture, shutter speed, sensitivity)
- Presentation: Time and Space in Contemporary photography.

Wednesday, Sept. 29

- Read [Excerpt from, "On Photography."](#) Susan Sontag

*Week 7*

Monday, Oct. 4

- Discussion: Sontag.
- Breakaway discussions and writing exercise. Brief written responses to Sontag.
- Back to Zoom to discuss writing ex.

Wednesday, Oct. 6

- Assign HW 4 Failing to Succeed
- Discussion Art and Failure.
- Presentation?
- Read:

*Week 8*

Monday, Oct. 11

- Introduction: **Critical Essay**
- Review concept of Academic Integrity, research, plagiarism, etc.
- Breakaway sessions to read and discuss some academic writing samples.
- Review concepts of quality research and the art of digging deeper than Wikipedia.

Wednesday, Oct. 13

- CRITIQUE: Project 2 Critique Via Zoom/Mural
- Discussion: Review Reading & Homework Posts

*Week 9*

Monday, Oct. 18

- Introduction: **Project 3: Appropriation & Intervention** • Homework: Read [In Defense of The Poor Image](#), Hito Steyerl • View funny Hito youtube.
- Presentation on Appropriation and Intervention examples.

Wednesday, Oct. 20

- Homework: **Photo Not Taken**
- Breakaway to view PBS doc on Appropriation.
- Reassemble to discuss.

Week 10

Monday, Oct. 25

- ARTISTS OUT LOUD! online exhibition series

Wednesday, Oct. 27

- Discussion: Steyerl essay
- View *Photo Not Taken*

Week 11

Monday, Nov. 1

- *Don't forget to VOTE!!*
- Selection Techniques in Photoshop

Wednesday, Nov. 3

- Homework: Read [“The Work of Art In The Age of The Internet”](#) (2020) by David Carrier
- Extra Credit possibility: Read [“The Work of Art in the Age of Mechanical Reproduction”](#) (1936) by Walter Benjamin
- **Critical Essay Due**

Week 12

Monday, Nov. 8

- Feedback sessions on Critical essays.

Wednesday, Nov. 10

- **Progress check-ins on Project 3.**

Week 13

Monday, Nov. 15

- Discuss Carrier (and Benjamin) essay

Wednesday, Nov. 17

- **CRITIQUE: Project 3 Critique**

NOTE: This is a working syllabus and, as such, is subject to change. You will be notified in class or via blackboard of any changes to this schedule.

**A very important note about class participation:**

Regular and punctual attendance and completion of all assignments at the minimum acceptable level will earn you a passing grade (C) in class participation. In order to receive an A or a B, you

will be required to fully participate in all discussions/critiques/readings/lab days. I always want to hear your input. If you are confused as to what we are doing at any moment on any day, just ask me and I will clarify. Lab days are your time to use the facilities to create work and take advantage of my and your fellow students' presence. Although lab days are not optional, they are quite informal. Critiques and presentations, on the other hand, are not. You must be present and attentive during these events in order to pass my class. Sleeping during a presentation or messing around with your phone (especially during a critique) will result in serious consequences.

Remaining enrolled in this class after the first week constitutes an agreement to the requirements detailed in this syllabus.

## **Materials:**

Studio art classes can be quite expensive. This can be an exceptionally expensive class, depending on the type and amount of work that you choose to do. Please budget carefully to ensure that you are able to produce the work required. Students typically spend around \$300 (on average) on consumable supplies and materials. Some spend twice as much; some get by on much less. In addition to a working 35mm camera, you will be required to provide the expendable supplies described below. You have already been charged a modest, nonrefundable lab fee as part of your tuition for this course, which covers all ink and chemistry consumed throughout the semester. All other consumable materials and supplies will be your responsibility.

Because the materials you would be required to handle in processing traditional chemistry-based color photographs are so dangerous, and because much of the industry is abandoning "wet lab" procedures, we will be doing all color printing using digital processes. You will still shoot film, but will then scan and color-correct on the computer, to be printed in our digital lab.

### ***Please Note:***

***Pigment-based archival inks are not compatible with low-end hobbyist papers (such as glossy Kodak, Polaroid, HP, etc.) available at office supply stores. Your results will be disappointing, and you could potentially damage the printer.***

**Film processing (E-6 and C-41) should be done at McGreevy's Pro Lab, 376 Broadway in Albany (518-426-1039). As a student, you receive a 10% discount at McGreevy's. be sure to inquire within about their film processing schedule. You may not, under any circumstances, process color film by hand in our darkrooms.**



## Supplies:

- 35mm (or minimum 10 MP digital) SLR fully manual camera. We'll go over what is required again to be sure you've got the right equipment.
- A really cheap digital point and shoot (if you don't have a camera phone)
- 10-12 rolls 35mm film, 36 exposures. It is recommended that you buy the film, as you need it for the assignments, especially if you want to experiment with film speeds other than ISO 400.
- At least one SD card, minimum capacity 2 GB
- You will need 1 box (50 sheets) of black and white resin-coated RC paper that is no smaller than 8 x 10 inches.
- Preferably a roll, or sheets of Epson brand inkjet paper, 11 x 14 inches or larger. Do not buy Presentation paper. Throughout the semester, you may wish to experiment with higher-quality fine art printing papers. Please seek my guidance before purchasing anything.
- 1 package (25 sheets) of 35mm archival plastic negative pages.
- An anti-static cloth.
- Canned air or anti-static film brush.
- It is extremely useful to have an external hard drive, or high-capacity flash drive. If you decide to go with a flash drive, try to get one that is at least 4 GB and know that those media fail often, so consider purchasing more than one.
- Folder or portfolio for turning in your assignments. You'll be making finer quality prints in this class, so consider something archival to maximize the life of your images. Also, you will be printing larger than 8 x 10 inches, so you'll need something large enough to hold your work.

## **AART 205: Life Drawing Foundations (4 credits)**

T/Th 1-4pm, Fine Arts 228

Instructor: Simeon Youngmann

Office Hours: T/Th 4-5PM, Fine Arts 302

[syoungmann@albany.edu](mailto:syoungmann@albany.edu)

Prerequisite: ART 105

**Email:** I will do my best to respond to emails within 24 hours on weekdays. I will check emails periodically between 9am–5pm on weekdays. On weekends, I will respond to emails at my convenience.

“The process of drawing is, before all else, the process of putting the visual intelligence into action, the very mechanics of visual thought. [...], it is the process by which the artist makes clear to himself, and not to the spectator, what he is doing. It is a soliloquy before it becomes communication.” – Michael Ayerton

### **Course Description:**

Drawing another person is deeply challenging, but also deeply rewarding. In this class we will study the human figure as a means of understanding how to process visual information, and objectively translate our ideas onto paper. AART 205 is an intermediate level studio course focusing on perceptual drawing techniques and the figure. We will work predominantly from the live nude figure, building on concepts introduced in AART 105: Beginning Drawing, the prerequisite course. AART 205 introduces the foundations of observational life drawing and provides intensive in class practice for students to develop and refine drawing skills. Content covered will include gesture drawing, visual measurement, mass construction, anatomy, agency, narrative, and composition, among others. Life Drawing will cultivate traditional skill-based techniques as a foundation for critical observation and a diverse approach to the figure in art.

**Course Objectives:** At completion of this course, students will be able to:

1. Understand the mechanics of observational drawing and apply basic visual measurement (angle analysis and unit measurement) to accurately portray a subject
2. Understand the mechanics of value and rendering and apply graphite and charcoal media to render a full range of value
3. Remember, understand and apply basic conceptual elements (subject, viewer, agency, gaze, narrative) of figurative art
4. Apply artistic vocabulary to accurately analyze and critique figurative artwork
5. Successfully document and digitally archive artwork

**Statement of Dignity:** We commit to respect all people's dignity and intrinsic worth. Over the course of this semester, we will draw extensively from the live nude figure. We recognize nakedness as both universal and personal, and respond with familiarity and care. Our models

are not objects, but people, and we will treat them as such. We will respect each model's individuality and privacy. We will celebrate diversity in all its forms, but particularly in our various and unique body types. We welcome this diversity as a catalyst for our goal in this course: to see and draw more honestly.

**Attendance:** Students are permitted two unexcused absences. Each additional unexcused absence results in a 5 point reduction of a student's final grade, e.g., at three absences a final grade of 90 would be reduced to an 85, at four, 80, and so on. A doctor's note is required for an absence to be excused. Tardiness and leaving class early also contribute toward absences: three of either equate to a full absence. If you must miss a class it is your responsibility to contact your instructor for all missed assignments.

**Total Grade Distribution:**

- 30% Portfolio
- 30% Midterm + Final Projects
- 25% Homework Projects
- 10% Participation
- 5% Exercises

**Grading Values:**

All grading will be in a percentage of 100.

A		95-100%	Exceeds expectations.
A-	B+	90-94%	
B		87-89%	
B-	C+	84-86%	Meets expectations.
C		80-83%	
C-	D+	77-79%	
		74-76%	Does not meet expectations.
		70-73%	
		67-69%	
D		64-66%	
D-		61-63%	

**A** = Outstanding work. The student has followed the instructions for the assignment precisely and clearly met or exceeded the goals of the assignment. The student has demonstrated a high degree of effort and creativity to maximize the visual quality of their work.

**B** = Good work. The student has followed the instructions and has satisfactorily met the goals of the assignment. The student has demonstrated some effort and creativity to make good work, but there may be some aspects of the work that may benefit from more time or effort.

**C** = Acceptable work. The student has made an effort to follow instructions and meet the goals of the assignment, but the work might not be completely finished to the set standard. There may be a perceivable lack of effort or creativity that hinders the quality of the work.

D-E = Unfinished work. The student has not followed instructions, or has demonstrably failed to complete the goals of the assignment. The student will be asked to invest more time and effort into the work

**Portfolio:** Student's portfolio will consist of a total of 10 drawings completed in class. These drawings will be photographed and submitted digitally in groups of 5 images at the middle and end of the semester. Detailed instructions will be given in advance of each due date.

**Projects:** Projects will be hung for critique at the beginning of the class they are due. All projects must be photographed by the student. Photos must be in-focus, level, and evenly lit. Images of each homework must be submitted digitally, on blackboard, by end of day. Projects must be submitted by due date in class and on blackboard. Projects submitted late will receive a 10-point reduction for each class past due date. Projects submitted on time in class but late on blackboard will receive a 2-point reduction per class period late. All work must be signed (legibly) and dated on front. All work is to be held for review at the end of the semester. If you miss a class it is your responsibility to contact your instructor to keep up with homework.

**Participation:** Students are required to participate in all classroom discussion and critiques. Critique is an opportunity to provide helpful feedback on one another's work, develop artistic vocabulary and practice close looking. Constructive criticism should be welcomed as a catalyst for artistic growth, and all comments should be made towards this end. In addition to classroom discussion, several readings will be assigned throughout the semester, with short answer questions submitted on blackboard. These readings will also be discussed in class.

**Exercises:** Exercises are short drawing assignments intended to supplement and reinforce learning outside of class time. Drawings may be completed in your sketchbook with materials of your choice, but a mid-grade B pencil is recommended. Exercises vary in time commitment, but on average should take about 30-40 minutes. These drawings must be clearly labeled by exercise number, and will be collected at midterm and final.

**Class Rules:** Student must come to class fully prepared to work, with all required materials. No headphones or cell phones are to be used in class; earbuds may be worn after lecture as long as only one earbud is in use so that further instructions can be heard. Students are to respect the model at all times. Photography, for any purpose, is strictly prohibited while modeling is in session. Use of photography during the modeling session is grounds for immediate failure. Students should be prepared to smudge or stain their clothing during drawing and are encouraged to dress accordingly.

**Academic Integrity:** Plagiarism is strictly prohibited. All work submitted for this class must be original and produced solely by the student. The university's full policy on academic integrity can be found here: [http://www.albany.edu/elt/academic\\_integrity.php](http://www.albany.edu/elt/academic_integrity.php)

**Accommodating Disabilities:** Reasonable accommodations will be provided for students with documented physical, sensory, systemic, medical, cognitive, learning and mental health

(psychiatric) disabilities. If you believe you have a disability requiring accommodation in this class, please notify the Disability Resource Center (drc@albany.edu, 518-442-5490). Upon verification and after the registration process is complete, the DRC will provide you with a letter that informs the course instructor that you are a student with a disability registered with the DRC and list the recommended reasonable accommodations.

**Recommended Reading:**

*Drawing: Structure and Vision* by Fritz Drury and Joanne Stryker  
*Drawing Lessons from the Great Masters* by Robert Beverly Hale  
*Complete Guide to Drawing from Life* by George Bridgman  
*Figure Drawing for all it's Worth* by Andrew Loomis

**Materials** (subject to change):

**Paper:**

- Sketchbook, 9x12"
- Newsprint pad, 18"x24"
- Quality drawing paper, 18"x24" 20 or more sheets (Canson Mi-Tientes, Strathmore, Stonehenge, Arches, Ingres, etc.)
- Gray toned drawing paper, 18"x24" 4 or more sheets
- Watercolor pad, 9"x12" (minimum size)
- Tools:**
- Graphite pencils 4H, 2H, HB, 2B, 4B, 6B and 8B
- Large binder clips or artist's tape
- Erasers (kneaded and rubber)
- Pencil sharpener or X-acto knife
- Charcoal pencils, soft, medium, hard
- Compressed charcoal sticks, medium, soft
- Soft white chalk, conte or pastel pencils
- Sumi or India Ink
- Watercolor brushes (round, size 2 and 6)

**Schedule** (subject to change):

<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
Th 1/24	Introduction and foundations	
T 1/29	Gesture, form	E1
Th 1/31	Basic Construction	
T 2/5	Basic Value	P1 assigned, E2
Th 2/7	Project work period	Reading 1 due

T 2/12	Long pose	E3
Th 2/14	Long pose	Critique, P1 due
T 2/19	Construction: Head	Midterm assigned, E4
Th 2/21	Construction: Anatomy	
T 2/26	Construction: Anatomy	Midterm photos due, E5
Th 2/28	Long Pose	
T 3/5	Project work period	E6
Th 3/7	Project work period	Midterm portfolio due, Exercises due
T 3/12	Project work period	E7
Th 3/14	Midterm critique	Midterm project due
T 3/19	<b>No class, spring break</b>	E8
Th 3/21	<b>No class, spring break</b>	
T 3/26	Project work period	P2 assigned, E9
Th 3/28	Project work period	
T 4/2	Ink	E10
Th 4/4	Ink	Critique, P2 due
T 4/9	Long pose	Final assigned, E11
Th 4/11	Long pose	
T 4/16	Long pose	Final sketches and written portion, E12
Th 4/18	Project work period	
T 4/23	Project work period	
Th 4/25	Project work period	
T 4/30	Project work period	
Th 5/2	Project work period	Final portfolio due, Exercises due
T 5/7	Final Critique	Final project due

## **AArt 310 Studio Experiments (4 credits)**

Tuesdays/Thursdays 9:00am – 12:00pm, Boor Sculpture Building, Room 122

Brian Tolle, Associate professor, BTolle@albany.edu

Office Hours: Thursday 1:00 – 2:00 pm / Office 106 in Boor Sculpture Building

Prerequisite: None

### **Course Description & Learning Outcomes**

*Studio Experiments in Visual Thinking* is an idea-oriented course in which students learn how to think and communicate creatively, often resulting in visual outcomes. Through a continual exchange of technical and conceptual feedback, students will create finished projects that illustrate their ability to think, translate, respond, and act upon their creative thinking. Rather than start a project by determining the material or discipline to work within (painting, filmmaking, sculpture...), we will begin each assignment by exploring a list of interests, issues, and concerns that are both relevant to the student and our contemporary world. Though artwork created in this class will hold the greatest importance, the role and reaction of the viewer in regards to your artwork will hold substantial significance. In this course we will explore the expanded role of the creative person in the 21st century, not only focusing on the traditional role of creator, but also on the contemporary roles of facilitator, manager, and collaborator. Projects in this course are meant specifically to serve as examples to the student into how to be a producer of culture, while more broadly recognizing the role creativity holds for society and us. Though this is an art course, students will be learning creative thinking and application skills relevant to all fields. Through formal and informal meetings, presentations, participatory projects and critiques, a great deal of class time will be devoted to discussion. Equally, the classroom will function as a chat room, library and laboratory, where curiosities are explored, and conversations, research and experimentation take place.

### **Projects**

Based on these two descriptions, you will complete four projects of your own choosing over the course of the semester:

## **The Excuse**

Art is a very accepting discipline that allows its participants to incorporate activities from other fields into varying creative outcomes. Equally, art can be used as an excuse to do things, go places, meet people, or learn skills that you can use in your own art projects. For instance, artist Janine Antoni wanted to learn how to tightrope walk so she created a piece that required her to learn this skill. Austrian art collective Gelitin wanted an excuse to dig enormous holes in the sand at the beach, so they made into a project. And photographer Taryn Simon wanted to have a reason to travel to restricted areas throughout the country, so she created *An American Index of the Hidden and Unfamiliar*, a series of photographs which compile an inventory of what lies hidden and out-of-view within the borders of the United States.

This is a two-part project. The first part is to come up with a list of places, people, and activities that you would like to have the opportunity to somehow be involved with and to then pursue your chosen interest. The second part is to find a way to creatively frame your experience for a viewing audience, directing it toward the most applicable creative outcome.

(Janine Antoni, Gelitin, Taryn Simon, Gillian Wearing, Chris Burden, Pierre Huyghe, Mary Kelly, Anissa Mack...)

## **The Moment**

Making art is an inherently selfish act, and it probably needs to be that way so that an artist can explore his or her interests fully. Nevertheless, artists have begun thinking more seriously about the people who are looking at their art, trying to conceive of ways that their presence could play an integral role in the artwork itself. If realized properly the artist can act as a facilitator who organizes an experience that is based



more on the interest of the audience than on his or her own interest. In the past students have organized blind dance parties, make-overs, group readings, puppy walkings, teeth brushings, foot washings, interrogations, food tastings, sing-a-longs, bundlings, walking meditations, treasure hunts, sensorial experiments, puppet shows, burials, weddings and mock funerals, just to name a few.

For this project you should consider what activity you can invent, facilitate, or recontextualize for you and your classmates. It can be fun, but might just as easily be quiet or somber. What it must be is meaningful. This is a participatory project, and you should consider the members of the class as the sole audience for your project and willing participants in your event. Because participatory art does not ask of its participants to be professional performers, the activities involved can be very ordinary in nature, activities that don't need to be "acted," but are closer in regards to "living." In this way, you will be creating a creative way for us to live, temporarily.

(Alan Kaprow, Andrea Zittel, Harrell Fletcher, Rirkrit Tiravanija, Francis Alÿs, Erwin Wurm, Santiago Sierra, Teresa Margolles, Post Secret, Improv Everywhere...)

\*Along with these projects, I may assign readings, writings, and smaller projects.

## **Evaluation**

Your projects will be evaluated based upon the following criteria:

- Object - the artwork itself as it is presented to us visually
- Process - the act of making the artwork and all events prior to its display
- Concept - the idea involved in the making of the artwork
- Context - where the artwork is physically and intellectually situated

**Grades** will be based on the finished product as well as your work habits, problem solving abilities, and level of engagement with the class. Consider the following as you work:

Is the work technically/physically/conceptually inventive and well resolved? Have you demonstrated a solid grasp of the assignment? Is there a substantial engagement with ideas?

To what extent is a unique and personal vision being expressed? Did you use class time

effectively and come well prepared? Did you take risks? How many solutions did you invent for each problem? How frequent and substantial were your contributions to class discussions and critiques?

### **Critiques**

A critique is the discussion and assessment that takes place as a group when your projects are finished and are shown to the class. Similar to an exam, it is absolutely integral to the artmaking process and counts as an important part of your semester grade. To get full credit for your project, you must:

- finish your project,
- bring your finished project to class on the day we will be critiquing it,
- be prepared to talk about your own project in an intelligent and thoughtful manner and,
- be prepared to talk about everyone else's project in an intelligent and thoughtful manner.

If you or your project is not present at the critique, your project immediately drops a letter grade.

Every project will culminate in a critique. In this course there are no tests; there is no final, just critiques.

### **Grading**

	<u>Grade Scale:</u>			
	A	> 93%	C	73 - 76%
60% Projects	A-	90 - 92%	C-	70 - 72%
	B+	87 - 89%	D+	67 - 69%
20% Participation/Critiques	B	83 - 86%	D	63 - 66%
	B-	80 - 82%	D-	60 - 62%
20% Attendance	C+	77 - 79%	E	< 60%

A=superior/exceptional: artwork and participation not only fulfills the objectives of the project in a satisfactory manner, but is also exceptionally rich in inventiveness, unique character, and ambition

B=above average/good: artwork and participation satisfactorily fulfills the basic objectives of the given assignment in ways that enthusiasm, diligence, and special effort is demonstrated

C=average/satisfactory: artwork and participation fulfills the basic objectives of the assignment and shows an understanding of the project's intent

D=below average/poor: artwork and participation barely or partially demonstrates an understanding of the project's intent

E/F=fail: artwork and participation is unacceptable

### **Attendance**

You are limited to three (3) unexcused absences. Any unexcused absences after these three will affect your attendance grade, and because it is not possible to contribute to class discussion when you are not present, your participation grade will be affected as well. The first portion of each class meeting will often be devoted to instructions, demonstrations and lectures. Therefore it is imperative that you arrive to class on time. A sign up sheet will be posted on the classroom wall before the beginning of each class. It is your responsibility to sign yourself in. After class begins, a line will be drawn on the sheet separating the names of those who did and did not arrive on time. Two times late to class will equal one missed class.

I teach this course at the assigned times and will not relay the missed information to an unexcused student. Therefore if you miss class or come to class late, you will need to get the information you missed from one of your classmates. Have two of them write their name, phone number, and email address below.

- NAME: • NAME:
- EMAIL: • EMAIL:
- NUMBER: • NUMBER:

### **Supplies**

In this class, each student will be individually deciding what materials and media they want to work with. Because of this, there are no set supplies that need to be purchased and the material fee has been waved from the course so that you can buy the specific materials you want for each project.

### **Tools and Tool Use**

The emphasis of this course—and my teaching of this course—will concentrate predominantly

on helping student's focus their ideas and interests in regards to particular project assignments. Due to the complexity of this process, little time will be spent teaching student's new tools and equipment. Rather, student's in this course will be expected to draw inspiration from the skill set that have coming into the class.

### **Special Needs**

Any student with special needs, such as a physical or learning disability, must speak with me during the first week of class so that suitable arrangements can be made. Additional assistance can also be found at Disabled Student Services located in the Campus Center, room 137. Call 442-5490 for further information.

### **Open Studio**

Room 122 (this room, the 3D Design room) will be open on Fridays, Saturdays, and Sundays from Noon to 5pm so that you can work on your assignments outside of class. At least one of the graduate sculpture students—who is here to help you if needed—will be in the building during the above-mentioned hours. Their names, hours available, and studio locations will be posted on the supply room door. Room 122 will be in use during the weekdays and therefore will not be available from Monday to Thursday outside of our class time. Please take advantage of the space, time, equipment, and monitors during open hours.

Note: you are only allowed to use the power saws and power tools while a graduate student is in the room with you. It is your responsibility to find them and ask them to come to the 3D room to monitor you during such activity.

### **Clean Up**

Students are required to keep their individual work areas clean, as well as contributing the cleanliness of the entire classroom. This includes, but is not limited to, sweeping the floors and wiping down the tables. A final clean up will take place toward the end of the semester, which will be your only opportunity to earn extra credit.

## **Safety**

Safety is a priority in this class and it is vital that all students take care to understand and follow all safety guidelines. Students may only use a tool after I have instructed them on its proper usage. Unless given permission, only work in the 3D room at the Boor. Safety glasses are required when using all power tools regardless of your prior experience. Please report any questionable or dangerous activities to me as soon as you see them. In case of emergency dial 911 on the phone next to the vending machines.

## **Course Schedule**

(R) JAN 24 – go over syllabus, discuss the course, take tour of the sculpture building

(T) JAN 29 – introduce Project 1

(R) JAN 31 – work on P1

(T) FEB 05 – work on P1

(R) FEB 07 – work on P1

(T) FEB 12 – work on P1

(R) FEB 14 – critique of P1

(T) FEB 19 – critique of P1

(R) FEB 21 – introduce Project 2

(T) FEB 26 – work on P2

(R) FEB 28 – work on P2

(T) MAR 05 – work on P2

(R) MAR 07 – work on P2

(T) MAR 12 – NO SCHOOL

(R) MAR 14 – NO SCHOOL

(T) MAR 19 – TBA

(R) MAR 21 – introduce Project 3

(T) MAR 26 – work on P3

(R) MAR 28 – work on P3

(T) APR 02 – work on P3 / in class participation for P3

(R) APR 04 – work on P3 / in class participation for P3

(T) APR 09 – in class participation for P3

(R) APR 11 – in class participation for P3

(T) APR 16 – introduce Project 4

(R) APR 18 – work on P4

(T) APR 23 – work on P4

(R) APR 25 – work on P4 / in class participation for P4

(T) APR 30 – work on P4 / in class participation for P4

(R) MAY 02 – in class participation for P4

(T) MAY 07 – in class participation for P4

# **AART 334: Darkroom Practices Fundamentals (4 credits)**

Fall 20xx

Instructor: Jason van Staveren

T/TH 9:00am - 12:00pm

jvanstaveren@albany.edu

Fine Arts Building 115 Office Hours: 12:00 - 1:00 Tues & Thurs or by appointment

Office: FAB B002

**Prerequisite:** ART 144 or permission of instructor.

## **DESCRIPTION AND OBJECTIVES:**

This is an introductory studio art course in photography and digital imaging, which will concentrate on contemporary art and techniques tied to darkroom photography. We will spend the semester making and critiquing images. The operation of cameras, enlargers, chemistry, scanners, printers and other related photographic equipment will be covered, as will cameraless photography, hand coated emulsion and film cross-processing experiments. Beyond strictly technical aspects we will spend time examining how images inform and are informed by “meaning”. As a group we will explore the numerous facets of photography as an art form through lectures, demonstrations, hands-on experimentation, and the group critique forum. Your full and energetic participation in each of these components of the course—especially the critique—is essential for success in the class.

## **Attendance and Participation:**

### **Attendance is essential for success in this class.**

We will move at a very fast pace in order to accomplish our goals and nearly all information vital to the completion of your work is delivered via in-class conversations. If you are not here you will not get the information.

As such it is virtually impossible to pass this class if you miss more than a few meetings. It is categorically impossible to get the information and produce the work required unless you are in class—period. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Absence does not excuse you from the requirement to produce the work or to turn assignments in on time. Work is due on the due date regardless of whether you attend class or not.

### **Unexcused absences will be penalized as follows:**

- If you have more than 3 unexcused absences, your grade will be lowered a letter grade.
- More than 6 will result in lowering 2 letter grades.
- More than 9 unexcused absences will result in failure of the course.
- Failure to attend any formal critique will result in an overall reduction of one letter grade for each crit missed.
- 2 late arrivals equal an absence.
- Coming to lab unprepared and not working on the course material counts as an absence.

- Failure to attend the final critique will result in an automatic “F” in this course, regardless of grade average going into it. This policy is not negotiable. Missing a critique is like missing an exam in a traditional academic course except that critiques cannot be made up.

If, for some reason, you have an emergency necessitating a stretch of absences, you need to notify the Office of the Vice Provost for Undergraduate Education. Please bring this information to me in a timely fashion, so that I can help you establish a plan to complete the course work.

### **Participation is a crucial part of this class.**

We will conduct discussions, workshop ideas and critique images. Your input is required on a daily basis. It is my expectation that each and every student engage every time we meet. This means asking a question, stating an opinion or otherwise contributing to the exchange of ideas.

As a member of this forum it is your responsibility to participate. As such, participation is worth 15% of your final grade. Participation points are assumed earned and can only be lost by a failure to participate. If you do not contribute, you will lose participation points. If you miss class, you will lose participation points for that class period, and you will not be able to make up these lost points. Texting during class will be cause for a reduction in your participation grade without notice (See Cell Phone and Computer Use Policy section below for more).

### **Classroom Conduct:**

Class time is an opportunity to engage with the instructor and peers. Students should always be prepared for class and have something relevant to work on.

### **Cell Phone and Computer Use Policy:**

Use of cellphones, computers, tablets, etc. during class for other than class work (Facebook, Twitter, shopping, email, texting) interferes completely with class participation and will have a corresponding impact on your participation grade.

Please turn your phones off when entering class. If you have an instance where you need to have your phone on, please turn it to vibrate and notify me at the beginning of class that you may have to take a phone call. Do not text message during class time. There is a break in the class; you can use that time for making calls and texting.

- Texting during class will be cause for a reduction in your participation grade with no notice.
- Absolutely no texting during Critique (you will be asked to leave and your attendance will be marked as absent.)
- Continued violation of this policy will result in you being asked to leave the class and a lowering of your overall grade average by one letter.

### **Assignments:**

Assignments must be handed in at the beginning of the class period on their assigned due date. If you are absent this does not excuse you from the due date. Make arrangements to turn in your work in advance of the due date if you will be absent. Late projects will absolutely not be accepted.



One project of your choosing may be redone to improve the grade. If the original work was turned in on time, the higher grade will be recorded. If the work was late, the re-done project grade will be averaged with a zero. It is always to your benefit to turn in the work—even if it is not completed—so that you may receive feedback from me and the others in the class and so that you avoid this formidable grade penalty. **With the exception of the one project re-do, all grades are final.**

### **Academic Integrity:**

All work turned in must be yours; copying or claiming another's work as your own is specifically prohibited. Any instances will result in an "F" and a recurrence will cause the student to be dropped from the course with an "F" , and possibly to be expelled from the University. (Note: appropriating imagery from the media for purposes of commentary is acceptable, provided it does not violate copyright laws—see me if in doubt.)

In this beginning level photography course, it is essential the student process and print all photographic work. Paying for services will result in an automatic "F" for the project.

Any work you turn in must have been done during the semester in which you are enrolled in this class. No photographs can be turned in that were taken outside of this semester.

### **Grades:**

Grades will be figured on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that I consider a "C" as nominal completion of the work, i.e., "average". You will have to do above average work or superior work to get a "B" or an "A", respectively. I encourage you to give realistic and thoughtful consideration to the grade you expect to receive on a project before said grade is assigned. Whereas I am always—at any point in the semester—willing to give feedback, grades are final and not up for discussion.

Projects will be graded on craft, creativity, conceptual development and final presentation. **The more time and thought you invest into the development of your work, the more successful it will be.**

### **Grading Criteria:**

A (90 - 100%) = Outstanding; pushing the limits of both the student's creativity and the assignment. B

(80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.

C (70 - 79%) = AVERAGE; minimum project requirements met.

D (60 - 69%) = Poor; does not meet minimum requirements.

F (0 - 59%) = Fail; failure to complete the assignment.

Homework - (4 @ 5% each) 20%

Creative Projects (3 @ 10% each) 30%

Final Project 25%

Technical Quiz 5%

Critical Essay 5%

Class Participation 15%

### **Lab Policy:**

Students will be asked to clean up 15 minutes prior to the end of every class period. Outside of class time, all beginning photo students must work in the presence of a lab monitor and are not permitted to work during other class periods. Only students enrolled in photography courses are allowed in labs. Only class related work should be printed in the facilities. The schedule for open hours for both the darkroom and digital labs will be posted as soon as it becomes available.

### **Special Needs:**

If you require any additional help from me or the facility to accommodate a disability, please do not hesitate to contact me. I will make every effort to insure that you are able to get the work done. We can be incredibly flexible and creative when it comes to finding ways to help students make art.

### **Materials:**

Studio art classes can be quite expensive, as most of you already know. That said, this can be an exceptionally expensive class, depending on the type and amount of work that you choose to do. Please budget carefully to insure that you are able to produce the work required. Students typically spend around \$300 (on average) on consumable supplies and materials. You will be required to provide the equipment expendable supplies described below:

#### **• Camera**

You must have a 35mm single lens reflex camera with at least a normal (50mm) lens and a working light meter. Many of you may already own a digital SLR, this will be great for helping you proof things compositions but a film camera is required for this class.. Your camera must be capable of fully manual exposure and focus \*No point and shoots, Polaroid, or fancy-schmancy ultra-auto techno-weeny wonders. I must inspect and approve your camera before you are allowed to remain in this course. It's a good idea to have a strap and a lens cap as a minimum. A good quality camera bag is ideal.

35mm SLR cameras are available used and new in a wide range of places on the internet including B&H Photo and Adorama, however, KEH camera is the pro choice for buying second hand gear. They have a great quality ranking system, terrific customer service and the very best prices. Used camera gear is also available locally at the PhotoCenter of the Capital District in Troy.

#### **• User manual for your camera**

This will come with your camera if you buy a new one. If not, a digital version can almost always be Downloaded, or a print version ordered from the manufacturer. Contact the manufacturer for more information. Plan to have it with you in class.

#### **• Kodak 18% Grey Card**

**• Paper: Ilford Multi IV RC Deluxe enlarging paper, 8x10 - 200 sheets** (buy 2 boxes of 100 - you're going to need the separate boxes)

There are different surfaces—glossy, pearl and matte—depending on your preference.

- **Film** 20-24 rolls of Kodak Tri-X 400 ISO (Not T-Max) black and white film, 36 exposures.

**External hard drive or a flash drive with storage capacity of at least 4 GB**

A flash drive is mandatory but an external hard drive is highly suggested for students working digitally.

Make sure your hard drive is formatted for a Mac. Most hard drives can be used like a USB Drive and

some can be used interchangeably between Macs and PCs **Print and film protection and mounting:**

1 package (25 sheets) of 35mm archival plastic negative pages

1 package 8.5x11 archival plastic sleeves for prints

Three Ring Binder—for storing negative pages and prints

Scissors

A folder with pockets for turning in projects (contact sheets, etc.).

**Other helpful materials (useful but not required)**

Tripod

Ball blower

Anti-static cloth

Long cable release

Rubber kitchen gloves

Q-tips

**B&H Photo <[www.bhphotovideo.com](http://www.bhphotovideo.com)> and Adorama <[www.adorama.com](http://www.adorama.com)> are photo stores based in NY that have everything you need, great prices and fast shipping to Albany.**

**Please note that most students spend, in addition to the cost of their camera (which ranges from \$100 - \$1000), approximately \$300 - \$400 per semester on a college-level photography course for supplies and materials. This is an expensive and extremely time-consuming course. If you are in doubt as to whether you can afford either the materials or the time investment, please contact me as soon as possible. If we cannot find a way for you to afford the materials required to do the work, or if you are unable to devote an average of 18 hours a week outside of class to work on studio projects, you should consider dropping the class before the deadline to receive a refund and to avoid receiving a “W” (Sept. 8)**

**\*Everything in this document is subject to change. Make sure you stay up to date.**

**Schedule • Fall 20xx**

**Week 1**

**Tuesday, August 28:**

Introduction: Course Philosophy, Objectives, Materials, Requirements  
Lab Tour  
HOMEWORK #1: ASSIGNED

**Thursday, August 30:**

ONLINE SHOPPING TRIP  
READING ASSIGNED: Guidelines for Group Critique  
Slides: Composition

**Week 2**

**Tuesday, September 3:**

HOMEWORK #1: DUE

**Thursday, September 5:**

CLASSWORK #1 PHOTOGRAMS: ASSIGNED  
Slides: Photograms  
Demo: Photograms

Lab

**Week 3**

**Tuesday, September 11:**

CLASSWORK #2 HAND-HELD SCANNOGRAPH SELFIES: ASSIGNED

Lab

**Thursday, September 13:**

Lab

**Week 4**

**Tuesday, September 18:**

CLASSWORK #1&2: DUE

Lab

**Thursday, September 20:**

**Week 5**

**Tuesday, September 25:**

CLASSWORK #3 (PART 1): SHOOT YOUR PARTNER: ASSIGNED Slides &  
Lecture: Equivalent exposure and depth of field  
Lab

**Thursday, September 27:**

CLASSWORK #3 (PART 2): PRINT YOUR PARTNER: ASSIGNED  
Demo: Darkroom negative printing  
Lab

**Week 6**

**Tuesday, October 2:**

CLASSWORK #3 PARTS 1&2 (SHOOT & PRINT YOUR PARTNER): DUE  
PROJECT #1: PINHOLE PHOTOGRAPHY: ASSIGNED  
PROJECT #2: SKYNET AND THE THE UNABOMBER: ASSIGNED

**Thursday, October 4:**

PROJECT #1: PINHOLE PHOTOGRAPHY: LAB DAY IN BOOR SCULPTURE STUDIO  
Slides: Pinhole & Indexicality

**Week 7**

**Tuesday, October 9:**

Lab

**Thursday, October 11:**

PROJECT #2: SKYNET AND THE THE UNABOMBER: FIRST HALVES DUE  
Lab

**Week 8 (Midterm Point)**

**Tuesday, October 16:**

PROJECT #3: FACE UP: ASSIGNED  
Lab

**Thursday, October 18:**

Lab

**Week 9**

**Tuesday, October 23:**

PROJECT #1: PINHOLE PHOTOGRAPHY: DUE

**Thursday, October 25:**

PROJECT #2: SKYNET AND THE THE UNABOMBER: DUE

**Week 10**

**Tuesday, October 30:**

FINAL PROJECT: ASSIGNED

Lab

**Thursday, November 1:**

Lab

**Week 11**

**Tuesday, November 6:**

PROJECT #3: FACE UP: DUE

Lab

**Thursday, November 8:**

FINAL PROJECT: PROPOSAL DUE

Review for Technical Exam

Lab

**Week 12**

**Tuesday, November 13:**

Technical Exam

Lab

**Thursday, November 15:**

Lab

**Week 13**

**Tuesday, November 20:**

Lab

**Thursday, November 22:**

**Class Suspended: Thanksgiving**

**Week 14**

**Tuesday, November 27:**

Lab

**Thursday, November 29:**

Lab: Last-chance printing for Final Project

**Week 15**

**Tuesday, December 4:**

FINAL PROJECT: DUE

FINAL CRITIQUE PART 1

**Thursday, December 6:**

FINAL CRITIQUE PART 2

Mandatory Lab Clean-up and Portfolio Pick-up

**AART 338 – Screenprinting Fundamentals** Fall 20xx, FA 124, T/Th 1-4pm

Professor Rebekah Tolley: [rtolley@albany.edu](mailto:rtolley@albany.edu)

Office hours: T/Th 4-4:30pm

4 credits

Prerequisite: ART 105 or ART 110 or permission of instructor

**SYLLABUS / Course Description & Learning Objectives:**

This course will introduce students to a variety of techniques in screenprinting. Lectures, demonstrations and critiques will focus on theoretical, technical and aesthetic issues in contemporary print media. Demonstrations will cover a range of printing techniques and image generation possibilities, including hand-cut, painted and photo stencils. Students will be expected to combine the acquisition and refinement of new skills based in print media. Students will develop and define individual concerns related to the conceptual, critical and aesthetic foundations of their practices. Students are expected to gain competence in basic printmaking techniques and explore its potential as a medium in relation to one's individual artistic practice in order to create a portfolio of work that reflects involvement, expressive use of visual language and artistic growth.

Ideally, the relationship between process and expression is a symbiotic one. One of the primary goals of this course is the development of the students' individual art practice, with an emphasis on critical and innovative work. It is hoped that this class will encourage a consciousness of what it means to be an artist today by assisting you in finding ways in which you can become significantly involved in art and its making. While I encourage non-traditional ideas, I will urge you to justify them, and help you avoid clichés. Technical demonstrations and explanations of basic procedures in classes prepare students to work in the studio outside of classes. Students will meet both as a group and individually with the instructor to discuss their art production and to look at work produced in other media. This allows us to make connections in work across disciplines or to recognize a specific project for this class. Through assignments and critiques, students will investigate print media within the context of contemporary culture.

**Course Components:**

- Stencil and monoprinting techniques.
- Drawing fluid, blockouts, masks and reduction printing - Photo stencils and use of digital techniques.
- Working with layers, color separations and alternative printing methods. - Printing beyond the modular image, 3-D, experimental or larger than the screen - Class portfolio exchange.

**Grading Policy and Requirements:** The following categories of activity will form the basis for assessment in this class and will determine the student's final grade. Grades are typically posted on Blackboard at midterm so that you are able to monitor your progress. Work can be resubmitted to improve the grade.

1. **Attendance** in class – **10%** - Attendance is essential in this studio class. Important processes are demonstrated and must be observed in order to use equipment safely without damaging it. If a student is absent there is no way to recover the information as thoroughly as demos cannot be repeated. **Attendance for at least one independent work session per week outside of class time is required.** Class time missed is irreparable and will adversely affect your grade and progress. Absences and lateness after the first one will negatively affect your grade (2 "lates" equals an absence.) For example: 1 absence and 1 late = A, 2 absences = A-, 3 absences = B etc. If you are absent, you are responsible to find out what was



covered in class (and any schedule changes) and make up work you have missed. **Failure in Attendance constitutes failure in the course.**

2. **Participation** in Critiques - **10%** - Development of communication skills on the part of each student in verbalizing the intent and content of their work during critiques, discussions and in consultation with the instructor. Critiques will focus on both theoretical and technical issues in each student's work. **Attendance and participation at critiques is mandatory.** Critiques are equivalent to an oral exam. Your role as a participant in the class is vital to the group dynamic and the evolution of the course content. Your discussion allows for development of an articulation of your ideas and concerns, as well as giving your fellow students feedback for their work. Failure to participate *WILL* adversely affect your grade by earning no credit (F) for attending without providing feedback to your peers or a 0 in the case of a missed critique. A minimum of 5 comments are necessary in order to earn a C. To earn an A for participation you must be prepared to provide feedback to each student. (11 or more)

3. **Work Process**, technical proficiency and development - **5%** – Working with and through materials and processes in a knowledgeable and safe manner is one of the goals of this course. Development of a practice that complements and allows for the expansion and realization of your art making aesthetically and conceptually is equally important. Consideration of the work process acknowledges that the development of a material practice involves personally defined research, exploration of materials and ideas, and work that is not always evident in finalized projects. Good work habits and cooperative attitude are critical. The shop is a cooperative space shared by many students. A communal workshop situation fosters an exchange of knowledge and ideas. For example, when evaluating the work process I look at the following: Is your cleanup ok, not enough or extra?, Were you prepared? have materials and necessary preparatory work done, come to class ready to work?, Extra work? Not enough?, Challenging with projects or lacking initiative?, Cooperative attitude? Helpful to others?, Work completed on time?

4. **Studio Production – 75%** Your work will be shown in class critiques throughout the term. Attention will be given to your imagery, articulation of concerns, handling and exploration of materials, and technical ability. Your previous experience and artistic development will be taken into account. A portfolio of your work will be handed in for evaluation and then returned. I grade each piece based on a two-part structure of technique and conceptual concerns. Technique addresses your development and care in terms of the process, attention to detail, problem solving, and development of new skills. Conceptual concerns are more ephemeral, but I identify them in terms of your individual issues surrounding subject matter, identifying your practice, critical thought, careful consideration of how technique works to define your unique point of view, as well as communicating that point of view to myself and your classmates. The critiques (and day to day interaction) are important in terms of communicating your concerns to me.

Portfolio Requirements: Your final Portfolio must consist of 4 Final Printed Editions and a “larger than your screen” experimental/3D project. Your editions must consist of 4-5 prints and must be properly registered and without marks. Messy proofs will not be accepted as final prints. They should also include at least one experimental proof where a different paper/ colors/ stencil order or layer was used. One edition will be a much larger edition for the class portfolio exchange. Your editions (except for the exchange” can be variable (printed on different papers or using different colors/layers.) Editions can be any size you choose but should not be smaller than 11” x 15” (quarter sheet.) However, if you wish to work very small you may submit two smaller editions to count for one project.

Project 1: Hand-cut stencils **15%**

Project 2: Drawing fluid/ screen filler **15%** Project  
3: photo-stencil **15%**  
Project 4: Class portfolio exchange **15%**  
Project 5: Experimental - 3D project **15%**

Grades will be assigned on the following scheme:

<u>% Possible</u>	<u>Grade</u>
90% and up	A
80% - 89%	B
70% - 79%	C
60% - 69%	D
below 60%	E

Other Requirements/Expectations:

- Monitor Duty, each student will be assigned a shop duty for the semester.
- Participation in end of semester studio clean up. All students must participate to receive a course grade. - Attendance of visiting artist lectures, which may occur outside of class time. (credit towards an absence) - Attendance at scheduled art openings.
- keep a sketch book with your ideas, clippings, notes

All work will be reviewed in critiques and submitted at various points in the semester. In general, the work should be presented in a professional manner. It is important to keep work clean and protected as you produce it. This is an art class, it *matters* how it looks!

The following aspects will be considered in the evaluation of your Portfolio:

1. Technical quality. Artisanhip. Mastery of printing techniques. Understanding of image making concerns as evidenced in the precision and neatness of the image and prints. Portfolio presentation.
2. Artistic Quality of the image. Display of understanding and use of foundations skills such as drawing and composition. Relationship of the concept to the execution. Appropriate exploitation of techniques. Creative and imaginative solutions, implying a depth and sophistication of ideas and the visual articulation of the ideas. Not predictable clichés.
3. Risk-taking. Sometimes a piece doesn't actually succeed, but you learn a lot that shows up in later work. How much are you challenging your own limits? It is your responsibility to push the limits of your knowledge – if things come too easy, how can you “up the ante” for yourself?
4. Quantity. Exploration of a variety of avenues and experimentation of the image. Extra work beyond the assigned problems. It is important to realize that to get 4-5 “good” prints you may need to produce twice as many. Some of your plans and projects will not work out and you may not wish to use them as a part of your final portfolio. You will need to allow yourself time for this in order to be successful in this class, instead of simply aiming for the minimum amount of projects required.
5. Growth. Understanding of concepts presented in class as reflected in verbal articulation. Understanding of and follow-through on criticisms as reflected in subsequent work. Motivation and use of class time, effort to understand, willingness to work, outside readings, outside parallel projects, stamina, continuity, momentum, improvement.

For example, when evaluating your projects I look at the following:

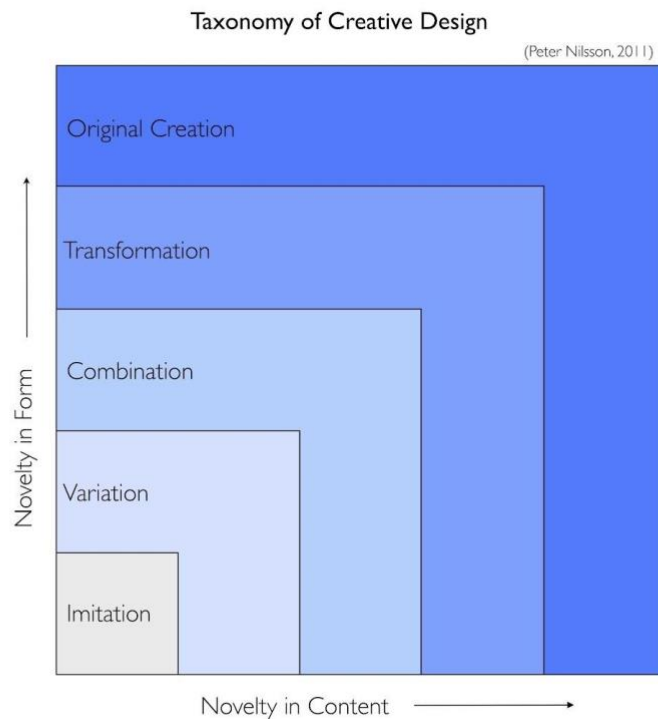
Technical aspects:

- correctly editioned and signed?
- Stray marks?
- Ink bleeding outside of lines?
- Crisp edges?
- Paper handling (dents, torn straight? Cut?)
- Design properly registered/straight on page as necessitated?
- Complexity of design/layering?
- Needs another layer?
- Execution of layering? Does it work?

- Color choices? Transparency?
- Edition size? (min. 4 good prints)
- Neatness, craftsmanship, precision of details?
- Design washed out completely? - No drawing or painting on your prints to fix mistakes.

Conceptual aspects:

- Originality of design (is the work derivative?)
- Creativity of design (see chart below)
- complexity of composition (is the work simplistic?)
- use of layering
- ink colors
- paper choice
- precision



**Grades measure results not effort!**

You are graded on your overall level of success in meeting the goals of the assignment.

A = Excellence – Satisfied the goals of the assignment as well as could reasonably be expected. B = Great – Satisfied the goals of the assignment with a great amount of success, may have some flaws but well above the minimum.

C = Good – Satisfied the goals of the assignment on an average level and met the minimum requirements.

D = Did not satisfy all the goals, learned some material but did not meet the minimum requirements. F = Did not satisfy any goals, learned little or none of the material.

It is expected as an art student that you make the effort to view art as much as possible. It is crucial as an artist to become a part of the art community wherever you reside. Going to art openings, meeting people and making connections so that when you graduate you have some networks already in place is a vital part of any artistic practice. Just like writers must read all the time in order to be a good writer, artists must look at work and know what is going on around them in order to be able to define their own research. This means making attendance at art openings and visiting artist events at the university your priority. Wherever you travel you should make a point of visiting the local art galleries and museums. You will draw inspiration from even the seemingly most unrelated artists fields and works including non-visual performances such as dance, theatre and music.

In this course we will be examining the contemporary context of your work and issues that relate to your artistic practice. I value experimental and critical approaches to your work very highly. There are many elements to consider, including, (but not limited to) the process and paper you choose to work with and how you utilize and engage in printmaking processes. Are you interested in sociological or political issues (environmental, feminist, gender theory, etc.), ideas about appropriation and authenticity (authorship), questions surrounding how we represent ourselves (the body), or issues about reproduction and ownership, image and text? You can employ creative methods to question the current standards of art, society, life, culture, landscapes using intellectual, imaginative, personal, psychological means. These ideas are very much a vital part of contemporary practice in the arts. I regularly rotate through the class to talk to you about your work; however, you are always welcome and encouraged to approach me for individual one on one time, which fosters an environment for a more in depth discussion about your work.

**Academic Honesty Policy:** The following are considered violations of the academic honesty policy:

- Submitting work not of your own making.
- Submitting work created for other classes or prior to the first meeting of the class.
- Copying in part or in whole existing working of art/photographs unless stated as a part of the assignment.

**Americans with Disabilities Act:**

Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible so that the necessary accommodations can be made.

**Materials Required:**

Note: Your lab fee covers inks, photo emulsion, newsprint and other expendable studio supplies

\*2 (25"x36") aluminum **screens**, 195 mesh. Victoryfactory.com call to order: 1.800.255.5335

\***Packing tape AND Duct tape**

\***X-acto knife** (small hobby style) AND **scissors**. (Michael's/Walmart)

\*Drawing materials: **Sharpie** both fine and regular tip OR other opaque markers Range of pencils, 6B for layout, 4H for signing prints

\*Watercolor **brushes** (small, medium and large) (inexpensive brand not fancy)

\***Contact paper**, clear (hardware store/walmart)

\*Handtowel or T-shirt for work rags

**Suggested Materials: (optional)**

Pad of Bristol paper 11" x 15" for proofing or extra prints

Extra Printmaking paper as desired- these are special quality papers specifically for printing with high rag content to hold thick layers of ink. (Arlenes) You may also wish to try printing on fabric.  
Sketchbook, drawing pad or journal to collect clippings, ideas, notes  
Rubber kitchen spatulas for mixing inks  
Clear plastic containers for storing mixed inks (Ziploc or washed food or takeout containers)  
Nitrile gloves, suitable for use with chemicals. (Arlenes or Home Depot)  
Work apron or coveralls, old shirt to protect your clothes  
24" metal ruler

**Suppliers:**

Arlene's Artist Materials, 57 Fuller Road, Albany (518) 482-8881. M-W & F 9-6, Th 9-8, Sat 10-5 Rapid copy in basement of former Business building for photocopy or transparencies and enlargements dickblick.com, Big Lots, Michaels....

**Papers:** There are a wide variety of papers available to the printmaker today. You are encouraged to be experimental and try a variety. Here is a listing of common, tried and true papers. Smooth or hot press heavy weight rag papers work best, thin papers tend to buckle. Rives BFK, Rives BFK Heavy available in white, cream, tan, and gray (Rives Lightweight can be screened but may ripple/buckle if image requires flat areas of ink.), Lenox 100 and Folio (economic alternative) Arches 88 very receptive, smooth easy to print. Pescia is a beautiful, soft but sturdy waterleaf, comes in white, cream and pale blue. Stonehenge and Canson Edition are economic and come in a variety of shades. Any thin oriental (rice) papers: Okawara Student Grade, Kitakata, Hosho, Lokta, Moriki, Masa or Sumi paper.

**After Hours:**

After hours access to the building is controlled by your ID card and access to the silkscreen studio is controlled with a door code. It is a violation of academic integrity to give the code or allow access to anyone not enrolled in the class.

**Shop Duties:** In order to keep the shop in working order, during the semester each student will be assigned a regular shop duty such as assisting the instructor with demonstrations, clean up and other shop needs. It is the responsibility of each student to clean up after his or her own self. In general students are expected to do the following:

- Identify any equipment or work spaces that need attention and make sure someone has taken responsibility to clean up any mess.
- Pick up and discard any abandoned pieces of paper.
- Clean away any inks left out on counters.
- Clean work surfaces
- Check sink area is free of equipment and remove any tape from drain.
- Put away any shop tools such as rulers and supplies left out.
- Check for scoop coaters or emulsion left out (so that the materials do not get ruined) - Straighten screens in slots and put any left out squeegees onto hooks.

**Day Schedule:**

Class time is a time to physically carry out your ideas, do not use class time to sit and think about what you are going to do, conceptualization of ideas should occur outside of class. Be prepared to work. This means having the necessary materials, image research, preparatory drawing or other such preliminary work on hand so that you may begin working. Obviously not everyone can use the printing stations at the same time; it's up to you to be prepared to work on something else. With a little planning you will be able to figure out the kinds of things that are best done outside class as well as during class to use your time

wisely. It is unacceptable to “disappear” before class ends, you need as much supervised time in the studio as possible or else you end up trying to make up time later when I’m not around and can have printing problems with no one to help you.

- Demos may be changed to another date or else may not take the entire class period so you should always be prepared to work on your projects for the remainder of the class period.
- Always be on time to class as important schedule changes will be announced at the beginning of class.

This is the best time to address the class as a group before people scatter to work.

- This schedule is flexible and subject to change depending on the needs of the class. It is intended as a guide.

**\*It is crucial that you pay attention, be alert and ask questions during demonstrations. It is your responsibility to take notes on each process I demo, even if there’s a handout. Please remember to bring your notebook and pen to class for demos!**

**Week 1:** Aug. 27– Introduction to each other and course.

- Review syllabus and materials list
- Look at print examples
- Monoprinting demo & clean up
- reading handout

**Homework/bring for next class:** Make your screen order and gather supplies:

An 8.5 x 11 photocopy enlargement of a facial portrait of yourself or a friend. Packing tape, x-acto knife, pencil, sharpie.

Aug. 29 - Screen preparation. (Degrease & tape screens) –

Demo: Cut paper stencils, planning layers.

– Assign monitor duties, shop rules **Homework:**

Prepare stencils for your screen. Tape and degrease your screen.

**Week 2:** Sept. 3 – Ink mixing and printing demonstration, layers, and transparency.

- Registration (using your photocopy as a map) and printing demo **Homework:** Attach stencils to screen and blockout rest, ready to print.

Sept. 5- Supervised printing time working in pairs (printer and assistant) complete first layer

**Homework:** Complete layer 2 on your own ready for critique next class.

**Week 3:** Sept. 10 – Look at printing results, project 1

- editioning & signing prints
- look at example prints for project 2
- Paper preparation

**Homework:** prepare design for project 2

Sept. 12 – **Submit Project 1**, interleaved back to back with newspaper, signed and editioned. - drawing & screen filler demo

- reduction method
- Demo: Reclaiming your screen, individual training with pressure washer - Work time, prepare your stencils

**Homework:** Print project 2, layer 1

**Week 4:** Feb. 17 – Work time Project 2, print layer 2

**Homework:** Complete project 2, print layer 3

Sept. 19 - Look at example photostencils

- Demo: Coating the screen with photo emulsion

**Homework:** Reclaim and coat a screen, bring photo files, drawings, ideas you wish to work with for photostencil (project 3)

**Week 5:** Sept. 24 – Look at printing results, project 2 & submit

– Demo: Photoshop, how to prepare a digital image

for the screen - Demo: Exposing the screen, wash out.

- Discuss your idea for project 3 with instructor

**Homework:** Prepare your image to expose and expose your screen

Feb. 26 - Work time project 3, Print layer 1

**Homework:** print layer 2

**Week 6:** Oct. 1 & 3 – Print layer 3 **Homework:**

Print layer 4

**Week 7:** Oct. 8 & 10 – Mid-term group critiques. Show at least one (or more) examples of each project.

Those who present Day 1 of critique at midterm will present Day 2 at final and vice versa.

- Discuss exchange project. Based on everything you've learned about the various processes and stencils, plan a project to exchange with your classmates. Use a method that was most successful for you, feel free to rework some ideas from the previous projects to improve. **Submit Project 3**

**Homework:** Plan idea for project 4: exchange print. Bring suitable heavy paper for making your boxes or just use a sheet of printing paper.

**Week 8:** Oct. 15 (Fall Break, no class) & 17 – Making Boxes, tear glassine & Exchange print work time.

**Homework:** Prepare images/layers for exchange print, make box. Happy Spring Break!

**Week 9:** Oct. 22 & 24 – Exchange print work time **Homework:**

printing exchange print, layers 1&2

**Week 10:** Oct. 29 - Exchange print critique & Discussion of Final project

**Homework:** Complete Printing for exchange print, layers 3 & 4 and sign prints to submit

Oct. 31 - **Exchange prints due**, submit for grading. Discuss idea for final project individually with instructor.

**Homework:** Clean your screen and gather materials for final project

**Week 11:** Nov. 5 & 7 – Work on final project, prepare stencils/layers.

**Week 12:** Nov. 12 & 14 – Work on final project, printing **Homework:** Print layers

1&2, must have something printed to show for next class.

**Week 13:** Nov. 19 & 21– Discussion of work in progress, print layers 3 & 4

**Week 14:** Nov. 26 (last work period) Happy Thanksgiving

**Week 15:** – Dec. 3 & 5 – Final Group critiques - Shop Clean Up,  
Portfolio Exchange. Any resubmissions due.

\*Please note that any screens left in the studio over break will become property of the department.



## AART 340 Etching Experiments (4 credits)

Fall 20xx / SUNY-Albany  
MW 1:00 pm – 4:00 pm, FA122  
4 credits  
Contact: [Ichristie@albany.edu](mailto:Ichristie@albany.edu)

Associate Professor Leona Christie  
Office: FA #118  
Office Hours: Mon 4-5 pm, Tues 3:15-4:15 pm  
Graduate Assistant (GA): Krista Kubacka GA  
Monitor hours: TBA

**Prerequisite:** ART 105 Beginning Drawing or permission of instructor

### COURSE DESCRIPTION AND OBJECTIVES:

A studio course for students with one semester of etching experience. Students will create images on and of paper with more complex intaglio, relief and digital printmaking techniques, including multiple-plate color printing. Projects will emphasize individual direction, research, and development of a portfolio. May be repeated once for credit.

- Class projects will teach students how to employ line, tone, texture, and color in the medium of intaglio printmaking.
- Assignments will address issues of representation, narrative, abstraction, cultural /political /social critique, illustration, collaboration, conceptual art, and improvisation.
- Students will become skilled at editioning, monoprinting, and serial printmaking. Relief printmaking methods, such as woodcut, may also be covered.

### RESPONSIBILITIES:

- **Attendance and Punctuality:** Attendance is critical and mandatory, as all important material is covered in class. You are allowed **two absences** during the semester; each absence over the second absence lowers your total grade by a third of a grade, barring religious holidays, extended illness or hospitalization, and other emergencies. Please avoid making doctor's and other appointments during class time, if at all possible.

If you are absent, please refer to your assignment handouts or Blackboard to find out what you missed. You are responsible for arriving at the next class prepared to work. Also, new printed handouts are regularly pinned to the print shop wall.

- **Assignments:** You are expected to put in 3 to 6 hours every week, **outside of class**, on your projects. You are required to sign in and sign out during each out-of-class work session, on the clipboard.
- **Late Assignments and Extensions:** Projects must be finished and ready to install for critique. Late work will be marked down a full grade. **Requests for extensions** must be requested *at least one class before the due date*, and will be granted on a case-by-case basis.
- **Clean-Up:** You will be responsible for **cleaning up after yourself at all times. If the Printshop is not kept clean, then 24-hour privileges will be rescinded.**
- **Participation and Contributions:** Group discussions (*critiques*) will be held after completion of each project. These are opportunities to learn from each other's individual experiences, and to ask each other questions. You are also expected to write down the critical response to your work, and suggestions for improvement, in your sketchbook.
- **Food: No eating permitted in the studio ever**, due to the hazardous + toxic materials that are used in the printmaking process. (Exception: Final post-clean-up party.) If you bring food to consume during a class break, **it can be eaten in the hallway or outside the building.** Beverages in covered containers are permitted (bottles of water, coffee with lids.)
- **Safety:** We will use equipment and chemicals in the studio that are hazardous. These items could be harmful if used without instruction. For this reason, never use or operate anything in the studio that we have not covered yet during class.

As many of the solvents and grounds we will be handling contain harmful chemicals that you should not be getting on your skin, you will be required wear gloves when handling inks, solvents, and grounds. You are responsible for providing your own gloves. You are required to wear shop goggles when working with ferric chloride, an etchant. Some shop aprons will be provided, but you are welcome to bring your own.

For maintenance issues (such as a clogged sink) that occur when the instructor is not around, please e-mail the instructor and/or see Brooke McGough in FA 216 (or contact Brooke @ [bmcgough@albany.edu](mailto:bmcgough@albany.edu) or 518.442.4020). For maintenance emergencies after hours, call Facilities Management Customer Service at 518-442-3480 or 518-4423444. To contact the University Police Department or 5-Quad Ambulance: 518-442-3131 or **911**.

## **GRADING POLICIES :**

Your final grade will be based on:

**10% Participation** in Group Discussions and Critiques, and Improvement/Effort exhibited, and paying attention with quiet, concentrated working *during* class time

90% **Studio Art Projects** *There will be 3 projects*

**DATES ARE SUBJECT TO CHANGE with advance notice**

<b>Project 1 / THE HAND-PRINTED PHOTOGRAPH</b>	30%
<b>Group Critique: Wed Sept xx</b>	
<b>Project 2 / MULTIPLE-LAYER COLOR PRINTING</b>	30%
<b>Group Critique: Wed Oct xxx</b>	
<b>Project 3 / SERIALISM PORTFOLIO</b>	30%
<b>Group Critique: Wed Dec xx</b>	
	90%
<b>Participation</b>	<u>10%</u>
<b>TOTAL</b>	100%

Throughout the semester, and at the end, prints may be temporarily retained for glass-case hallway exhibition.

The **Projects** are graded with the following 3 criteria:

1. **Strength of Artistic/Conceptual Expression (1/3)**

- Ambition and Creativity, avoiding the obvious or the clichéd
- Evidence of visual and conceptual research and development

*(Sketchbooks; expanding and editing original ideas)  
Ideas may originate from, or be inspired by art history, personal history/memory/fantasy, interpretations of literature/music/film, improvisational drawing (“doodling”), observational drawing, pop culture, spiritual practice, political beliefs, mythology, abstraction, etc..*

- Successful execution of artistic intentions *(Figuring out the best ways to make one’s idea work within the time allotted, and with the most appropriate papers, materials, colors and techniques)*
- Expression of a particular attitude, style, mood, emotion, or psychological state

2. **Effective use of Composition and Design (1/3):**

- Effective use of elements and principles of visual art:
  - **Two Dimensional:** *Point, line, shape, value (light and dark), texture, color, pattern, composition*

- Effective use of visual design principles (*Composition and Cropping*)
  - Attention paid to the **Image Format** (*Proportional size/shape of the image to the plate, and its relationship to proportions of the paper*)
  - Attention paid to **Negative Space** and *Figure/Ground Relationships*
  - Unity** (*created through Repetition with Variation*)
  - Balance** (*usually Asymmetry is less predictable and more interesting than Symmetrical Balance, unless meditative image is desired*)
  - Emphasis / Focus**
  - Contrast** of value (light and dark), size, color, texture, or pattern, or play of organic vs. geometric/mechanical shapes and forms, interior vs. exterior, or other forms of visual contrast
  - Movement** of the eye around form (*Points of View*) or composition
  - When appropriate for the image, **Depth** created through overlapping, size change, decrease/increase in value contrast, linear perspective, foreshortening

### **3. Technical Mastery of Etching + Craftsmanship in general (1/3):**

- Successful use of the etching techniques that are targeted by the project
- Neat printing and presentation of work, even margins, clean borders
- Innovation in technique, structure, or in use of materials

## **ETCHING SUPPLY LIST ART 340 Prof. Leona Christie**

- Twisted Scriber / Etching Needle:** Available at Arlene's Art Supply or online at Takach Press: <http://shop.takachpress.com/Needle-Steel-Twisted-Double-Point-Scribe-L324-04p/55100503.htm>
- One 9" x 12" sheet of 18 gauge (.043") economy copper** (for Project #3). Order online at Takach Press: <http://shop.takachpress.com/Copper-Plate-p/copper.htm>
- Two 9" x 12" sheets of of 18 gauge (.043") economy copper** (for Project #3) or **ONE 12" x 18" sheet of of 18 gauge (.043") economy copper.** Order online at Takach Press: <http://shop.takachpress.com/Copper-Plate-p/copper.htm>
- Printmaking Paper, 4 sheets of 22" x 30" White, gray, cream, or tan Rives BFK:** Available at Arlene's Art Supply or online at Blick or Takach. You may buy any combination of the following papers:  
  
Rives BFK Paper, white, gray, tan, or 22" x 30" cream 140# ("#" means "pounds", as in the **weight**, or thickness, of the paper)

### ***Other Required Art Supplies*** (from art supply stores and hardware stores)

- Sketchbook (*any size or style*)
- 2 Black Sharpie regular Permanent Markers
- Set of thin to medium-sized inexpensive Paint Brushes for grounds

- 2 Boxes of latex or latex-alternative gloves
- Set of plastic “Bondo scrapers,” for Epoxy body repair (sold at hardware + auto supply stores)
- Box of Q-tips (or generic cotton swabs) for printing
- Micron black drawing pen 005 and 001
- 2B or 4B drawing pencil
- Pencil sharpener
- White Stadler eraser

X-acto knife with 5 extra blades

And on an as-needed basis:

- Colored or patterned Asian “rice” papers and other found pre-printed pages for “chine collé” printing, mid-semester AS NEEDED (don’t buy in advance)
- Mixed-media or sculptural materials for final “Expanded Print” project

**LOCAL: Arlene’s Artist Materials** (518) 482-8881 57 Fuller Road, Albany, NY

**Soave Faire** in Saratoga Springs, 449 Broadway, 518-587-8448

**ONLINE: Takach Press** <http://shop.takachpress.com/>

**Dick Blick Art Materials** <http://www.dickblick.com/>

## **AART 341 Printmaking Experiments (4 credits)**

Madison LaVallee, Instructor

Monday/Wednesday 9am-12pm

Office Hours (at the Boor): Wednesdays 12 -1pm, by appointment

Email: mlavallee@albany.edu

Prerequisite: AART 105 or AART 110 or AART 334 or AART 310 or permission of instructor.

***This course has two classroom locations:***

***Printmaking studio: Fine Arts- Rm 122***

***Sculpture studio: Boor Sculpture Studio- Rm 129***

### **Course Description**

This class will look at the printmaking process as one of a multitude of possibilities for making multiples. We will explore printmaking methods, but we will also expand our exploration into the “what and why” of mechanical reproduction in general. We will explore simple methods for making jigs, stencils, prototypes, casting and ‘zines in order to make complex conceptual projects that intervene into the world of stuff.

We will complete three major projects throughout the course of the semester

### **Critiques**

A critique is the discussion and assessment that takes place as a group when your projects are finished and are shown to the class. Critiques will be held **on the due date** of each project. Students are expected to have completed projects and be ready to verbally support his or her work, as well as answer questions. This is an opportunity to share your decision-making process, intent, goals, and both positive and negative attributes of your work. Critiques are an essential aspect of the art-making process; absence from a critique will result in a ½ letter grade deduction off the final grade. Every project will culminate in a critique. In this course there are no tests; there is no final, just critiques.

### **Grading**

Grades will be based on a rubric evaluating your final project. Grading objectives will change for each project based on skills, techniques, methods, and concepts that fit within the parameters of each project. On top of objectives specific to each project, students will be evaluated based on use of class time, intent and craftsmanship, oral presentation/engagement during critique, and individual ideas executed to solve assigned problem. Final grades will be based on projects, critiques, writing assignments, attendance, and an overall evaluation of all previously listed criteria.

### **Grading Breakdown**

**A= Superior/exceptional:** Artwork and critique participation not only fulfills the objectives of the project in a satisfactory manner, but is also exceptionally rich in inventiveness, unique character, and ambition.

**B= Above average/good:** Artwork and critique participation satisfactorily fulfills

the basic objectives of the given assignment in ways that demonstrate enthusiasm, diligence and special effort.

**C= Average/Satisfactory:** Artwork and critique participation fulfills the basic objectives of the assignment and shows an understanding of the project's intent. **D= Below average/poor:** Artwork and participation in critique barely or partially demonstrates an understanding of the project's intent.

**E/F=Fail:** Artwork and participation is unacceptable with little or no work completed in a timely fashion.

60% Projects  
20% Participation  
20% Critiques

### **Academic Integrity Information:**

[https://www.albany.edu/undergraduate\\_bulletin/regulations.html](https://www.albany.edu/undergraduate_bulletin/regulations.html)

#### **Attendance Policy**

**Attendance is mandatory** and follows the University at Albany's policy. Students are allowed three unexcused absences. Open studio hours are designed to allow students additional working time beyond class work periods. Open studio hours are by no means an alternative to regularly scheduled class meetings. Three late arrivals/early dismissals not authorized by instructor equal one absence. **Each additional unexcused absence will result in a ½ letter grade deduction off that student's final grade.** Attendance will be taken at the beginning of each class. Any student that arrives after 9:00 AM will be marked late, after 9:15 AM or before 11:50 AM you will be marked absent. Students are expected to attend each class meeting for the full three hours scheduled. Any student who misses more than five class periods will receive an automatic letter grade of E.

**Absence due to religious observance:** Refer to New York State Education Law (Section 224-A) whereby campuses are required to excuse, without penalty, individual students absent because of religious beliefs, and to provide equivalent opportunities for make-up examinations, study, or work requirements missed because of such absences. Faculty should work directly with students to accommodate religious observances. Students should notify the instructor of record in a timely manner. For more information: <https://www.nysenate.gov/legislation/laws/EDN/224-A>

### **You are responsible for any information missed in your absence.**

I teach this course at the assigned times and will not relay the missed information to an unexcused student. Therefore, if you miss class or come to class late, you will need to get the information you missed from one of your classmates. Have two of them write their name, phone number, and email address below.

- NAME:
- EMAIL:
- NAME:
- EMAIL:

- NUMBER:  
**Project List**

- NUMBER

#### **PROJECT 1: SKILL SHARING 'ZINES**

For the first project we will create a small library of homemade, instructional 'zines. These 'zines will provide clear and straightforward instructions for doing something that you know how to do. This thing that you do should be something that, when shared with the class and enacted, could result in a multiple. It could be time based, ephemeral, conceptual, edible or totally practical. For example -- it would be great if an Intermediate Silkscreen student would use silkscreen to make a simple "how to silkscreen" 'zine for the beginners. There are Xerox machines at Camelot printer on Fuller road, at FedEx Office/Print on Wolf road and desktop printers on campus. This first project will be very DIY and should focus, primarily, on the quality of the instructions as well as the overall concept.

#### **PROJECT 2: RESIST!**

The word "resist" is often used in printmaking. A resist is often applied where you do not want the original material to be altered. Resists can take the form of wax, wood, oil, paper, etc. This second project explores the overlap between the technical and conceptual notions of that word and places the questions -- how and what -- at the forefront. Resists, like jigs, can be seen as some of the earliest forms of machinery. The physical feeling of resisting is like a push, like when one person resists the advance of another. In other words, there are degrees of resistance.

#### **PROJECT 3: THING BOX**

The final project is a mobile sculptural one. We will create plaster casts of found objects and create a custom, cardboard carrying case for them. Like everything in this class, the casts and the box(es) will be editioned. What it is and why it needs to be carried will be up to you.





## **AART 344 Photography and Digital Imaging Experiments (4 credits)**

M/W 1 – 4 pm, FA115

Instructor: Oliver Wasow, [onwasow@gmail.com](mailto:onwasow@gmail.com)

Office Hours M/W 12-1 FA116

Prerequisite: AART 334 Darkroom Practices Fundamentals or permission of instructor.

### **Syllabus**

In addition to an overview of various technical aspects of photographic practice, this class will explore a large range of theoretical issues surrounding the place of the photographic image in contemporary visual culture. In recognition of the fact that students come to this class with a wide range of interests, we will consider the photograph in \*all\* its manifestations, including but not limited to fine art, fashion, journalism and social media. Students will be expected to read a variety of short texts that address not only the history of photography but also the complex relationship between contemporary photography and current socio-political issues. Particular emphasis will be placed on understanding the profound effect the shift from analog to digital technology has had on how we make, look at, talk about and distribute images in contemporary culture.

Class time will be split between lectures, critiques and in-class discussions. Students will be expected to participate in class and are encouraged to apply material discussed in class to their own visual and conceptual interests.

### **Attendance:**

Please do not miss class, as it will be virtually impossible to pass this course if you miss more than three classes. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Failure to attend any scheduled critique will result in an overall reduction of one letter grade for each crit missed. Your peers are depending on you for feedback.

### **Assignments:**

As you work to develop your portfolio for this class, which constitutes the bulk of your grade, I will also be assigning smaller assignments to help keep you working and producing. These exercises will be both technical and conceptual in nature.

Late projects/homework will hurt your grade. It is always to your benefit to turn in the work- even if it is not complete- so that you may receive feedback from me and the others in the class, and so that you avoid this formidable grade penalty.

In addition to required readings, you will be expected to seek out photographic work that you find compelling and important. I will provide many online resources for you to

find work via the web but seeing work in person is ideal. This may be found locally, in your hometown, or in New York City. As we read, discuss the readings, and critique each other's work, you will learn how to criticize photographs and why criticism is important. From time to time we may write about our work. Writing about art will help you become a better speaker about art and will aid in the verbal articulation of your own work.

#### **Schedule**

**This class will likely proceed in a somewhat loose and organic fashion, with some days being devoted to lecture, some to dialog, some to in-class critiques and some to a combination of the above. Because of this I am not providing you with a day to day schedule or assignment descriptions but will instead be giving out due dates for assignments, required readings and critique schedules at the end of each class. It is your responsibility to write these things down.**

**Students should expect to have their work critiqued every few weeks and will be given ample warning as to what days these will take place.**

#### **Cell Phone and Computer Use Policy:**

**Please turn your phones off when entering class.** I can't compete with your cell phone addictions. Do not text message during class time. There is a break in the class; you can use that time for making calls and texting. Similarly, unless we are accessing the web during class, please do not have your computer browsers active during class time.

#### **Grades:**

Grades will be figured on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that I consider a "C" as nominal completion of the work. You will have to do more than the bare minimum required to get a "B" or an "A,

A (100-90%) = Outstanding; pushing the limits of both the student's creativity and the assignment.

B (80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.

C (70 - 79%) = Minimum project requirements met.

D (60 - 69%) = Poor; does not meet minimum requirements.

F (0 - 59%) = Fail; failure to complete the assignment.

#### **Special Needs:**

If you require any additional help from me, or the facility to accommodate a disability, please do not hesitate to contact me. I will make every effort to ensure that you are able to get the work done.

#### **Materials:**

In addition to a working camera, you will be required to provide film, if necessary, and

paper for printing. You have already been charged a non-refundable lab fee as part of your tuition for this course, which covers all ink and chemistry consumed throughout the semester. All other consumable materials and supplies will be your responsibility.

Because much of the industry is abandoning “wet lab” procedures, we will be doing all color printing using digital processes. You may still shoot film but will then scan and color-correct on the computer, to be output in our digital lab. Please Note: Pigment-based archival inks are NOT compatible with low-end hobbyist papers (such as glossy Kodak, Polaroid, HP, etc.) available at office supply stores. Your results will be disappointing, and the printer could actually be damaged.

Film processing (E-6 and C-41) should be done at McGreevy's Pro Lab, 376 Broadway in Albany (518-426-1039). Film runs at McGreevy Pro Lab are on Fridays only, starting at 10am, your film must be in before 10am that day to make it on the run (as a student you do receive a 10% discount). You may not, under any circumstances, process color film by hand in our darkrooms.

### **Supplies**

**Since this is an advanced class, I don't have a detailed supply list, as artists' needs are as diverse as their practices. Please consult me, however, if you have any questions regarding film or paper types, cameras, software, etc. I may be able to save you a lot of time (not to mention \$\$).**

### **Final Project:**

In addition to the smaller assignments due throughout the semester, everyone will be expected to produce a final project, due the last week of class. You will be required to produce a series of 8 -10 digital images, at least two of which should be output on an archival device. Hand the rest in as digital files on a thumb drive. When finished, all files should be Tiff Format files, large enough to output high quality prints that are no smaller than 8 x 10 inches.

This project should be thematically cohesive, indicating that you can technically, conceptually, and aesthetically integrate your interests into a body of work. You will be expected to work on this throughout the semester.

I will be requesting a small written proposal from you outlining your project as the mid-term approaches.

I will consider any alternative projects (i.e. books, websites, etc.) but it is imperative that you run your ideas past me well in advance.

**This body of work should be something done exclusively for this class.**

### **Resources:**

Much of the theoretical and visual material we will be discussing in class can be

accessed via this URL. I suggest that you bookmark it and refer back to it often.

<https://oliverwasow.com/visualremix.html>

# **AART 349 Animation Experiments (4 credits)**

Instructor: Nicole Antebi

Fridays 9am-12pm and 1-4pm

Classroom: Fine Arts 115

Google Classroom Code: #4vr4r3e

Contact: nantebi@albany.edu

Office: FA115 / Office Hours: By Appointment.

**Prerequisite:** AART 105, ART 110, ART 144 or permission of instructor.

May be repeated once for credit.

## **Course Description:**

Theory, form, concept, and the practice of making images in sequence will be explored with an emphasis on the timing and spacing of visual narrative in fine art animation.

This class will be a complete and immersive introduction to Traditional 2D animation. It will focus on hand-made, lo-fi techniques that make it easier for one person to complete animated projects by themselves and develop a workflow that best serves their process. The focus of the class is to develop an understanding of the twelve principles of animation, and the underlying aspects that go into developing a successful animation.

## **LEARNING OUTCOMES**

By the successful completion of this course, a student will be able to:

- Demonstrate an introductory level of the twelve principles of animation using hand drawn, stop-motion, character, and computer animation
- Establish a repeatable workflow between storyboarding, editing sequences, and the final output of content including various media formats, compression rates, and presentation options
- Articulate a solid understanding of the creative possibilities and penchant for social change inherent in animation.

## **HISTORY**

Each class will involve some viewing of animation to widen the students' knowledge of the history of the medium. Beginning with the earliest low tech experiments of Lotte Reiniger, Winsor McKay and J. Stuart Blackton, through the cell animation studios of the Fleischer Brothers, Disney, covering experiments in stop motion animation, abstract animation, to the present environment of non-fiction and digital animation, the class will take a wide perspective view of the medium, always with an emphasis on experimentation and innovation. Beginning Week 4, each student will take turns presenting on an animator who has made significant contributions to the technical history of animation.

## **PROJECTS**

The assignments in the class will consist of several flip books on index cards, a number of short segments completed in workshops in class, and a one-minute (minimum) animated

film due by the final class, which can be created with any animation technique. The class will be split between screenings and workshops in the various techniques of animation: cut-out, stop motion, pixilation, etc. There will be additional homework assignments assigned in the form of readings and small writing projects. Class requirements are subject to change slightly.

## **GRADING CRITERIA**

We will be covering a great deal of information at a fast pace, so attendance is a strong determinant of your grade: without attending you will not have the knowledge necessary to successfully complete your assignments, as you will have missed thematic and technical lectures, as well as the presentation of class assignments.

Repeated tardiness will be cause for grade reduction: Projects are due on the assigned date, at the beginning of class. NO EXCEPTIONS. Repeated back up of work is a requirement of the class therefore loss of data will not be excused. Each day work is late your grade will be reduced one incremental letter grade. Assignments will not be accepted after the assignment due date without prior approval from the professor.

## **REQUIRED MATERIALS**

Smartphone with the Stop Motion Studio App and ImgPlay App downloaded Pencils

Pencil sharpener

Eraser

Drawing pens (technical pens are best)

Light Table (suggested)

1 pack of index cards

Envelopes

Flash drive or hard drive

Scissors for cut out animation

Tape and glue stick

Other materials as needed

## **SCALE**

Project No.1 Hand drawn flipbook based on a scientific process 10 pts

Project No.2 Character concept/stop motion animation 20 pts

Project No.3 Pixilation Animation 20 pts

Project No.4 Final Animation TBA 20 pts

Animation Presentations 10 pts

Quiz 10 pts

Attendance, participation, daily drawing 10 pts

Total 100 pts

## **RUBRIC**

Followed Assignment

Technique (12 Principles of Animation)

Control over lighting and camera

Continuity and logic of movement

Preparedness and participation

Preparedness each class session with pre-production and production materials

Participation in discussions/Critique

Willingness to help others when needed  
Innovation  
Choice of materials and or visual solution

COURSE OUTLINE (subject to change with advance notice)

WEEK 1 January 24: Introduction to course and the origins of animation. Look at an array of proto-cinematic examples including flipbooks, crankies, magic lanterns, zoetropes, thaumastropes, etc. Discuss project no.1. Begin research and preliminary sketches.

READING: "The Intrinsic Radical Nature of Hand-Crafted Animation" by Kelly Gallagher

WEEK 2 January 31: Bring 3 x 5" index cards and materials to work on flipbooks in class.

Discuss cont'd on the origins of animation, proto-cinematic devices, and the principles of stop motion animation. Discuss artists, artwork and influences, collage techniques and strategies. Look at work by Eadwaerd Muybridge, Lotte Reiniger, Winsor McCay, Emil Cohl, Caroline Leaf, Rose Bond, Caroline and Robert Frank, and more.

WEEK 3 February 7: Digitize flipbooks and present in class. Discuss character concept development and cut paper collage animation. Discuss artwork and influences, collage techniques and strategies. Look at work by Hannah Höch, Jan Svankmajer, Stan Van Der Beek, Harry Smith, Kelly Sears, Kelly Gallagher, Terance Nance, Robert Frank and Jodie Mack.

WEEK 4 February 14: Begin Animation Presentations. Class brainstorm session with character development using printed matter/ephemera (cut paper, magazines, wall paper, wrapping paper, found paper, etc.), brief overview of Fair Use and Intellectual Property, BRING SMARTPHONES AND EARBUDS. Begin to set up shots. Screening: Terry Gilliam explains stop motion (1970). Reading TBA

WEEK 5 February 21: Note: I will not be in class that day. Continue to work on Project no.2 and begin to develop an outline of character traits to utilize when developing your character. I will leave the materials in class so that you may continue to work on the assignment and send me your files by the end of the class.

WEEK 6 February 28 : Animation Presentations cont'd. Begin to finalize Project no.2 in class. Come ready to present with files uploaded to folder. Discuss the history of Pixilation

Animation. Look at work by Norman McLaren, Juan Pablo Zaramella, Georges Méliès, Julienne Mathieu, and more. Students will work in groups of three to complete three pixilation exercises than choose the most successful to develop into a 1 minute short.

WEEK 7 March 6: Quiz! Animation Presentations cont'd. Work on Project no.3. Begin to finalize.



WEEK 8 March 13: Animation Presentations cont'd. Project no. 2 Due. Convert into animated gif using Photoshop. Upload to drive folder.

SPRING BREAK

WEEK 9 March 27: Animation Presentations cont'd. Wild card day TBA!

WEEK 10 April 3: Animation Presentations cont'd. Final Project no.4 assigned

WEEK 11 April 10: Animation Presentations cont'd. Bring all necessary materials to work on project no.4. Screenings and readings.

WEEK 12 April 17: Animation Presentations cont'd. Final project cont'd

WEEK 13 April 24: Animation Presentations cont'd. Final project cont'd

WEEK 14 May 1: Animation Presentations cont'd. Working Critique. ): Screening, critique, fin!

**5 minute introduction to an animator!**

**Tell us WHO they are, WHEN they were working, WHAT their work is about or WHAT they explore through animation and WHY they use animation. Show us a short clip of their work and tell us WHY you chose this work and how it relates to the class.**

Andrea Love

Laura Reedy

Chiara Sgatti

Jennifer Belobi

Lynn Tomlinson

Joyce Liu

Diyala Muir

Kaho Yoshida

Blanca Beneduci

Arina Shabanova

Jessica Wakefield

Gwenaëlle Gobé

Irene Feleo

Rebecca Sugar

John and Faith Hubley, Eggs, Everyone Rides the Carousel

Ladislav Starewicz, The Cameraman's Revenge

The Brothers Quay, Street of Crocodiles

Ja'Tovia Gary, An Ecstatic Experience. Giverny I (Negresse Imperiale)

Jan Svankmajer, Dimensions of Dialogue

Sally Cruikshank, Quasi at the Quackadero

Amy Lockhart, Walk for Walk  
Paper Rad, Trash Talking  
Tadanori Yokoo, Kachi Kachi Yama  
Lauren Kelley Upside, True Falsetto  
Yuri Norstein, Hedgehog in the Fog, Tale of Tales  
Priit Parn, The Triangle, Breakfast on the Grass, Hotel E  
Jan Lenica, Labyrinth  
Jodi Mack, Dusty Stacks of Mom  
Ng'endo Mukki, Marielle Franco Portrait  
Angela Stempel, Clangs for the Speaking Body  
Peter Chung, Aeon Flux  
Amy Lockhart, The Collagist  
Terance Nance, An Oversimplification of her Beauty  
Brent Green, Carlin  
Don Hertzfeldt, Rejected  
Suzan Pitt, Asparagus  
Lotte Reininger, Prince Achmed  
Martha Colburn, Triumph of the Wild  
Mary Ellen Butte, Synchrony

## **Animation Terminology**

**Animatic:** A filmed, taped, or computer-animated version of the storyboard that runs the same length of the finished animation.

**Animation stand:** A unit designed especially to hold and photograph animation artwork. The stand includes a baseboard, registration devices, platen, lighting equipment and a camera.

**Antialiasing:** The process of resampling pixels to make hard, jagged edges look soft and smooth.

**Backlight:** A light source that illuminates the subject from behind

**Bitmap:** A text character or graphic image made up of dots or pixels in a grid. Together, these pixels make up the image.

**Cable release:** A covered spring attached to the camera. It has a push button at its outer end and a central wire, which activates the camera shutter to expose one frame at a time.

**Cel Animation:** The practice of separating backgrounds, characters, and foreground objects into separate sheets of clear celluloid

Character or model sheet: A drawing depicting several views of a character or object using guides to demonstrate consistent proportions for 2D animation.

**Chroma Key:** The digital removal of a blue or green screen from a a shoot which is then replaced with the desired imagery

**Cleanup:** Retracing an animator's sketches into single, clearly defined lines. **Codec:** a device or program that compresses data to enable faster transmission and decompresses received data.

**Compositing:** Combining two or more filmed subjects into a single shot. **Creative**

**Commons (CC):** A nonprofit organization dedicated to expanding definitions of copyright licenses

**Doubles:** Shooting on doubles or twos is the process of photographing two frames of a single image, either as a cel or 3D model.

**Establishing Shot:** A shot that provides the audience with contextual information about the setting's location and time

**Fair Use:** Clauses within copyright law that allow students and teachers to use **copyrighted works for educational purposes.**

**Foley:** The art of recorded sound effects that are added during postproduction **Full or Frame Animation:** The process of redrawing animated movement for every individual frame.

**In-between (or Tween):** Drawings added between key frames to smooth animated movement

**Interpolation:** The automatic, digital animation of a property between two or more key frames

**Key Frame::** The drawing placed at the beginning and ending of an animated movement.

**Limited Animation:** Techniques used to speed up the process of animation, including using animated loops and reusing common character parts.

**Motion capture:** The process of capturing the position and rotation of two or more points in physical space, which are used to digitally animate a CGI form **Lightbox:** A glass-topped box with a powerful light source.

**Live action:** Film made using real people or actors.

**Maquette:** A small statue of a character used as a drawing or 3D modeling aid.

**Open Source:** Software made freely available for anyone to use or modify.

**Persistence of vision:** The retention by the eye of an image for a split second after the image is removed from sight.

**Phoneme:** Phonetic sounds used in speech to help the animator make the correct mouth shape for lip-synching.

**Platen:** A rectangle of clear glass or plastic used to hold artwork flat on the baseboard

**Pop-ons:** Words or speech balloons and other devices that appear suddenly on the screen

**Pre-production:** The planning stage of a film or animation before shooting begins.

**Register:** The precise positioning of successive drawings and/or cels to ensure that all are aligned when photographed. Proper registration eliminates fuzziness and jerkiness in filming movements.

**Rotoscope:** The process of tracing frame-by-frame movements from live action film.

**Sequence:** A series of frames comprising one particular action.

**Stop-Motion (Kinestasis):** A technique using still photographs and drawings to achieve the illusion of motion, change, and/or passage of time by quick changes from one image to another.

**Stretch;** The elongation of a moving object to give the illusion of momentum or the pull of inertia.

## **AART 351 Syllabus Screenprinting Experiments (4 credits)**

Class times: Mon/Wed 5:30pm-8:35pm

Instructor: Nathan Meltz

Contact: meltzn@rpi.edu

ART 351 may be repeated once for credit. Office Hours: by appointment

Prerequisite(s): AART 338 or permission of instructor

**Course Description:** This is a studio course for students with one semester of silkscreen printmaking experience. Students will continue to use stencils, photo-mechanical exposure, and water-based methods to combine drawing, photography, digital design, color, found images, and collage into complex images. Projects will be printed on paper and other surfaces. **The development of a personal direction is strongly encouraged through the focus on a series of four self-directed portfolio-oriented projects.**

### **Items stressed during Semester are:**

1. **Your ideas** and willingness to attempt to stretch yourself through ideas and materials.
2. The application of yourself to each project so that you assure  
**(A) the meeting of each deadline and**  
**(B) participation in class discussion.**
3. Actual ability in executing and presenting work, displaying your craft, and **reflecting your pride in your work** .
4. **A conscientious attitude** toward the equipment, materials, and fellow students in the class is imperative.
5. Punctual class attendance. **Absences in excess of 3 class periods will result in the adjustment of the student's grade.** Students are expected to remain for the entire period. Since each class period has a potential discussion of your work involved, demonstrations and discussions of procedures, or other topics related to art in general, it is necessary to attend class.  
  
Excessive tardies or leaving early can lower your grade (3 tardies =1 absence). If you need to miss class for an excused absence (religious, personal, or work related) please notify me in advanced so I do not count you absent.
6. Come to class prepared to work: with proper attire and materials. If you do not have the required materials for the day's project you will be asked to go get them and will be counted late or absent.
7. **A notebook will be kept by the student.** This will include all information such as supply lists, lecture/demonstration notes, a trouble-shooting category, and information regarding safety and health in the print studio.

8. 6 hours in class required studio participation per week and at least 4 hours productive work outside of class each week. It is impossible to maintain quality work and be assured a passing grade if you do not attend class regularly or **make ART !**

## **GRADING**

**GRADING:** Your final grade will consist of the average derived from the two grades per each assignment. This grade will be modified by factors such as attendance, participation in critiques and attitude.

**The grading of each print assignment will consist of two grades:**

1. **Technique** How you effectively handle the materials, process of printing, and cleanliness of the print, (working toward professional standards in print procedures that are recognized in established contemporary printmaking/print media.
2. **Content** How do you interpret the assignment in a creative way, the ability to push beyond the assignment and find creative methods to question the current standards of art, society, life, culture, landscapes (intellectual, imaginative, personal, psychological, sociological) politics, etc.

**All assignments that were turned in complete and on time may be reworked or redone for reevaluation.**

**Work NOT turned in on time will be reduced by one letter grade per day, until turned in.**

**All prints will be executed with 4 prints per edition .** Save your editions for evaluations at critique time. I will always want to see your entire edition. We are always trying for about 4 reasonably perfect prints

## **GROUP CRITIQUE**

A total FOUR group critiques will occur during the semester (see course outline for dates).

**YOU ARE REQUIRED TO BE AT ALL OF THE CRIT WITH FINISHED PRINTS.**

## **PRINT LAB SAFETY**

Each student is expected to clean up after he/she has finished for the day. Place all equipment and tools in their proper places, clean putty knives, press bed, counter tops and place all inks/chemicals back in storage. You are responsible for cleaning your own mess -no material/tools are to be left out overnight; place your papers prints back in the drawers.

Proper maintenance of the print lab is the responsibility of everyone. In the interest of **SAFETY, HEALTH, AND A WORK INDUCING ENVIRONMENT** in the print lab, please observe:

### **SERIGRAPHY PRINTMAKING LAB PROCEDURES:**

#### **THE PRINT COMMANDMENTS**

1. **NO FOOD OR DRINK IN THE LABS!** Except during critique and discussions
2. **PROPER AND TIMELY REMOVAL OF SCREEN FRAMES AND MATERIALS FROM THE SCREENBASE TABLES.**

3. **NO BICYCLES, PETS OR SMALL CHILDREN IN THE LABS!**
4. PROPER AND TIMELY CLEANING AND RETURN OF SQUEEGEES TO THEIR STORAGE SPACE. TIMELY CLEAN UP OF INK AREAS, SCREEN BASE TABLES, AND INKS AFTER USE.
5. PROPER AND TIMELY CARE AND MAINTENANCE OF ANY PRINT ROOM MATERIALS YOU MIGHT USE.
7. **NO COMMERCIAL JOBS ARE TO BE DONE IN THE PRINT LAB.**
9. **WEAR GLOVES AND GOGGLES OR SAFETY GLASSES WHEN:**
  - \* **Coating your screen with photo-emulsion**
  - \* **Spraying your screen with photo-emulsion remover**
10. **WEAR GLOVES AND GOGGLES OR SAFETY GLASSES WHEN:**  
**operating the high power sprayer. Remember this tool is dangerous if shot at someone. It can put an eye out or cause severe injuries if sprayed at a person. Check with me before using this tool.**
11. REMEMBER TO ASK THE INSTRUCTOR OR TA/PA ABOUT EQUIPMENT BEFORE USING IT IF YOU ARE NOT FAMILIAR WITH THE PROPER PROCEDURES.
12. **THE LAST PERSON IN THE LAB MUST LOCK DOOR BEFORE LEAVING.**

**ACADEMIC HONESTY POLICY:**

Students should never present the work of others as their own.

**AMERICANS WITH DISABILITIES ACT:**

Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should contact the instructor as soon as possible so that the necessary accommodations can be made.

## **SUPPLY LIST:**

-2 25"x36" aluminum framed screens, one 230 mesh screen and one 195 mesh screen from Victoryfactory.com  
call to order: 1.800.255.5335

- exacto-knife with replacement blades
- 4 2" inch rolls of masking OR packaging tape
- 18"x24" drawing paper pad
- misc pencils, pens, sharpies
- nitrile gloves(Arlenes Art Supply, or hardware store)
- sponge

available at CAS store:

- 10 sheets arches 88 paper
- 8 oz. screen filler
- 8 oz. screen drawing fluid
- Rubylith Sheet
- Lab fee: \$100**

Inks, tools, and chemicals will be provided by the silkscreen shop.

## **AART 383 Video Art Experiments (4 credits)**

Professor: Jason Martin ([jmartin3@albany.edu](mailto:jmartin3@albany.edu))

MW 9am-12pm, FA 115

Office Hours: Thursday 12-1 FA115 / Room: FA115

Prerequisite: AART 334 or permission of instructor

In this class, we will learn what contemporary video art is, and how it came to be, by watching and discussing examples of it. We will learn about the history of the technological and cultural forces that preceded it, and making our own video art. Student projects will be worked on in labs, and varying degrees of out-of-class time will be required to complete video projects, to be screened on student screening days,

Every student can do well in this course regardless of prior experience. There is enough time for each student to have individual attention with every assignment.

### **Expectations:**

- 1)** Be on time at 9am. There is a sign in sheet. If the sign in sheet is gone, you are late.
- 2)** If you want an A, there is only one way: you need near perfect attendance, on time for ALL classes whether they are labs or lectures, remain present for entire class unless given permission to leave. There needs to be a noticeable effort in your work, which is shown in the way you progress over the semester, and how much work you are doing in the labs.
- 3)** No talking / cell phones / computer usage during screenings, lectures, presentations.
- 4)** Any projects not exported and ready to be screened before class on a student screening day will not be counted.
- 5)** There are no makeup assignments if you miss a student screening day. If you miss a "Lecture, screening" day given by your professor, there is no makeup for that either! But you need to take the initiative and discuss with professor after class, not before. If you know you are going to be missing a class, send an email.

### **Grading:**

50% On time, no leaving early, engaged in class, no personal devices.

50% Effort in your work, show improvement, be able to talk about it, discussed in class and in one-on-one check-ins with professor during labs.

### **Equipment requirements:**

- 1)** If you have a laptop and any other gear you can use for this class, bring it in for inspection ASAP, as long as it meets basic requirements you can use it
- 2)** You need to be able to have an external hard drive for storing your projects. Do not store your edits EVER on an SD card or flash drive. As the semester continues, your projects will be too large and/or have unexpected technical problems. If that's the reason, you won't get help and have to start again or borrow a classmate's drive. IF YOU ARE USING SCHOOLS COMPUTERS IT MUST BE FOR MAC ONLY.
- 3)** If you have no gear of your own, the school can provide it. **Except** for the external hard drive. EVERYONE NEEDS A MAC EXTERNAL HARD DRIVE, UNLESS YOU ARE

USING YOUR OWN LAPTOP AND HAVE LOTS OF STORAGE SPACE ON IT. IF YOU DONT USE AN EXTERNAL HARD DRIVE, AND TRY TO DO YOUR EDITS AND EXPORTS ON AN SD CARD OR FLASH DRIVE, YOU WILL **NOT** BE ASSISTED IF YOU RUN INTO STORAGE ERRORS OR ANY OTHER RELATED ERRORS. YOU WILL BE INFORMED TO BUY THE HARD DRIVE THAT YOU WERE EXPECTED TO , A BASIC REQUIREMENT OF THIS CLASS.

#### COURSE SCHEDULE:

##### TUESDAY 8/27

Introductions, group reading of syllabi, questions, comments.

HOMEWORK Purchase any gear you need for this class due 9/5

##### THURSDAY 8/29

-- Additional class info and discussion

-- IN-CLASS GROUP ASSIGNMENT: **TEMPORARY VIDEO PHONE ART INSTALLATION PART ONE**

HOMEWORK Purchase any gear you need for this class due 9/5

##### TUESDAY 9/3

-- Lecture, screening

-- IN-CLASS GROUP ASSIGNMENT: **TEMPORARY VIDEO PHONE ART INSTALLATION PART TWO**

HOMEWORK Purchase any gear you need for this class due 9/5

##### THURSDAY 9/5

SHOW YOU HAVE ALL REQUIRED ITEMS PURCHASED, DUE TODAY.

-- Lecture, screening

-- HOMEWORK: FILM YOUR **SCREEN TEST**, 5 minutes, one continuous shot

##### TUESDAY 9/10

-- LAB DAY and **STUDENT SCREENING DAY** for your **SCREEN TEST** assignment

-- You will select 1 minute from your screen test, import it to timeline, export it, then we will screen each project during the final section of this lab.

##### THURSDAY 9/12

-- Lecture, screening

-- Discuss **VIDEO PORTRAIT ASSIGNMENT**

##### TUESDAY 9/17 NO CLASS

-- Video class suspended today, take this class time to work on the filming of your **VIDEO PORTRAIT ASSIGNMENT**

##### THURSDAY 9/19

-- Lecture, screening

-- HOMEWORK: FILM YOUR **VIDEO PORTRAIT ASSIGNMENT**



TUESDAY 9/24

-- LAB DAY: edit your **VIDEO PORTRAIT**

THURSDAY 9/26

-- LAB DAY: edit your **VIDEO PORTRAIT**

TUESDAY 10/1

-- **STUDENT SCREENING DAY: VIDEO PORTRAIT ASSIGNMENT**

THURSDAY 10/3

-- IN-CLASS GROUP ASSIGNMENT: **TEMPORARY VIDEO PHONE ART INSTALLATION PART THREE**

-- Lecture, screening

TUESDAY 10/8

--Lecture, screening

-- HOMEWORK: COLLECT ALL MATERIAL FOR **APPROPRIATION ASSIGNMENT**

THURSDAY 10/10

-- LAB DAY, work on **APPROPRIATION** assignment

TUESDAY 10/15 NO CLASSES

THURSDAY 10/17

-- LAB DAY, work on **APPROPRIATION** assignment

-- HOMEWORK: COMPLETE **APPROPRIATION**

TUESDAY 10/22

-- **STUDENT SCREENING DAY: APPROPRIATION**

THURSDAY 10/31

-- Lecture, screening

TUESDAY 11/5

-- IN-CLASS ASSIGNMENT: **TEMPORARY VIDEO PHONE ART INSTALLATION PART FOUR**

-- Lecture, screening

THURSDAY 11/7

-- Lecture, screening

TUESDAY 11/12

\*\*\*\*\* **FINAL PROJECT PHASE OF COURSE** \*\*\*\*\* SYLLABI WILL BE UPDATED WITH NEW SCHEDULE FOR THE REMAINDER OF COURSE.

(FINAL SCREENINGS, EVALUATIONS: TUESDAY 12/3, THURSDAY 12/5)

**AART 398: ART TOPICS: Visual Remix Culture (4 credits)**  
**M/W 1 – 4 pm, FA115**

**Oliver Wasow**, onwasow@gmail.com / owasow@albany.edu

Office Hours M/W 12-1 FA116

*No prerequisite*

**Objectives:**

In addition to an overview of various technical aspects of photographic practice, this class will explore a large range of theoretical issues surrounding the place of the photographic image in contemporary visual culture. In recognition of the fact that students come to this class with a wide range of interests, we will consider the photograph in *\*all\** its manifestations, including but not limited to fine art, fashion, journalism and social media. Students will be expected to read a variety of short texts that address not only the history of photography but also the complex relationship between contemporary photography and current socio-political issues. Particular emphasis will be placed on understanding the profound effect the shift from analog to digital technology has had on how we make, look at, talk about and distribute images in contemporary culture.

Class time will be split between lectures, critiques and in-class discussions. Students will be expected to participate in class and are encouraged to apply material discussed in class to their own visual and conceptual interests.

**Attendance:**

Please do not miss class, as it will be virtually impossible to pass this course if you miss more than three classes. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Failure to attend any scheduled critique will result in an overall reduction of one letter grade for each crit missed. Your peers are depending on you for feedback.

**Assignments:**

As you work to develop your portfolio for this class, which constitutes the bulk of your grade, I will also be assigning smaller assignments to help keep you working and producing. These exercises will be both technical and conceptual in nature.

Late projects/homework will hurt your grade. It is always to your benefit to turn in the work- even if it is not complete- so that you may receive feedback from me and the others in the class, and so that you avoid this formidable grade penalty.

In addition to required readings, you will be expected to seek out photographic work that you find compelling and important. I will provide many online resources for you to find work via the web but seeing work in person is ideal. This may be found locally, in your hometown, or in New York City. As we read, discuss the readings, and critique each other's work, you will learn how to criticize photographs and why criticism is important. From time to time we may write about our work. Writing about art will help you become a better speaker about art and will aid in the verbal articulation of your own work.

## Schedule

This class will likely proceed in a somewhat loose and organic fashion, with some days being devoted to lecture, some to dialog, some to in-class critiques and some to a combination of the above. Because of this I am not providing you with a day to day schedule or assignment descriptions but **will instead be giving out due dates for assignments, required readings and critique schedules at the end of each class. It is your responsibility to write these things down.**

**Students should expect to have their work critiqued every few weeks and will be given ample warning as to what days these will take place.**

## Cell Phone and Computer Use Policy:

**Please turn your phones off when entering class.** I can't compete with your cell phone addictions. Do not text message during class time. There is a break in the class; you can use that time for making calls and texting.

Similarly, unless we are accessing the web during class, please do not have your computer browsers active during class time.

## Grades:

Grades will be figured on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that I consider a "C" as nominal completion of the work. You will have to do more than the bare minimum required to get a "B" or an "A,

A (100-90%) = Outstanding; pushing the limits of both the student's creativity and the assignment.

B (80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.

C (70 - 79%) = Minimum project requirements met.

D (60 - 69%) = Poor; does not meet minimum requirements.

F (0 - 59%) = Fail; failure to complete the assignment.

## Special Needs:

If you require any additional help from me, or the facility to accommodate a disability, please do not hesitate to contact me. I will make every effort to ensure that you are able to get the work done.

## Materials:

In addition to a working camera, you will be required to provide film, if necessary, and paper for printing. You have already been charged a non-refundable lab fee as part of your tuition for this course, which covers all ink and chemistry consumed throughout the semester. All other consumable materials and supplies will be your responsibility.

Because much of the industry is abandoning "wet lab" procedures, we will be doing all color printing using digital processes. You may still shoot film but will then scan and color-correct on the computer, to be output in our digital lab.

Please Note:

Pigment-based archival inks are NOT compatible with low-end hobbyist papers (such as glossy Kodak, Polaroid, HP, etc.) available at office supply stores. Your results will be

disappointing, and the printer could actually be damaged.

Film processing (E-6 and C-41) should be done at McGreevy's Pro Lab, 376 Broadway in Albany (518-426-1039). Film runs at McGreevy Pro Lab are on Fridays only, starting at 10am, your film must be in before 10am that day to make it on the run (as a student you do receive a 10% discount). You may not, under any circumstances, process color film by hand in our darkrooms.

### **Supplies**

Since this is an advanced class, I don't have a detailed supply list, as artists' needs are as diverse as their practices. Please consult me, however, if you have any questions regarding film or paper types, cameras, software, etc. I may be able to save you a lot of time (not to mention \$\$).

### **Final Project:**

In addition to the smaller assignments due throughout the semester, everyone will be expected to produce a final project, due the last week of class. You will be required to produce a series of 8 - 10 digital images, at least two of which should be output on an archival device. Hand the rest in as digital files on a thumb drive. When finished, all files should be Tiff Format files, large enough to output high quality prints that are no smaller than 8 x 10 inches.

This project should be thematically cohesive, indicating that you can technically, conceptually, and aesthetically integrate your interests into a body of work. You will be expected to work on this throughout the semester.

I will be requesting a small written proposal from you outlining your project. as the mid-term approaches.

I will consider any alternative projects (i.e. books, websites, etc.) but it is imperative that you run your ideas past me well in advance.

**This body of work should be something done exclusively for this class.**

### **Resources:**

Much of the theoretical and visual material we will be discussing in class can be accessed via this URL. I suggest that you bookmark it and refer back to it often.

<https://oliverwasow.com/visualremix.html>

# AART 421

## Sculpture Topics

**Class Info:** Mon/Wed 1:10 pm - 4 pm in Boor 122  
Instructor: Jeanna Mead, she/her, jrleonardo@albany.edu  
Office Hours: Mon/Wed 12 pm- 2 pm, Boor 122  
**4 credits**

### **Prerequisite(s):**

AART 320 Sculpture Experiments or AART 420 Sculpture Workshop, or permission of instructor.  
*May be repeated for credit when topic varies (up to 12 credits)*

### **COURSE DESCRIPTION**

Topics in Sculpture is designed to help students strengthen their own voice in the language of sculpture and establish their own unique studio practice. Throughout the semester, students will hone their skills using a variety of materials, tools, processes, and techniques. They will develop an increased awareness of both visual and conceptual choices as they relate to a 21st century understanding of sculpture and their own point of view. Attention will be devoted to historical, social, and aesthetic concerns, with the emphasis on the development of a personal visual vocabulary and the cultivation of individual creative expression.

Students will employ a multitude of sculptural materials to articulate increasingly sophisticated concepts within the guidelines of each successive assignment. This course assumes students' prior experience in making and a desire to establish their own artistic practice. The course format will include artist lectures, group discussion, group critiques, and individual instruction. Material purchases are the responsibility of each student, with some materials provided by the department.

Along with each assignment there will be a discussion relating the project to a relevant topic of contemporary art. Each project will include a lecture, an in-progress critique, and a final critique. Several group and individual discussions will be held before the final critique, allowing numerous opportunities to ask questions, share concerns, and exchange ideas with one another in preparation of a formal critique. In addition to working during class time, time spent outside of class is mandatory for each project. Expect to spend AT LEAST 8 hours/week working outside of class time.

This studio course will expand your understanding of the language of the dimensional world through a range of materials, techniques, equipment, tools, and ideas. You will further develop fabrication and critical skills by physically constructing objects designed to expand your awareness of both contemporary and personal approaches in sculpture. Along with physical making, the class discussions, artist presentations, and constructive critique allow for you to clarify your unique perspective through objects, language, and a constellation of external references.

We will start each class around the large tables in room 116/117. Please check your email daily as it will be our primary mode of communication!

### **COURSE OBJECTIVES**

Upon completing this course, you should have begun to develop a body of sculptural work that reflects your own personal concepts and processes. A developed visual and conceptual vocabulary will accompany your technical proficiency with the tools and techniques utilized in class. You will also be able to determine the materials and techniques most appropriate for the communication of your ideas and intentions. You will become exposed to a variety of contemporary artists and contemporary art making concepts. You will become proficient at discussing art related vocabulary and concepts, especially during class discussions, research, and critiques. Your problem-solving skills will develop, expand, and reflect your personal point of view, as you are challenged to find the best possible solution to a multitude of problems and projects. By the end of this class, you should be able to see a common thread emerging, connecting each of your projects, and beginning your own distinct artistic practice.

### **RECOMMENDED MATERIALS**

- Tape measure
- Sketchbook
- Basic sewing kit
- SAS Safety Glasses
- Various pencils, erasers, and pens
- Duct tape or masking tape
- Spray and brush paint as necessary
- Paintbrushes

**\*Various additional materials as appropriate for each project\***  
**STUDENT FUNDS**

If you are experiencing unforeseen financial hardship or an emergency that is impacting your ability to purchase materials for this class, please visit the [UAlbany Student Emergency Fund](#).

**EVALUATION**

Your exercises and projects will be evaluated upon the following criteria:

- Object - The artwork itself as it is presented to us visually
- Process - The act of making the artwork and all events prior to its display
- Concept - The idea involved in making of the artwork
- Context - Where the artwork is physically and intellectually situated

Grades will be based on the finished product as well as your work habits, problem solving abilities, and level of engagement with the class. Consider the following as you work:

- Is the work technically/physically/conceptually inventive and well resolved?
- Have you demonstrated a solid grasp of the assignment?
- Is there a substantial engagement with ideas?
- To what extent is a unique and personal vision being expressed?
- Did you use class time effectively and come well prepared?
- Did you take risks?
- How many solutions did you invent for each problem?
- How frequent and substantial were your contributions to class discussion or critique?

Grading is based on the overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, and attendance. Projects will be graded at the time of completion.

**ADDITIVE POINTS:** A Total of 100 Points will be Available for the Semester

Exercise 1: 5 points

Project 1: 15 points

Project 2: 20 points

Project 3: 25 points

FINAL: 35 points

**SUBTRACTIVE POINTS:** Maximum Points Deducted for Insufficient Engagement in the Following Participation: 10 points

Failure to remove your sculpture from the building after critique: 5 points per infraction

Failure to attend cleanup day: 10 points

**GRADING**

A = Superb/Exceptional: Artwork and participation not only fulfills the objectives of the project, but is also exceptionally rich in inventiveness, unique character, and ambition.

B = Above Average: Artwork and participation satisfactorily fulfills the basic objectives of the given assignment and enthusiasm; diligence and special effort is demonstrated.

C = Average/Satisfactory: Artwork and participation fulfills the basic objectives of the assignment and shows and understanding of the project's intent.

D = Below average/Poor: Artwork and participation barely or partially demonstrate an understanding of the project's intent.

F = Artwork and participation is unacceptable.

Individual projects will be graded with an Evaluation Form in a timely manner. Periodic feedback and artist recommendations will be provided during class. If you are unsure about your standing in the class, please make an appointment with your instructor. **Projects are due at the beginning of the class period on critique days and no late projects will be accepted. If you do not present your work during critique time you will receive a 0 for the project.**

### **ACADEMIC INTEGRITY**

Taking another artist's image, composition, or idea directly and passing it off as your own is dishonest. Submitting a work of art to two different classes, without the prior consent of both instructors, is not allowed. All students are expected to submit work that represents the highest standards of academic integrity. It is the responsibility of each student to learn and practice the proper ways of documenting and acknowledging those whose ideas and words they have drawn upon. Ignorance and carelessness are not excuses for academic dishonesty. If you are uncertain about the expectations for this class, please ask for clarification.

### **INSTRUCTOR RESPONSIBILITY**

As an instructor, I am invested in the wellbeing of each student I teach. I am here to assist you with your work on this course. If you come to me with non-course-related concerns, I will do my best to help. It is important for you to know that all faculty members are mandated reporters of any incidents of harassment, discrimination, and intimate partner violence and stalking. Meaning, I must report any such discussion to the Civil Rights/Title IX coordinator. I cannot keep information involving sexual harassment, sexual misconduct, interpersonal violence, or any other form of harassment or discrimination based on a protected characteristic, confidential. The Counseling Center is a confidential resource.

For further information, please refer here: <https://www.albany.edu/titleIX/>

ADA & Section 504: <https://www.albany.edu/equity-compliance/accessibility.php>

### **MENTAL HEALTH**

As a student there may be times when personal stressors interfere with your academic performance and/or negatively impact your daily life. The University at Albany Counseling and Psychological Services (CAPS) provides free, confidential services including individual and group psychological counseling and evaluation for emotional, social, and academic concerns. Given the COVID pandemic, students may consult with CAPS staff remotely by telephone, email or Zoom appointments regarding issues that impact them or someone they care about. For questions or to make an appointment, call (518) 442-5800 or email [consultation@albany.edu](mailto:consultation@albany.edu). Visit [www.albany.edu/caps/](http://www.albany.edu/caps/) for hours of operation and additional information.

If your life or someone else's life is in danger, please call 911. If you are in a crisis and need help right away, please call the National Suicide Prevention Lifeline at 1-800-273-TALK (8255). Students dealing with heightened feelings of sadness or hopelessness, increased anxiety, or thoughts of suicide may also text "GOT5" to 741741 (Crisis Text Line).

### **ATTENDANCE & CLASS POLICIES**

- You are expected to arrive on time and stay until the end of class. Arrive early to settle in!
- Two times late or leaving early (more than 10 minutes) count as one absence.
- Arrive more than 10 minutes late or leave more than 10 minutes early and you will be counted absent.
- Acquisition of materials should be done before class, always arrive prepared.
- The sculpture course is broken up into two 2-hour 50-minute periods per week, and you are not permitted to miss more than two periods per semester. **After two absences, your grade will be reduced by five points (ex. 90 to 85) for each additional unexcused absence.**

- There are no excused absences. Please communicate with your instructor early and often if you face hardships.
- If you miss a class, contact one of your peers for a recap.

## **SAFETY**

Safety is a priority in this class.

- The sculpture studio is for professional activities: planning, designing, constructing, and discussing. Please avoid any activities that will interfere with other students' ability to work.
- Do not eat or drink in the classroom or any workshop areas.
- Personal clothing should cover the arms, legs, and torso, including closed-toed shoes. When using any power tools all loose clothing is prohibited, long hair must be tied back, loose jewelry must be removed or covered, and eye protection is mandatory.
- PROTECTIVE GLASSES REQUIRED WHEN USING DANGEROUS MATERIALS AND WHILE IN ALL SHOP SPACES.
- Seek assistance from your instructor, the lab monitors, or Studio Supervisor Roger Bisbing if you are unsure about the proper way to operate any of the tools, or unsure of the safety procedures for any techniques.
- Do not use any hazardous material without proper safety precautions. If you are unfamiliar or uncomfortable with the specific materials or tools you are using, do not proceed until you have proper instruction from the faculty or the Shop Supervisor.
- Never be embarrassed to ask for help! Not everyone has used a hammer, screwdriver, or chop saw. Always ask if you are uncertain!
- The Buddy System is required when the Shop Supervisor, lab monitors, or faculty is not present. The buddy is another person also enrolled in your class who you will be in constant contact through sight or sound.
- Monitored shop hours will be posted and Buddy hours must be abided by. Do not work in the studio alone!
- Always keep a clear path to and through the door in case of an emergency. Avoid creating tripping hazards with extension cords, materials, backpacks, and coats, etc.
- Note the locations of fire extinguishers, emergency eyewashes, and first-aid kits in studio rooms.
- Smoking is not allowed in or near the building.
- Alcohol cannot be brought into or kept stored in the studio. No one will ever be permitted to resume working in any of the shops until at least 12 hours following the consumption of alcohol.
- Materials that give off noxious or toxic fumes must be used outside or a spray booth. Please do not forget to wear the proper level of respirator and disposable gloves!
- Wear a mask for dusty tasks and ear protection for loud tasks.
- If you are using solvent, glue, stain, or material that may irritate your skin, disposable gloves should be worn.
- Electrical Safety: Each power strip should be plugged directly into a wall outlet. Check that electrical cords and plugs are not frayed or otherwise damaged. If you see one that is, notify your instructor or the Studio Supervisor.
- Please report any injuries immediately to your instructor and the Studio Supervisor. In an emergency, the University Police Department is available 24/7 by calling (518) 442-3130. There is an emergency phone that goes directly to the University Police in the women's bathroom.
- If a fire breaks out, flames and smoke can travel rapidly. Should you detect smoke or flames, immediately pull the fire alarm, and evacuate the building.
- Allowable hanging/suspended objects should be appropriately secured. Speak to Roger the Studio Supervisor before suspending any work.
- No pets in the sculpture studios.



## SHOP HOURS – LAB MONITORS

Graduate student lab monitors will be available at the times stated below to unlock tools and assist you with your projects. Make sure you use this time to your best advantage! **Check the posted flyers in the building for updated hours.** You can access the building from 8am-9pm Monday-Thursday (during the times classes are held in the building).

MONDAY: 4 pm– 9 pm

TUESDAY: 7 pm – 9 pm

WEDNESDAY: 4 pm – 9 pm

THURSDAY: 6 pm – 9 pm

**FRIDAY: NO MONITOR**

**SATURDAY: NO MONITOR**

SUNDAY: 4 pm – 9 pm

## ACADEMIC ACCOMMODATIONS

If you anticipate needing accommodation for this course because of the impact of a learning, physical, or psychological condition, meet with me privately during the first week of the semester to discuss any concerns. In addition, please contact the Disability Resource Center and the Counseling Center. Early contact will help avoid any miscommunication.

## STUDIO ETIQUETTE

For safety reasons, the Sculpture Studio is only available to students currently enrolled in a Sculpture course. Each person is responsible for individual clean up, communication with studio partners in terms of sharing space and resources and maintaining a clean and safe studio throughout the semester. If you notice any unusual activity in or around the studio, please notify the Studio Supervisor or your instructor right away.

- When you are finished working for the class/day, clean up your area, put away tools and other studio equipment, and store your materials in your locker. Scrape down, dust, or wipe tabletops and surfaces for others to use. The floor must be swept each class. Grade deductions will be made if your workspace is not kept clean and tools are not treated properly.
- Many tools are available for all Sculpture students to use and therefore must be shared. Never remove tools from the studio!
- Please store works in process in your personal locker or on the designated shelf labeled with your name. Do not handle, move, or relocate other students' work/projects.
- If you use the last of a material (sandpaper, disposable gloves, dull drill bit, etc.) please notify the Shop Supervisor or your instructor so that it can be replaced quickly.
- Participation in critiques and class discussions is expected. Please be thoughtful and critical with the intention of benefiting the artistic growth of all members of the class. Productive disagreement is encouraged, but thoughtless behaviors and negative attitudes are not tolerated.

## Projects

### Exercise 1: Establish your “Art Family”

Artists do not make work in a vacuum. They can be influenced by a huge array of factors—current events, world history, emotion, personal experience—just to name a few. And while no two working artists can cite the exact same elements as influences, all of them can give you a list of other artists that have affected their practice.

For this exercise, you will research contemporary (living/working) artists and construct your own “art family”. Make a list of 5 artists you respond to formally and conceptually. From there, you will create a 15 minute presentation consisting of two works from each of your five chosen artists. Present it to the class using an online slide program (Google Slides, Powerpoint, etc.). Your slides should primarily consist of images; the only text should be the artist's name, title of the work, year it was made, and the media they used to make it.

For each artist, address the following verbally to the class:

1. Formally describe the work.
2. Explain what interests you about their work.
3. What materials, tools, processes do they use?
4. What is the work about (ideas/concepts)?

Identify the common threads among the artists you choose. This could be material, color palette, ideas, etc.

Possible Sources:

<https://art21.org/watch/> - Excellent videos on contemporary artists since 2001  
<https://hyperallergic.com/> - Contemporary art commentary, reviews, and news  
<http://www.contemporaryartdaily.com/> - Images from the hippest contemporary art galleries  
<https://www.artforum.com/news> - Longtime contemporary art news resource  
<https://news.artnet.com/> - Contemporary art news & reviews  
<http://www.artnews.com/> - Contemporary art news & reviews  
<http://www.ubu.com/resources/> - Videos, articles, interviews focused on contemporary art  
<https://www.academia.edu/> - Fantastic archive of scholarly writings  
<https://www.lynda.com/> - Paid tutorial service, great for learning new software and skills  
<https://www.scribd.com/> - Books, audiobooks, articles

### **Project 1: Art Baby**

Using two of the artists you researched in Exercise 1, imagine what it would look like if the two were to collaborate and together form an “art baby”. How would you make that piece? Pay attention to the materials, methods, and concepts each artist utilizes in their work. Which of these get passed on to your project?. Scale should also be determined by the “art parents”, with regard to your time frame. Think about how the artists you’ve chosen install the work. Will it be on the wall, on a pedestal, free-standing, or shown some other way?

For the next class, complete a sketch of your project. Be sure to include the materials and methods you will use, an approximate scale, and an idea of how the final work should exist in the world.

### **Project 2: Linear Translation: Why so Serious?**

Humor can be a useful tool in communicating ideas. Dry humor, dark humor, slapstick, or satirical—comedy can serve purely to entertain or to draw an audience into a concept they might ordinarily shy away from.

Likewise, a single line can convey limitless ideas.

With these ideas in mind, you will create a line drawing that in some way incorporates an element of humor. Use your sketchbook to develop your ideas, before transferring the final drawing(s) to a large piece of paper (you may need to draw your idea from multiple angles). You will then use steel rods to replicate your drawing. Bending, twisting, and welding, you will make a sculpture that is a 1:1 ratio of your drawing and measures at least 36” in at least one direction.

Finally—finish it! Does your 3-D line drawing stand on its own, or is it a skeleton seeking mass? Paint, wrap, cover, or embellish your project accordingly.

### **Project 3: Media Combines**

Increasingly, artists are making works that defy traditional media categories. Rarely referring to themselves as strictly painters or sculptors, artists utilize the most effective media, tools, and contexts for the ideas they want to express.

For this project, you will explore an idea, event, situation, or question through two or more media and visual strategies. Use sculpture and/or installation in combination with:

Performance  
Photography  
Painting  
Social engagement  
New media (animation, video games, robotics, 3D printing...)  
Printmaking  
Craft  
Film  
Architecture or city planning  
Poetry/written word  
Or something else (with instructor's permission)

Consider your concept: what is it you want to say? Which of these media options would help you say it best? Sculpturally, which materials and processes will help you say it best? What scale should you work in? How should the final product be presented?

#### **Project 4: FINAL: Outdoors and Functional?**

Public art has come a long way since its historical beginnings as statuary. Far from being confined to marble, work installed outdoors can come in the form of sound, light, or performance. Likewise, the function of public works has shifted dramatically. Where it once served only to honor an individual, a deity, or group, it can now convey abstract ideas, raise awareness, serve a community, bring people together, etc.

For your final project, you must create a work that is meant to exist outdoors and serve a function. Consider its ability (or purposeful inability) to withstand the elements and permissions you may need to obtain. You also need to have a definitive purpose for your work. What effect will your project have on the general public?

#### **Upstate Museums/Galleries to Visit** (outside of NYC- you should also go to NYC!)

- Mass MoCA - North Adams, MA
- The Tang – at Skidmore College, Saratoga Springs, NY
- University Art Museum- University at Albany, NY
- Opalka Gallery- Sage College, Albany, NY
- Mandeville Gallery- Union College, Schenectady, NY
- Dia- Beacon, NY
- Art Omi- Ghent, NY
- Storm King- New Windsor, NY
- Collar Works, Troy, NY
- Albany Center Gallery, Albany, NY

## **Schedule**

### **Week 1**

**Wed 1/18:** Intro to the course and Exercise 1: Establish Your Art Family

### **Week 2**

**Mon 1/23:** **Exercise 1 due**, Project 1: Art Baby introduced

**Wed 1/25:** Workday & Sketch presentation

**Week 3**

**Mon 1/30:** Workday

**Wed 2/1:** In-progress critique

**Week 4**

**Mon 2/6:**Workday

**Wed 2/8:** **Project 1 due**, Project 2:Linear Translation Why So Serious? Introduced

**Week 5**

**Mon 2/13:**Workday & Sketch presentation

**Wed 2/15:**Workday

**Week 6**

**Mon 2/20:** In-progress critique

**Wed 2/22:**Workday

**Week 7**

**Mon 2/27:** **Project 2 due**, Project 3: Media Combines introduced

**Wed 3/1:**Workday & Sketch presentation

**Week 8**

**Mon 3/6:**Workday

**Wed 3/8:** In-progress critique

**Week 9**

**SPRING BREAK! Have fun, be safe!**

**Week 10**

**Mon 3/20:**Workday

**Wed 3/22:**Workday

**Week 11**

**Mon 3/27:** **Project 3 Due!** Final Project:Outdoors and Functional? Introduced

**Wed 3/29:**Workday & Sketch presentation

**Week 12**

**Mon 4/3:**Workday

**Wed 4/5:**Workday

**Week 13**

**Mon 4/10:**Workday

**Wed 4/12:**Workday

**Week 14**

**Mon 4/17:**In-progress critique

**Wed 4/19:**Workday

**Week 15**

**Mon 4/24:**Workday

**Wed 4/26:** **Final Project Due!**

**Week 16**

**Mon 5/1: Mandatory Cleanup**

## **AART 434 Drawing Topics (4 credits)**

**TOPIC:** *Drawing and Scale*

**Instructor:** JoAnne Carson

**TTH** 9-11am, FA 228

**Office Hours:** Tuesday 9:00-11:00 FA 315

[jcarson@albany.edu](mailto:jcarson@albany.edu)

**Prerequisite:** AART 305 or permission of instructor

### **Course Description:**

**Goals:** This course is designed for the student who is prepared to work with increasing independence in developing a personal approach to drawing. The goal of the class is for the student to develop a body of drawings that are interrelated and reflect a personal, artistic vision. Ideally, the portfolio of work done in this class may be the basis for application to graduate school for students who wish to pursue further study.

**Preparation:** Students must have had a minimum of three drawing courses to be enrolled in Advanced Drawing. While there will be a few assignments in the beginning of the semester, students are expected to identify and articulate the direction of their work in an ongoing way. This involves knowledge of other contemporary artists working in a related vein and a serviceable understanding of contemporary studio practices.

**Grading:** Emphasis will be placed on group critiques as a vehicle for discussion and advancement of students' work. Students will be required to participate in discussions as part of their grade. Students will be expected to absorb and respond to criticism, and to develop focused ideas within the progress of the semester's work. Grades will be given on individual drawings so the students will have continual and current feedback on their progress.

**Time commitment:** Students must be prepared to spend a minimum of 6 hours per week on their individual work in addition to classroom time.

**Attendance:** Attendance is mandatory. If a student has three unexcused absences, their grade will be lowered by one letter grade.

**Oral presentations:** Each student will be required to give an oral presentation on an artist's work.

**Notebook:** Every student will be asked to keep a notebook to record ideas, sketches, and artists' names. It is very important for students to attain a working knowledge of contemporary artists, and students will be engaged in ongoing research and image searches of artists' work.

**Quizzes:** There will be quizzes to test knowledge of contemporary artists who have been introduced in class or through research.

**Homework:** Homework assignments will be accepted only on the day that they are due unless a student has an excused absence for that day. No late submissions will be accepted.

### **Grading**

30% In-class work

40% Out of class assignments

20% Participation and Oral Presentation

10% Artist Statement

### **Materials List**

Good paper: Canson mi-tientes, Arches and/or other good, cotton paper – see handout sheet for options. 10 sheets minimum

Transfer paper (also called graphite paper) 20"x26", 2 sheets

Vellum tracing paper 18"x24", 5 sheets Assortment of charcoal and pencils.

Small set of color pencils and/or pastel pencils

AND: Drawing materials of your choice (you may include color)

Website to investigate: [pbs.org/art21](http://pbs.org/art21)

# AART 435 Painting Topics

**Instructor:** Melissa Thorne

**Email:** [mthorne@albany.edu](mailto:mthorne@albany.edu)

**Office Location:** FA 325 **Office Hrs:** Thursdays 11am-1pm

**4 credits**

## Psychological Space in Painting

**Tuesday and Thursday, 1-4pm Fine Arts 306**

**Prerequisite:** ART 330 Painting Experiments or permission of instructor

*May be repeated for credit when topic varies (up to 12 credits).*

“The aura given out by a person or object is as much a part of them as their flesh. The effect that they make in space is as bound up with them as might be their color or smell. The effect in space of two different human individuals can be as different as the effect of a candle and an electric light bulb. Therefore, the painter must be as concerned with the air surrounding his subject as with that subject itself. It is through observation and perception of atmosphere that he can register the feeling that he wishes his painting to give out.” - Lucien Freud, 1954

In this course we'll explore the role of space as a purposeful, thoughtful element in your painting practice. Beginning with observation, we'll break down the tools for creating illusionistic depth and spatial difference between objects. Then, we'll hack these tools to experiment with alternate methods for creating a variety of moods and sensory effects. Additionally, we'll be working in a series; each painting will build upon lessons learned in the last. As we move through the semester, you'll be making works that are progressively more your own, generated from your own ideas and creative voice.

This class is an upper-level painting course, and it is expected that you are developing a significant investment in your work as a painter. You should already have a strong background in basic painting technique and color theory, and you should be willing to look at your work with a critical eye. This will be a challenging class, in which you will be asked to experiment and move outside of your comfort range.

**Preparation:** This is a mixed resources course: some of you have only had one semester of painting, others have had more. Because our assignments are flexible and inclusive in nature, we will all follow the same projects and critique schedule, but there may be slightly different requirements for advanced students. All students will be expected to identify and articulate the unique direction of their work in an ongoing way. This includes researching contemporary artists working in a related vein, and developing an understanding of contemporary studio practices.

**Time commitment:** Students must be prepared to spend a minimum of 6 hours per week on their individual work in addition to classroom time. Many of you will choose to spend more, but this is the minimum expectation.

### **Attendance:**

Students are required to attend each class. *When you miss a class you fall behind.* No more than two absences will be permitted. Three unexcused absences will result in a full dropped letter grade. Tardiness and/or early departure will also build towards an absence and affect the student's grade.

### **Visual Resource Notebook:**

Keep and bring to every class meeting a dedicated sketchbook (for this course only). As a prompt, I have given you ideas each week about what to include in your notebook; these suggestions will help you gather visual material for your paintings, and contribute toward an archive of your thought process. However, these suggestions are only a minimum, and you should add your own ideas and visual material.

Notebooks can include:

- Experiments, studies, sketches, etc: get into the daily habit of recording your visual thoughts and ideas.
- Notes on your research and concept development for projects
- Notes about in-class technical demonstrations or discussions
- Notes on your sources for inspiration, or hard copies of visual references
- Instructor's suggestions for research, including artists to look up or study

Three pages minimum per week (that means 45 total for the semester): You won't be reminded of this recurring assignment -- students should assume that the notebook is an ongoing concern. The instructor may ask for or check the notebook unannounced. 8 x 10" size is preferred.

### Readings:

For each reading, prepare 2 comments or questions for discussion. This should be typed (\*\*not handwritten\*\*) on a piece of paper that you'll hand in.

### Oral Presentation or Paper:

Intermediate students will write a two-page paper about an artist of their choice. Advanced and Topics students will give a 15 minute presentation about a selected artist. You will receive more information about these assignments as the semester progresses.

### Grading and Evaluation:

Painting is a learned skill, and you will be graded on your progress throughout the semester. Each student has unique strengths and weaknesses: the goal of the course is to challenge yourself, both materially and intellectually. I will be evaluating your progress based on your willingness to push yourself – to make new images and try new techniques, and even to make mistakes or let yourself fail. I would rather see 5 awkward paintings that push your comfort zone and show growth, than one “good-looking” painting that plays it safe.

**GRADES** are based on a point system assigned to the following:

PORTFOLIO OF PAINTINGS	60 points
NOTEBOOK	10 points
WRITTEN ASSIGNMENTS and PRESENTATIONS: research and written responses to assigned artists, oral presentation, response to readings, crit sheets, quizzes, etc.	15 points
PARTICIPATION: Students are expected to engage in class discussion of readings, slide presentations and in class critiques. PLEASE NOTE: “participation” also includes professionalism during class, punctuality, coming to class with all necessary materials, and completion of all in-class lab exercises.	<u>15 points</u>
TOTAL:	100 points

### FINAL GRADE:

A+ 100-98  
A 93-97



A-	90 - 92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	0-59

**IMPORTANT:** A “no-show” on any of major critique dates (absence without any communication to instructor) will constitute an “F” or Zero for that project, **and** will lower your grade by one full letter.

**In this course:**

Students are expected to arrive to class on time, and ready to work. This means you have all of the supplies you need, and you are ready to focus. Unless otherwise notified, you need **all of your supplies for every class**. On critique days, be prepared to speak in class, ask questions and engage in discussions.

**In this studio:**

Since this is a communal studio used by many people, it is important to be considerate in your practices. Get messy and experiment during class, but don't leave your mess for others to clean up. When you finish working in the studio, leave your space clean enough for the next person to set up easily.

**ZERO CELL PHONE ZONE:**

In this class, you will not be permitted to use your cell phone, at all. At the beginning of class, you will turn it off and place it in your bag/backpack. You can retrieve it during breaks and use it outside of the classroom, but never inside. You are invited to bring music to class to share with the class: we will usually have a laptop hooked up to speakers, and you will have many opportunities to select music to listen to while you work. However, you cannot listen to music on your headphones. Years of experience have proven to me that this does not work well, because 1.) many students are not able to disengage from their headphones to listen to instruction, and 2.) using your cell phone to listen to music seems to inevitably lead to checking your texts, your Instagram account, the weather, etc. Consider this class a very small experiment in trying to re-engage your brain with the absorbing visual practice of making art, without the distraction of tiny screens

**Weekly Schedule: subject to embellishment or change**

Week 1

\*\*notebooks: 3 images of paintings that use space in interesting ways -

**Tuesday, August 27**

Introduction to course, explanation of syllabus and projects

Brief image lecture

Library

**Homework:**

- 1.) At the library, select a book that shows a painting that speaks to you, for any reason. Bring the book to class on Thursday 8/29. In addition, write a paragraph (4

sentences minimum) about why you chose the painting. What is in this image? How do you think it was made? Why did it make an impression on you?

- 2.) Fill out the course survey and return it.
- 3.) Gather/purchase materials: for class on 8/29 you will need your sketchbook, an x-acto knife, and color drawing tools.

#### **Thursday, August 29**

Discussion of selected paintings: group assignments

Making an adjustable view-finder

Drawing in class: sketches and scale calculation, choosing a composition

Homework:

Finish your drawing, creating spatial difference with focus, scale, contrast, and saturation.

#### Week 2

\*\*notebooks: 3 thumbnail drawings/color studies of your overall still life composition -

#### **Tuesday, September 3**

Discuss drawings

Image lecture: still life painting and space

Painting Studio maintenance

Setting up your space and beginning the painting

Work on Painting #1 in class: imprimatura layer and abbozzo

-establish the composition, map the scale relationships, start to block in general color

Homework:

- 1.) 3 hours of progress on Painting #1
- 2.) Complete assigned reading for 9/5, including written response. Be prepared to discuss in class.

#### **Thursday, September 5**

Discuss reading

Work on Painting #1 in class: articulating space

-continue to block in general color; refine relationships of focus, scale, contrast and saturation.

Homework:

3 hours of progress on Painting #1

Be prepared to discuss your progress in class on 9/10

### Week 3

\*\*notebooks: 3 sketches/color studies that focus on spatial details in your still life painting (trouble-shooting)

#### **Tuesday, September 10**

Painting Progress discussions in groups

Work on Painting #1 in class: refining relationships

-this is your last day to work on the painting in class: focus on fine-tuning the spatial and value relationships between different components of the painting. Articulate the difference between foreground, mid-ground and background spaces, using the tools of scale, contrast, saturation and focus.

Homework:

Finish your painting for Critique on 9/12

Prepare your Critique Sheet to hand in on 9/12:

-The Critique Sheet is one page, typed, and should include the following: name, title of painting, one paragraph describing your process for choosing the composition, and one paragraph explaining how you used formal concepts (scale, contrast, saturation, focus) to create space in the painting.

#### **Thursday, September 12**

Critique #1 + Critique Sheet

Homework:

Complete assigned reading for 9/17, including written response. Be prepared to discuss in class.

### Week 4

\*\*notebooks: 3 studies for Painting #2

#### **Tuesday, September 17**

Image lecture + Reading discussion

Work in class: new drawing based on new perspective, same paper size as first drawing. (you will need your color drawing materials today)

Homework:

-Finish your new drawing: focus on creating a new spatial relationship that's different from your first drawing/painting. -You will need both your first and second drawings in class 9/19

#### **Thursday, September 19**

Discussion of drawings

Work in class: making linear schematic drawings and combining/tracing for a new composition. Experiment with registration, distortion, repetition.

Homework:

1.) In your notebook, make 3 full-page color studies for your next painting. Using your drawings as reference, experiment with different compositions, orientations, cropping, scale shifts, etc. Be prepared to show and discuss your studies in a group.

### Week 5

\*\*notebooks: 3 color studies for Painting #2 (homework from 9/19)

#### **Tuesday, September 24**

Discussion of studies with groups  
Begin Painting #2 in class

Homework:

3 hours of progress on Painting #2, establishing the composition and proportions, then beginning to block in color.

#### **Thursday, September 26**

Work on Painting #2 in class

Homework:

3 hours of progress on Painting #2: all base color should be blocked in, and you can begin refining relationships

### Week 6

\*\*notebooks: color studies, progress sketches or brainstorming for your painting

#### **Tuesday, October 1**

Image Lecture  
Work on Painting #2 in class

Homework:

3 hours of progress on Painting #2: focus on the tools we've discussed for spatial relationships in painting: focus, scale, contrast, saturation.

#### **Thursday, October 3**

Discussion of progress of Painting #2 in groups  
Work on Painting #2 in class

Homework:

Finish Painting #2 and prepare Critique Sheet.

The Critique Sheet is one page, typed, and should include the following: name, title of painting, one paragraph describing your process for making the painting/constructing the image, and one paragraph explaining your concept for the painting. How have you

used spatial relationships and paint application to create a unique impression of your observed experience? What was pleasurable or challenging about making this painting?

Week 7

\*\*notebooks: sketches and images from our field trip, including a sketch of the artwork you write about for the assignment

**Tuesday, October 8**

Critique of Painting #3, Crit Sheet due

Image lecture and Intro to Painting #4, instructions for studies

**Thursday, October 10**

FIELD TRIP: TBA



## **AART 446 PHOTOGRAPHY TOPICS: Writing and Photography: Sports, Promise, and Selfhood (4 credits)**

**Fall 20xx, Wednesdays, 4:15 - 7:05 pm, FA216 (Note: this course will also meet frequently in the University Art Museum)**

[Prof. Danny Goodwin](#) and [Prof. Edward Schwarzschild](#)

Goodwin office hours: 9:30- 11:30 am Tuesdays or by appointment, Boor Sculpture Studio 103

Schwarzschild office hours: 10 am to Noon Wednesdays or by appointment, Humanities 324

Prerequisite(s): AART 350 or permission of instructor.

### **Course Description:**

In this deeply interdisciplinary class, taught by professors from both the English Department and the Art Department, student writers and photographers will collaborate on creative projects related to the exhibition at the University Art Museum this fall semester, entitled *ACE: Art on Sports, Promise, and Selfhood*. Our semester-long collaborations will be informed not only by the exhibition and critical reviews of it, but also by wide-ranging readings and viewings of materials related to writing, photography, and museum practices. Throughout the course, we will interrogate the lines between various disciplines as we rigorously examine the ways we see, describe, and understand the world around us. In addition to producing artistic collaborations, students will also be expected to write essays and deliver presentations connected to the exhibition and our readings.

The artists represented in *ACE* use sports and athletic culture to explore how youth, gender, race, promise, and identity are intertwined with athleticism, and how these elements share roles in defining cultural codes and rituals, thereby engendering community. *ACE* focuses on topics of specific relevance to the university campus, with an emphasis on the social and cultural impact of competitive sports on young athletes.

**Some of the questions posed by the work in this exhibition:**

**-How do athletes and artists balance their passions and self-imposed challenges with the prospect of thwarted expectations and potential failure--or conversely, the intoxicants of fame and power?**

**-What are the cultural impacts of harnessing and commodifying youthful stamina and drive?**

**-Who defines the rules of the game, and who gets to break them?**

-What does true resilience look like?

**Our collaborations will be informed not only by the exhibit and reviews of the exhibit, but also by wide-ranging readings and viewings of materials related to writing, photography, and sports. Throughout the course, we will interrogate the lines between various disciplines as we rigorously examine the ways we see, describe, and understand the world around us. In addition to producing artistic collaborations, students will also be expected to write essays and deliver presentations.**

Although we'll spend a great deal of time looking at, as well as talking and writing about, the work of the artists in the exhibition, you will also explore (individually and collaboratively) the topics of the course through your own creative projects. We will only meet once a week, but you will be expected to be either in the Museum or working in the lab/studio a **minimum of three hours per week**. Let us stress that **this is the absolute minimum outside of class weekly time commitment required to pass this class**. You'll likely have to devote significantly more time to working independently in order to excel. If you feel you cannot spare this time in your schedule, you might consider dropping the class before it is too late.

There are several points in the semester when we will ask you to present your ongoing work in a specific way. It is important that you pay close attention to the instructions given, as these exercises are intended to hone your ability to creatively solve problems while adhering to specific guidelines (something you will hopefully do a lot in your future career, whether writing or art-related or not).

**Your full and energetic participation in each of these components of the course, especially the critiques, is mandatory for success in the class.**

**Texts:**

All texts/readings for this class will be posted here on (or linked-to from) Blackboard or provided to you, courtesy of the Department of Art and Art History and the Department of English. There is no need to purchase any textbook.

**Attendance:**

Please do not miss class, as it will be virtually impossible to pass this course if you miss more than three classes. If you miss class, it is up to you to get notes and/or handouts, and you are responsible for all assigned work regardless of attendance in class. Excused absences do not excuse you from the requirement to produce the work.

Students are required to attend all scheduled critiques. Because the experience of a three-hour group forum cannot be replicated as "make-up" work, you are expected to make every effort to attend and participate. Similarly, you are expected to attend and participate in any informal, unscheduled critiques that may occur during class time.



**Students are required to attend and participate in the final critique in this course.** Missing the final critique is like missing a final exam in a conventional academic course, except that group critiques cannot be made up. University policy stipulates that we must administer a make-up exam or “offer an alternative mutually agreeable to the instructor and the student” in the case of a documented illness or emergency. We will, of course, do that, but be aware that while you will not be penalized academically, the experience of the critique cannot logically be recreated.

**Assignments:**

**Late projects will absolutely not be accepted.** One project of your choosing may be redone to improve the grade. If the work was turned in on time, the higher grade will be recorded. If the work was late, the re-done project grade will be averaged with a zero. It is always to your benefit to turn in the work- even if it is not complete- so that you may receive feedback from me and the others in the class, and so that you avoid this formidable grade penalty.

**Reading, Viewing and Writing:**

Readings specific to each of the assignments are outlined in the schedule. In addition, you will be required to seek out contemporary art work that you find compelling and important. We will provide many online resources for you to find work via the web, but seeing work in person is ideal. You'll most likely only need to walk down the hall to the University Art Museum, but other resources may be found locally, in your hometown, or in New York City. As we read, discuss the readings, and critique each other's work, you will learn how to criticize works of art and why criticism is important. From time to time you may also write about your work. Writing about your work and the work of others will help you better understand and articulate your own artistic practice.

**Plagiarism:**

All work turned in must be yours; copying or claiming another's work as your own is specifically prohibited. Any instances will result in an “F” and a recurrence will cause the student to be dropped from the course with an “F”, and possibly to be expelled from the University. (Note: appropriating imagery from the media for purposes of commentary is acceptable, provided it does not violate copyright laws—see either of us if in doubt.)

**Cell Phone and Computer Use Policy:**

There's a time and a place for phone use. Many of you will work primarily with the camera in your smartphone. And we appreciate the fact that you may edit images, take notes, look up references, schedule events, and otherwise do class-related business with the device in your pocket. However, at those moments when you have been specifically instructed not to use your phone, you must resist the temptation. This includes, but is not limited to, when we are speaking to you. Please turn your phones to silent or vibrate mode when entering our class. If you have an emergency that requires you to take a phone call, please leave the room immediately. Do not text message during class time. There is a break in the class at about the half-way point;

you can use that time for making calls and texting. We are at least as addicted to this technology as you are, but we will not abide phone use when your peers in the class (or your instructors) are speaking. You will be asked to leave and will not be allowed to make up any work missed.

**Absolutely no phone use of any kind during Critique (you will be directed to leave the room and your attendance will be marked as absent for the day.)**

*Continued violation of this policy will result in you being asked to leave the class as well as a lowering of your overall course grade average by one letter for each instance of non-compliance.*

### **Grades:**

Grades will be figured on the conventional percentage scale. More importantly, grades are an indication of how well you are doing in the course. Please note that in this course we consider a "C" as nominal completion of the work, i.e., "average". You will have to do above average work or superior work to get a "B" or an "A", respectively. We encourage you to give realistic and thoughtful consideration to the grade you expect to receive on a project before said grade is assigned.

A (100-90%) = Outstanding; pushing the limits of both the student's creativity and the assignment.

B (80 - 89%) = Thorough, thoughtful, and creative approach to the assignment.

C (70 - 79%) = AVERAGE; minimum project requirements met.

D (60 - 69%) = Poor; does not meet minimum requirements.

F (0 - 59%) = Fail; failure to complete the assignment.

### **Grading Criteria:**

- Projects 1, 2, 3 = 15% each (45% total)
- Project 4 (Final Project) = 25%
- Class Participation (Critiques, Readings Discussions, Workshops, Demos, Lab Days) = 30%

### **Extra Credit Options:**

Students are invited and encouraged to seek ways to expand upon the basic guidelines of the projects to receive extra credit. If you should feel confined or limited by one of our projects, please contact us at the earliest opportunity so that we might discuss other options. Do not settle for producing work at the minimum level required because you do not feel engaged. There is a grade for such performance, and you don't want it (see table above).

### **Special Needs:**

If you require any additional help from us or the facility to accommodate a disability, please do not hesitate to contact us. We will make every effort to insure that you are able to get the work done. We can be incredibly flexible and creative when it comes to finding ways to help students make work.

### **Lab Monitor Responsibilities:**

We do not have technical support personnel managing our labs. We do have a Graduate Teaching Assistant who has been assigned to oversee photo-related tech

issues in the department. You'll probably get to know him pretty well. His name is Samuel Davis. His office hours will be announced soon. Stay tuned.

The College of Arts and Sciences also employs an Instructional Support Technician who oversees high-level, system-wide computing support. If at any time you experience problems with the computers, scanners, printers or other digital equipment in our labs, please send a detailed note to Adam Cowie at [cascomp@albany.edu](mailto:cascomp@albany.edu).

If you would like to volunteer as a Lab Monitor for 3 hours per week in exchange for 24/7 access via swipe-card and door code to both labs, please let me know and we will arrange it. Otherwise, know that you will only be able to work outside of class during [scheduled open lab hours](#).

### **Materials:**

Please do not rush out and acquire any materials or expensive equipment prior to the first day of classes. We need to meet and discuss options before you make purchases. As you may know, studio art classes can be quite expensive depending on the type and amount of work that you choose to do. Please budget carefully to insure that you are able to produce the work required. Students typically spend around \$300 (on average) on consumable supplies and materials. Some spend twice as much; some get by on much less. In addition to a working camera, you may be required to provide the expendable supplies described below.

Because the materials you would be required to handle in processing traditional chemistry-based color photographs are so dangerous, and because much of the industry is abandoning "wet lab" procedures, we will be doing all color printing using digital processes. You may certainly still shoot film, but will then scan and color-correct on the computer, to be output in our digital lab.

### **Please Note:**

*Pigment-based archival inks are not compatible with low-end hobbyist papers available at office supply stores. Your results will be disappointing and the printer could actually be damaged. Please ensure that your paper is compatible with either pigment inks or "Ultrachrome" inks.*

Black and White film should be processed in our labs here on campus. Chemistry is included in the lab fee you've already been charged. Color film processing (E-6 and C-41) should be done at McGreevy's Pro Lab, 376 Broadway in Albany (518-426-1039). Film dropped off at McGreevy Pro Lab up until 6 pm Wednesdays will be ready Thursday morning, so please plan accordingly. As a student in our class, you receive a 10% discount, but you have to remember to ask for it. We are not equipped to properly process the toxic effluent produced in processing color film or paper. You may not, under any circumstances, process color film by hand in our darkrooms. This would violate state and federal environmental regulations and would be considered grounds for ejection from the lab.

### **Supplies**

- Minimum 10 MP digital camera (including phone camera) or 35 mm film camera. You probably have one from beginning photo, but we'll go over what is required again to be sure you have the right equipment.

- OPTIONAL: 10-12 rolls 35mm film, 36 exposures. It is recommended that you buy the film, as you need it for the assignments, especially if you want to experiment with film speeds other than ISO 400.
- At least one SD card, minimum capacity 2 GB.
- OPTIONAL: 5-10 rolls 120mm color or B&W film.
- OPTIONAL: Preferably a roll, or sheets of Epson brand inkjet paper, larger than 11 x 14 inches or larger. Do not buy Presentation paper. Throughout the semester, you may wish to experiment with higher-quality fine art printing papers. Please seek my guidance before purchasing anything.
- OPTIONAL: 1 package each 35mm and 120mm archival plastic negative pages-buy a pack and split it with others in the class (work this out amongst yourselves).
- Negative brush, anti-static cloth, or compressed air for cleaning film.
- OPTIONAL: external hard drive, or high-capacity flash drive. If you decide to go with a flash drive, try to get one that is at least 120 GB and know that those media fail often, so consider purchasing more than one.
- Folder or portfolio for turning in your assignments. You'll be making finer quality prints in this class, so consider something archival to maximize the life of your images. Also, you will probably be printing larger than 8 x 10 inches, so you'll need something large enough to hold your work. A tube is a useful solution for very large prints.

## Schedule

### WEEK 1

Aug. 28

- **Overview: Course philosophy, objectives, materials, and requirements**
- Read the review of *ACE* by Christopher Marcisz.

### WEEK 2

Sept. 4

- Discuss Hyperallergic review
- In-class writing exercise
- Intro *Project 1*

### WEEK 3

Sept. 11

- Meet in University Art Museum for exhibition tour and *Close Looking* exercise

### WEEK 4

Sept. 18

- Workshop *Creative-Critical Drafts*

### WEEK 5

Sept. 25

- **Guest: Artist-in-Residence Radames "Juni" Figueroa**
  - **Creative-Critical Piece (*Project 1*) Due**
- Intro *Project 2*

### WEEK 6

Oct. 2

- **Lab/Workshop Project 2**

WEEK 7

Oct. 9

- **Mid-Term Point**
- **Lab/Workshop Project 2**
- **Intro Project 3 (Photograph Not Taken)**

WEEK 8

Oct. 16

- **CRITIQUE in FA223 Project 2 (The Whole Problem)**

WEEK 9

Oct. 23

- **Guest: Artist-in-Residence Baseera Khan**

WEEK 10

Oct. 30

- **Informal, in-progress Crit Project 3**

WEEK 11

Nov. 6

- **Project 3 Due**

WEEK 12

Nov. 13

- **Guest: Artist-in-Residence Ashley Teamer**

WEEK 13

Nov. 20

- **Lab/Workshop Day (printing/presenting *Final Project*)**

WEEK 14

Nov. 27

- **CLASSES SUSPENDED (THANKSGIVING BREAK)**

WEEK 15

Dec. 4

- **FINAL CRITIQUE and PRESENTATION OF CHAPBOOKS in MUSEUM**

- **All work due at the START OF CLASS**

***THIS SCHEDULE IS SUBJECT TO CHANGE. YOU WILL BE NOTIFIED VIA THE EMAIL ADDRESS YOU PROVIDED AT THE BEGINNING OF THE SEMESTER OF ANY CHANGES.***



**↑ In-class writing exercise--preparation for Close Looking exercise and Project 1**



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1. Find an image on your device or elsewhere among your belongings that you think is interesting and that you're willing to share.
2. Work in pairs--undergrad English/undergrad Art; grad Art/grad English.
3. Share your chosen image with your partner, but reveal nothing about the image to your partner.
4. Write at least 2 paragraphs that respond to the image you've been shown. Your paragraphs should include both description and interpretation (creative, critical, or both).
5. When you're done (take around 20 minutes), share your paragraphs with your partner. After you've read the paragraphs, have a discussion about what you've written and what the actual "facts" are about the images.
6. Volunteer to read your paragraphs aloud to the class.



## ↕ Project 1: Critical-Creative Essay-Story

   
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For this assignment, you will be required to apply the descriptive, interpretive and evaluative skills you will practice in a "close looking" exercise to a written project. You will write a response to a single work of art by an individual artist from the exhibition in the University Art Museum. You must make time to visit the museum for several hours outside of class. Please feel free to speak with Ed, Danny or the museum staff if you have questions or require additional information.

We encourage you, as you prepare for this essay, not only to look at all the work in the Museum, but to also view as much other work as possible and to read as much criticism and other writing about art as you can stand, starting with the [Hyperallergic review of ACE by Christopher Marcisz](#). Reading responses to works of art is the best way to develop your own voice and style as you write your own piece. [Hyperallergic](#) is an excellent source for daily reviews. Pick up the Friday edition of the [New York Times](#). Pick up [Artforum](#), [ArtNews](#), [Art in America](#) and the [art review section of the Village Voice](#). Go to a book store and look at [Aperture](#), [Blind Spot](#), [Coagula](#). If you're looking for a net artist, you must look at [Rhizome's Artbase](#). Other resources include [Bomb Magazine](#), [Cabinet](#), [Triple Canopy](#), and many others.

Please feel challenged to approach this project as creatively as possible. Your response should be a minimum of four pages (1000 words or so) and must include AT LEAST one paragraph of

detailed description, one paragraph of interpretation, and one paragraph of evaluation. Beyond these minimum content requirements, all decisions as to form and structure are up to you. See your syllabus for due dates.



## Project 2: The Whole Problem



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*This project adapted from [Charlie White](#).*

Working in pairs, imagine an entire story or the entirety of a problem--either personal or political--or the totality of some profound concern or issue that you grapple with. Commit yourself as a team to a single printed short-short story (500-1000 words) and one printed photograph (24 x 30") that does all that it can to speak acutely to that issue, that problem, that concern.

Do not wallow in complexity. Instead, collaborate to find the simplest means to communicate your idea--the goal here is to refine your idea to the point that you are able to capture it through simple means. Will your whole problem be encapsulated in the combination of image and text, or will you deliver two separate iterations of the same problem (one text, the other image)? The choice is yours.

See schedule for critique date.



## Project 3: Photograph Not Taken



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*This project courtesy [Rein Jelle Terpstra](#).*

Photos Not Taken

We were in a car getting lost in one of Antwerp's old neighborhoods, trying to find our way back to the ring road. We pulled over for a bit and there I saw them, slowly moving on the pavement--two young Hasidic girls, identical twins,

walking next to each other, their nanny right behind them. The girls had one eye taped over, the left girl's right eye and the right girl's left eye. Together they saw with one pair of eyes, as if to complement each other's eyesight, as if together they could see with full depth of field. How would they see, and what were they, simultaneously, looking at? Probably not at me, who kept on staring at the girls while the car started moving again, the camera sitting on the dashboard.

Many of us carry a photo in our memory--an event or a moment we saw but failed to capture in a photograph. Perhaps the camera was out of film or the battery empty, or perhaps the moment was simply too important.

Sometimes such perceived moments haunt you like persistent afterimages. Perhaps these kinds of afterimages--fluid, because never recorded--will lead you to new thoughts and new stories.

With these considerations we invite you to write a 500-word piece about your untaken photograph. Then produce a visual response to your collaborative partner's un-taken photograph in any medium *other* than photography/video. See syllabus for exact due date.



#### Project 4: My Sports, My Promise, My Selfhood



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#### Project 4: My Place

For this capstone collaborative project, you will work as teams to produce a chapbook (a small paperback booklet, typically containing poems or fiction) that combines photographs and prose. Your chapbook will include at least ten images and fifteen pages of prose (3750 words).

Drawing upon your experience viewing and reading about *ACE*, you will create a project that explores your own "sport, promise, and selfhood". Feel free to interpret the ideas of each term as creatively as you like.

Because your work will be printed and presented publicly, you will work with a layout template produced by the Museum's designer, Gil Gentile. In this way, we can ensure that the layout and graphic design are coordinated with the other publications, didactics, and exhibition design already in existence. We will have the books printed at Rapid Copy on campus in a small edition.

Work for this final project is due at our final class meeting and will be presented publicly at an open reception. Please come prepared to discuss and defend your work, as well as to offer critique of others' projects.





## ↑ Critique Guidelines



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In preparing for a critique in this or any studio art class, it is at least as important to determine what **you** want or need from the critique, as it is to understand what is expected of you. Your critique should address form **and** content, and should consider the work of art in and of itself, and in the context of issues discussed in the reading assignments. Terry Barrett, in his book [Criticizing Photographs](#), defines criticism as "...informed discourse about art to increase understanding and appreciation..." As such, criticism involves much more than the relatively simple act of judging--of determining whether one "likes" or "dislikes" a piece. Rather, it is a means toward the end of understanding a work of art. Critical consideration usually consists of at least three main activities:

- Describing the work (what does it look like? what is it made of?): Assume the audience has not and will not view the piece and that you are the sole mediator for their understanding of its formal qualities.
- Interpreting the work (what does it mean?): Here you are asked to synthesize any contextual or biographical information you have with your own subjective interpretation of the work's significance.
- Evaluating the work (is it art? is it interesting? does it "work?"): This is, perhaps, the most difficult critical task, yet it is usually the one to which most people skip when criticizing a work of art. To thoughtfully evaluate a work of art, you must determine what your criteria are for judging its relative worth or effectiveness. Only you can provide this information. Do not assume the reader (or your fellow student) shares your point of view. Explain why you feel the way you do. "Thumbs up" or "thumbs down" will not cut it. This is college.

### **Here are some simple guidelines for a successful critique:**

- Listen! Most people new to the critique forum fail to understand that criticism of a work does not mean the work is "bad", or that the artist has failed in some way. In order to refine our ability to produce effective artworks, we must listen to what the participants in the critique have to say about it. This is not to discourage robust debate, by any means. Some of the most lucid insights arise out of heated arguments about a work of art and many works of art are invested with our most deeply-held convictions. Rather, it is imperative that each point of view be expressed so as to maximize the benefit of this most unusual form of public discourse. The whole point of the exercise is to go make more and better work. Describe the image: What do you know with

certainty about what you see? What do you see? What adjectives come to mind? What is the subject matter, really? What about form? How does the relationship between light and dark, contrast and tone affect your description? How does the technical treatment of the print affect your reading of it? Can you compare/contrast this image with another in the group? Interpret the image: What does this image mean? How is this meaning manifested? Can you discern a difference between what was intended and the result? Are there metaphors you can decipher? Although the **denotative** meaning may seem clear (a photograph of a still-life set that includes a roll of toilet paper, a plastic garbage bag, and a wad of aluminum foil can be said to denote (show) a roll of toilet paper, a plastic garbage bag, and a wad of aluminum foil), what is the **connotative** meaning? The same photograph could, for example, connote (suggest, imply) fragility, entropy, waste, excess, or any number of completely different ideas. Do the objects depicted in the image have a connotation that owes its context to the nature of the materials they resemble, or is the connotation based in something else like light, shadow, form, composition, color, etc.? Further, from what perspective do you bring your interpretation to this work? **Comparative? Archetypal? Feminist? Psychoanalytic? Formalist? Semiotic? Biographical? Intentionalist? Technical?** No work of art nor artist ever existed in a vacuum. Can you identify a combination of **approaches** or **cultural influences** in your interpretation? Can you categorize this photograph according to Terry Barrett's system? Is it **Descriptive, Explanatory, Interpretive, Ethically Evaluative, Aesthetically Evaluative, Theoretical**, or some combination thereof? Explain your criteria for determining the appropriate category. What is this image's **internal context** (that which is descriptively evident)? What is its **original context** (what was physically, psychologically, and/or politically relevant to the artist at the time of the creation of the work? What is its **external context** (the situation in which the work is seen or presented)? How does the latter inform the former?

- Is this a successful work of art? Why/why not? What **criteria** have you used to make your judgement? Be very specific.
- Whereas it is mandatory that you respect your colleagues in the class (I don't tolerate disrespectful or abusive behavior *at all*), we are here to get work done. Please check your ego at the door. I need you to be willing to say what you think about others' work and to hear potentially harsh criticism about the work you've done. In order to become better artists, we must be willing to speak openly about the issues at hand and to dispense with qualifying opening remarks such as "this is just my opinion" and the like.

The most important thing to remember is that, although we may each be in this class for different reasons, we are all (presumably) striving to make more and better works of art. The old adage "...I don't know about Art, but I know what I like.." is no longer applicable to your mode of inquiry. Yours is now a rigorous and rich process of taking your work apart and putting it back together--better than before--with the help of this lively critical forum.



## Writing Your Artist's Statement



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An artist's statement is, perhaps, more easily defined by what it is not than by what it is. It should not necessarily explain your work. If, after all, one could easily and casually explain what one does, it might not be worth doing. Rather, the statement is an opportunity for the artist to establish the context within which the work may be understood and to provide the necessary framework for reception and criticism. The most successful artists' statements stir in the reader the interest to view or re-view the work.

There is no conventional length or format for an artist's statement. At least there is no point in adhering to any. It should be as brief or as thorough as you feel necessary. For the purpose of this class, however, I have set a **minimum** of one full typed page. If a bibliography or resume is appropriate to your work, include this **in addition** to the statement.

Here are some excellent tips from artist [Nayland Blake](#):

- 1. Tell the truth. Describe your work, and your life as it is, not as you think someone wants to hear it to be. Don't anticipate your reader's biases.*
- 2. Write often. Get into the habit of writing about what you do on a regular basis. It will give you much more material to pick from when the time comes for you to make a formal statement.*
- 3. Rewrite often. It's much easier to edit and rewrite an existing piece than it is to generate something new on deadline. Revising allows you to sharpen ideas and cut out redundancies. Allow yourself to make messy first drafts and then go back into them.*
- 4. Use specific examples. Watch out for generalities about your work. If you want to make a point about how an idea functions for you, show how it functions in a specific piece. Don't feel like what you have to say has to be equally true of everything you make. Practice describing pieces as if your audience was sightless.*
- 5. Use history sparingly. Don't assume that everyone will know what you mean when you refer to the work of other artists or artistic movements: their ideas may well be antithetical to yours and your point may be lost.*
- 6. Big words do not make your work look better, or make it any more meaningful.*

7. Phrases to watch out for:

a. "As a..." often used to sneak in biographical information and as justification for the work, i.e.: "As a veteran my work is concerned with the ideologies of bodily distress...", "as a volcano survivor I want my pieces to have a certain vibrancy..."  
Find another way to tell people who you are and why you do what you do.

b. "The viewer is invited..." or any of its variations. Often folks use this to try to force people into a specific experience of the work. It begs the questions How and Why is the viewer invited.

c. "Interest, interesting, interests..." Try writing about your enthusiasms rather than your interests.

d. "The body..." Resist the temptation to make an idea sound more theoretical by sticking the word "the" in front of it. Always ask yourself "which body, or whose body."

8. Finally, imagine that you are writing in sand, not carving in stone. Your artist's statement is not a contract made for all eternity: it is a snapshot of your thinking about your practice at a specific moment.

Nayland Blake

1.25.05

I would add one more to this list:

9. Remember that your statement is not a "piece", i.e., a work of art. Unless you are a poet (and maybe even if you are), refrain from penning a statement that requires another statement to be understood.

I will work closely with you on editing this statement, but will require you to produce the first draft by the date indicated in the online syllabus.

**AART 460 Printmaking Topics (4 credits)**

***Expanded Printmaking***

**Synchronous: MW 1:00 pm – 4:00 pm**

Associate Professor: Leona Christie [lchristie@albany.edu](mailto:lchristie@albany.edu) / Remote office hours: M 4-6pm

**Prerequisite(s): AART 105, 110, or 144.**

## **COURSE OUTLINE**

### Description:

This online course takes an **expanded** approach to [printmaking](#), adapting the [historical and global](#) medium to a [home-studio](#) environment. Focusing on the use of art to directly convey experiences of [observation](#), reflection, and improvisation, assignments will address artistic strategies including [representation](#), [abstraction](#), [narrative](#), and [social commentary](#).

Studio projects will introduce the techniques of relief printmaking ([linocut](#) or [woodcut](#)), book-making, and incorporate the use of collage, painting, drawing, [installation](#), animation, and photography. We will examine printmaking's unique relationship to the concepts of the original, the copy, and the multiple, as projects engage with print culture, [editioning](#), [serial printmaking](#), and [exchange](#). We will work in both black and white and color.

### **Objectives:**

Throughout the semester, students will investigate their personal relationship to materials, subject matter, process and interpretation. Through studio work, videos, readings, (online) discussions, and independent research, students will gain a greater understanding of what a [print](#) can be, how it comes into being, where it exists, and for what purposes.

**Note:** *It is important to note that this class is not a competition of "talent," but rather an odyssey of individual output, creative effort, conceptualization, technical progress, attention, and demonstrated ability to meet deadlines.*

## **ONLINE FORMAT**

### **Blackboard, OneDrive, and Zoom**

We will be using Zoom and OneDrive folders as our main learning technologies for the course.

Blackboard will be used mainly to store course materials such as the syllabus and supply list. The Blackboard calendar will also show course activities and deadlines.

Each assignment will begin with a downloadable handout that is available on OneDrive.

There will be 4 main projects, each due approximately every 3.5 weeks. Projects will be submitted into OneDrive folders.

## COURSE ACTIVITIES

**Participation:** It is my expectation that students enrolled in ART 390 are [serious about their work](#), willing to [establish a routine for creating art](#), and will create work that is guided by care of one's tools and workspace, attention to the present moment and a curiosity towards new possibilities and directions.

Although we will be meeting online, active participation is still a requirement for this course and will help enable an atmosphere of collaboration and communication. The expectations for participation are the same as for an in-person class -- everyone is required to contribute thoughtful comments and questions during Zoom discussions (or in online forums), engage in class exercises, support your peers, and demonstrate that you are invested in your own work and learning.

**Assignments/Exercises/Projects:** Each project will begin with warm up exercises that are turned in when you turn in the main, finished assignment. Given that this class is designed to encourage experimentation, use exercises as a chance to "stretch" and try out new ways of working.

Since everyone will be working from home (or dorm), this is a great opportunity to start building habits that will enable you to continue making art once you graduate, with the resources available.

**Critiques** in an online format are different -- but they still have the same goals as in person -- we will take into account the work presented, the viewer(s)/audience, and the encounter between them. Through our discussions in Blackboard and Zoom, we will address contemporary issues in art, historical precedents, formal/material/[spatial](#) considerations, and work together to understand how meaning is constructed in the work, what I like to call: *listening to what the work tells us*.

There will be several kinds of critiques:

- Zoom screen-share peer-to-peer group or individual (with instructor) critiques of the 4 Main Projects that have been uploaded to OneDrive.
- Occasional short written feedback on each other's finished work.

If at any point you have questions, or want to discuss your work in the class one-on-one, please do not hesitate to reach out and we can schedule a (Zoom) meeting.

**Project Documentation:** All works created as part of the course will need to be documented through photography and uploaded to OneDrive or Blackboard in **.jpg** or **.png** formats (preferably [not HEIF or .HEVC](#)). Camera phones can work well for this purpose, [especially indoors near a window](#). As much as possible, your photographs of your work -- especially the Main Projects -- should be centered, focused, evenly lit, and show the whole piece of paper. Use either: the camera's editing software; an online app such as Snapseed; or download /email the image to a laptop or tablet to crop and center in Preview, Photoshop or another image-editing program.

This will help you get in the habit of documenting your work and also have images prepared and ready-to-send for future applications (exhibitions, grants, scholarships, grad school, etc...).

## GRADING

### Course Grading rubric:

95-100	A	80-83	B-	67-69	D+
90-94	A-	77-79	C+	64-66	D
87-89	B+	74-76	C	60-63	D-
84-86	B	70-73	C-	< 59.	E

Your final grade will be based on a 100-point system.

20 points      **Participation and focus during** class work time and project critiques

80 points      **Four Studio Art Assignments and Projects**

20 pts *Project 1: **Journey Scroll: Monumental mixed-media relief print**  
Due Wed March 3<sup>rd</sup> / 11:00 am*

20 pts *Project 2: **Artist Books and Animation: Experimental structures**  
Due Mon March 29<sup>th</sup> / 11:00 am*

20 pts *Project 3: **Pattern in Printmaking** / 11:00 am  
Due Mon April 19<sup>th</sup> / 11:00 am*

20 pts *Project 4: **Expanded Print: Sculpture and Installation**  
due: **Mon May 10<sup>th</sup>** 11:00 am*

**Grading for each of the 4 Projects is based on these criteria:**

5 pts **Strength of Artistic/Conceptual Expression**

- Signs of ambition and creativity, while avoiding the obvious or predictable.
- Evidence of visual and conceptual research and development

Sketchbooks; expanding and editing original ideas beyond cliché. Ideas may originate from, or be inspired by art history, personal history/memory/fantasy, interpretations of literature/music/film, improvisational drawing (“doodling”), observational drawing, pop culture, spiritual practice, political beliefs, mythology, abstraction, etc..

•Successful execution of artistic intentions. Figuring out the best ways to make one’s idea work within the time allotted, and with the most appropriate papers, materials, tools, colors and techniques.

•Expression of a particular attitude, style, mood, emotion, or psychological state

5 pts **Effective use of Composition and Design**

- Effective use of elements and principles of visual art:
- **Two Dimensional:** *Point, line, shape, value* (light and dark), *texture, color, pattern, composition*
- Effective use of visual design principles (*Composition and Cropping*)
- Attention paid to the **Image Format** (*Proportional size/shape of the image to the plate, and its relationship to proportions of the paper*)

- Attention paid to **Negative Space** and Figure/Ground Relationships
- **Unity** (created through Repetition with Variation)
- **Balance** (usually Asymmetry is less predictable and more interesting than Symmetrical Balance, unless meditative image is desired)
- **Emphasis / Focus**
- **Contrast** of value (light and dark), size, color, texture, or pattern, or play of organic vs. geometric/mechanical shapes and forms, interior vs. exterior, or other forms of visual contrast
- **Movement** of the eye around form (Points of View) or composition
- **Depth** (when appropriate for the image) created through overlapping, size change, decrease/increase in value contrast, linear perspective, foreshortening, and atmospheric perspective.

5 pts **Technical Mastery of Printmaking + Craftsmanship in general**

- Successful use of the printmaking techniques that are targeted by the project
- In traditional prints: Neat printing and presentation of work; even margins, clean borders
- In expanded and experimental prints: Innovation in technique, structure, or in use of materials
- Met deadline for submission (*Late Projects will be marked down 3 pts*)

**NETIQUETTE:** Courteous and appropriate forms of communication and interaction within this online course are expected. No personal attacks or expressions of intolerance. Be respectful, curious, and openminded; more information [here](#). The professor reserves the right to remove any questionable or potentially offensive material from the online course and discussion forums. If you're unsure whether the content or style of your written or visual expression is acceptable, you may contact the professor, Leona Christie.

**POLICY ON NON-DISCRIMINATION** at the University at Albany states that students, staff and faculty should be free of harassment or discrimination based upon race, color, national origin, religion, creed, age, (dis)ability, sex, gender identity and/or expression, sexual orientation, familial status, pregnancy, predisposing genetic characteristics, military status, domestic violence victim status, or criminal conviction; the Office of Diversity and Inclusion is available at 518-956-8110.

I will gladly honor any requests to address you by an alternate name or gender pronoun(s) upon request.

**ACADEMIC INTEGRITY:** All students are responsible for knowing and adhering to the academic integrity policy of the University. Violations of this policy include: cheating, plagiarism, multiple submissions (such as submitting the same artwork to more than one class), forgery, sabotage, unauthorized collaborations, falsification, bribery, or theft ([www.albany.edu/undergraduate\\_bulletin/regulations.html](http://www.albany.edu/undergraduate_bulletin/regulations.html)). Students found to be in violation of the academic integrity policy are subject to both academic and non-academic sanctions; all incidents of academic misconduct will be reported.

**PLAGIARISM vs APPROPRIATION vs FAIR USE:** Plagiarism can include the unacknowledged use of others' intellectual property which includes using images from the Internet as source material without *any* kind of re-contextualizing, distortion, fragmentation, satire, or artistic transformation. If you are unsure if



your re-use of an image counts as plagiarism, talk to me. Printmaking engages with issues of copyright and fair use in interesting ways and this can lead to relevant work and conversations.

*\* Compassionate curriculum in the time of COVID-19: If you are directly impacted by the virus or are an essential worker, contact the professor for accommodations or alternate assignments.*

## **ONLINE RESOURCES for RESEARCH**

[ART 21 / Printmaking](#)

[International Print Center of New York](#)

[Lower East Side Printshop](#)

[Women's Studio Workshop](#)

[Crown Point Press](#)

[Contemporary Printmaking Podcast: \*Pine Copper Lime\*](#)

[Art in Print](#)

[Pressing Matters](#)

[12 Women Artists Who Revolutionized Print-Making](#)

[The Plague Review, published by Ryan Standfest, Rotland Press, Detroit](#)

[Quaranzine: A Printed Space for Creative Work Produced During the Covid-19 Pandemic](#)

[Printers and Pandemics](#)

[Hyperallergic](#)

[Louisiana Channel \(video interviews with artists\)](#)

[ART 21 \(video interviews with artists\)](#)

[MoCA\\_TV \(video interviews with artists\)](#)

## Department of Art and Art History

### **AART 490 Internship in Studio Art (1-6 credits)**

**Instructor:** Leona Christie

**Email:** lchristie@albany.edu      **Campus Address:** FA 118

**Office Hours:** Mondays 4:30-6:30 pm or by appointment

**Prerequisite(s):** Junior or Senior standing, 2.50 or higher GPA, and permission of instructor.

- Consent for the internship must be obtained in the preceding semester by the submission of a plan of intent and a signed contract with a professional organization or individual artist.
  - *Art majors may use three credits toward course requirements above the 300 level.*
- 

### **Course Description**

Designed for undergraduate students interested in pursuing a career in the arts. Students work with art professionals for one semester. Internships may be at a museum, gallery, design studio, art center or may involve assisting professional artists, teaching art, painting murals or assisting with public art. Students are responsible for finding and applying to an internship program or opportunity of their choosing. During the semester, students complete an academic component consisting of required meetings with the faculty supervisor in the area of focus, and may involve a journal and portfolio. Students spend approximately nine hours per week working for a 3-credit internship.

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### **Objective**

The Internship in Studio is designed to help students gain professional work experience in a visual arts context.

### **Assignments**

The student's specific tasks will be established by his or her immediate supervisor in the institution, in consultation with the internship advisor (instructor) at the University at Albany.

- **Internship Agreement:**

Student writes a 1 - 2 paragraph typed summary of their proposed Internship, indicating the number of credits, hours per week the student will work, a description of the types of activities the student will do, and the name of their supervisor at the institution.

- **Internship Report:**

At the end of the semester, students must submit to the internship advisor (instructor) a written report of their activities during the internship, together with documentation of the research and/or images completed. The report should include a description, in either prose form or presented as a log, of what was done over the course of the semester. Students should describe in detail their responsibilities, accomplishments, and the challenges they faced during the internship period, as well as visual material that represents the work accomplished.

It is recommended that students keep an ongoing record of their internship activities to provide the source material for the final report, including photographs of activities, artwork, and exhibitions.

**Grading:**

The student's grade is determined by their report of their internship activities and a letter of support from the Internship Supervisor. The grade is submitted by the Internship advisor/Instructor.

## **AART 491 Senior Studio (4 credits)**

Tuesdays / Thursdays 1:30 pm - 4:20 pm

Leona Christie, Associate Professor, [christie@albany.edu](mailto:christie@albany.edu)

Office Hours: Thursdays, 11:00 am – 1:00 pm, Fine Arts 122

Prerequisite(s): AART 405, 420, 421, 430, 434, 435, 440, 444, 446, or 460, or permission of instructor.

### **Course Description**

Taught in the spring semester, *Senior Studio* replicates the experience of a working artist who has to prepare and create new artwork for an upcoming art exhibition. In this hands-on, practical art course, art majors will have the opportunity to create a new body of their own artwork, and to seek out opportunities to show that artwork in an off-campus art venue. Equally, students in *Senior Studio* will learn how to prepare for a career in the arts. A portion of a class each week will be devoted to important issues such as:

- Documenting your artwork
- Disseminating samples of your artwork
- Graduate schools in art
- Artist residencies, grants, awards, and fellowships
- Art-related employment opportunities

Bringing together art majors from all five studio areas of instruction (digital media, painting and drawing, photography, printmaking, and sculpture), students in the class will be expected to not only be working on their own artwork, but also to help strengthen the quality of each other's work and careers through ongoing conversation and critique. There will be no constraints put on you in regards to what type of artwork you decide to make, but it will be recommended that your artwork expand upon what you have been working on while an art student at UAlbany.

Toward the end of the semester, you will seek out opportunities throughout the US where you can exhibit your newly created artwork. From online exhibition listings, each student will be responsible for submitting their work to a minimum of three exhibitions. While the goal is for your work to be accepted into one of these exhibitions, you will be given credit for trying even if you are not selected. For those whose work is accepted into an exhibition, their work will serve as an example to the class in how to pack and ship it for transport.

In *Senior Studio* you will be given greater freedom than in a normal studio art course, but in direct reciprocity to that freedom is an increased amount of responsibility, both to yourself and to the group. Take advantage of this opportunity now so that when the time comes to exhibit your artwork in the future, you will be ready.

## **Presentations of Work in Progress**

Throughout the semester it is expected that you will be working on your new artwork both in and outside of class. On assigned days we will be looking at new artwork being made by each student in the class. Everyone in the class will be expected to offer advice and feedback. Both the students who are presenting their work-in-progress and those looking at it will be receiving a grade for this, similar to a critique, and therefore it should be taken very seriously.

## **Grading**

You will be graded on your:

**40%** Completed Artwork

**30%** Work-in-progress through the semester

**30%** Participation and Attendance

**A=superior/exceptional**: artwork and participation not only fulfills the objectives of the project in a satisfactory manner, but is also exceptionally rich in inventiveness, unique character, and ambition

**B=above average/good**: artwork and participation satisfactorily fulfills the basic objectives of the given assignment in ways that enthusiasm, diligence, and special effort is demonstrated

**C=average/satisfactory**: artwork and participation fulfills the basic objectives of the assignment and shows an understanding of the project's intent

**D=below average/poor**: artwork and participation barely or partially demonstrates an understanding of the project's intent

**E/F=fail**: artwork and participation is unacceptable

## **Attendance**

You are limited to three (3) unexcused absences. Any unexcused absences after these three will affect your attendance grade, and because it is not possible to contribute to class discussion when you are not present, your participation grade will be affected as well. The first portion of each class meeting will often be devoted to instructions, demonstrations and lectures. Therefore it is imperative that you arrive to class on time. Two times late to class will equal one missed class.

I teach this course at the assigned times and will not relay the missed information to an unexcused student. Therefore if you miss class or come to class late, you will need to get the information you missed from one of your classmates. Take time now to get the names, email addresses and phone numbers of two of your classmates who you can contact.

## Special Needs

Any student with special needs, such as a physical or learning disability, must speak with me during the first two weeks of class so that suitable arrangements can be made. Additional assistance can also be found at Disability Resource Center, 442-5490, located in Business Building (BA), room 120, as well as at the Counseling Center, 442-5800, located at 400 Patroon Creek Blvd, room 104.

## Class Schedule: Senior Studio, Spring 2023

*With notice, a visiting artist and a graduate MFA student may attend one of this semester's classes, to discuss their work and career*

- (TH) JAN 19 – syllabus, discuss the course, assign student presentations for next class.  
studio assignment preferences, setting up individual art studios
- (T) JAN 24 – initial image presentation (on thumb drive) of your artwork & creative interests.
- (TH) JAN 26 – discuss how to start making a new body of work
- (T) JAN 31 – **typed project description due**. talk about artist residencies
- (TH) FEB 2 – **work in your studios /meet independently during class**
- (T) FEB 7 – group tour: in-progress critique in studios
- (TH) FEB 9 – work in your studios /meet independently during class
- (T) FEB 14 – talk about graduate schools
- (TH) FEB 16 – work in your studios /meet independently  
[\*Deadline: FEB 17– Spring 2023 degree applications due\*](#)
- (T) FEB 21 – in-progress critique in studios
- (TH) FEB 23 – work in your studios /meet independently during class
- (T) FEB 28 – talk about grants, awards, and fellowships  
Studio Day: work in your studios /meet independently during class
- (TH) MAR 2 – talk about writing an artist statement, assign writings)  
Studio Day: work in your studios /meet independently during class
- (T) MAR 7 – group tour / in-progress critique (Midterm Point) / discuss artist statements
- (TH) MAR 9 – work in your studios /meet independently during class
- (T) MAR 14 – *Classes suspended for Spring Break (keep working independently)*
- (TH) MAR 16 – *Classes suspended for Spring Break (keep working independently)*
- (T) MAR 21 – present and discuss artist statements–Studio Day
- (TH) MAR 23 – MEET AT BOOR: talk about writing an artist statement, assign writings  
**Homework due Tues 3/28, beginning of class:** 1-4 paragraph artist statement. Describe your

body of work, focusing on two or more of the elements: Content (subject matter, motifs, theme, ideas); Form (stylistic concerns); Medium/Materials; Technique

(T) MAR 28 – MEET AT BOOR:

**Homework due.**

Discuss artist statements

talk about grants, awards, and fellowships

talk about documenting your work and disseminating artwork samples

**Homework due Tues 4/11:** Take professional-level photographs of 3 finished works of your new body of work

(TH) MAR 30 – FINE ARTS BUILDING: work in your studios / meet independently during class. Students working at the Boor need to text Leona at the start of class: 917.523.6134

(T) APR 4 – MEET AT BOOR: talk about showing your work at galleries

talk about artists and social media + artist websites

(TH) APR 6 – FINE ARTS BUILDING: work in your studios / meet independently during class. Students working at the Boor need to text Leona at the start of class: 917.523.6134

(T) APR 11 – MEET AT BOOR (*or FA115 digital lab at FAB, tbd*)

**Homework due:** 3 professional-level photographs of your new body of work.

review artwork documentation

In class: go over photoshopping images

**Homework due Tues 4/18:** Improve your 3 images with Photoshop

(TH) APR 13 – ART GALLERY FIELD TRIP in Hudson: Meet 2:00 pm – 3pm at location TBD

Alternate plan for those who can't attend field trip: work in your studios or work on photoshopping images

(T) APR 18 – MEET AT BOOR:

go over online lists of art exhibition opportunities, choose 3 to apply to.

talk about putting together a final digital portfolio of your body of work: 6-10 works

Discussion of finalized plan for Showcase Day

(TH) APR 20 – FINE ARTS BUILDING: work in your studios / meet independently during class.

(T) APR 25 – FINE ARTS BUILDING: Showcase Day Installation of work and labels in Fine Arts upstairs studios and other location in 3<sup>rd</sup> floor FAB tbd

(TH) APR 27 – Showcase day Open Studios. Documentation of art exhibition applications due via email [lchristie@albany.edu](mailto:lchristie@albany.edu)

(T) MAY 2 – final presentations and critique of digital portfolios



# UNIVERSITY<sup>AT</sup> ALBANY

STATE UNIVERSITY OF NEW YORK

Department of Art and Art History

Studio Art Program

## AART 492 (3-4 credits)

### Internship in Art Museum Management and Operations

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Instructor: Daniel Goodwin

Pronouns: he/him

Email: [dgoodwin@albany.edu](mailto:dgoodwin@albany.edu)

Campus Address: Boor Sculpture Studio 103

Office Hours: Tuesdays 1 – 3 pm or By Appointment (In-Person or Zoom)

[Undergraduate Academic Advising appointment](#)

[Graduate Studio Visit appointment](#)

**Prerequisite(s):** interview by gallery administrative staff and permission of Art Department Chair. Internships are open only to qualified juniors and seniors who have an overall grade point average of 2.50 or higher.

**S/U graded**

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### Overview/Learning Objectives:

Designed for undergraduate students interested in pursuing a career in Arts Management or the Gallery/Museum administrative field.. Although this internship is listed in the bulletin as variable in credit load from 3 to 4 credits, we generally expect you to register for 3 credits/semester. Before a permission number may be assigned, you must complete an interview with Museum or Gallery staff and be approved by them. Then I, your Internship Supervisor, will confer and be in touch with registration information if you are approved for the position.

### Assignments:

Projects may include computer database, archival records retrieval and storage, media relations skills, collections management, and exhibition organization and documentation. A final project will be assigned



**Grading:** *S/U* graded., I will be in frequent contact with your supervisor in the Museum or Gallery in which you are working and you should plan to keep detailed notes or a journal of your activities so that, at the end of the semester, I may, in consultation with your supervisor, assign a grade.



# UNIVERSITY<sup>AT</sup> ALBANY

STATE UNIVERSITY OF NEW YORK

Department of Art and Art History

Studio Art Program

## AART 496 Mentor Tutorial (3 credits)

**Prerequisite(s):** Admission into the departmental **Honors Program**.

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**Instructor:** Daniel Goodwin

**Pronouns:** he/him

**Email:** [dgoodwin@albany.edu](mailto:dgoodwin@albany.edu)

**Campus Address:** Boor Sculpture Studio 103

**Office Hours:** Tuesdays 1 – 3 pm or By Appointment (In-Person or Zoom)

[Undergraduate Academic Advising appointment](#)

[Graduate Studio Visit appointment](#)

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### Overview/Learning Objectives:

A tutorial in which readings, discussions, visits to museums and galleries are assigned to build awareness of the relevant traditions supporting an Honors student's development. This tutorial will also include consultation on graduate school applications and instruction on taking slides of works of art. Prerequisite(s): admission into the departmental Honors Program.

If you have been assigned a campus studio space, our meetings will take place there.

To schedule a visit, just click the link below and sign up with your preferred time, indicating the location. There's also a QR code on the door of my office (Boor 103), if you lose the link.

In terms of frequency of visits, every artist's needs are different, so I leave it to you tell me when you want me in your space. I like to see what you're up to at least once a month, although I'm happy coming more frequently. If I don't hear from you at least once a month, I'll probably come looking for you. If you want me to come every week, I may start diplomatically avoiding you and wondering why you aren't just working more. I will do my best to notify you in a timely manner if I have to delay or reschedule our visit and I hope you'll do the same.

Although I'm sure we all prefer looking at and talking about art in person, I am also happy to do a virtual visit via some combo of Zoom + Mural if you prefer, due to rising COVID-19 case numbers or similar concern, not to meet in person.

Many of you are new to working with me and I may only have seen a fraction of your work, so here's a quick snapshot of what you may expect from me and what I expect from you: Our initial visit should last nearly an hour. I'd like to see not only what you're currently working on, but some indication of your trajectory since you've been in the program so far. No need to haul out undergrad work, please, but if you want to set aside some things from previous semesters, I'd love to see them. Follow-up visits can be shorter, but plan on at least half an hour to 45 minutes. It is a good idea to have something to write on and with since I tend to throw out lots of references to artists, works, exhibitions, books, movies. I'll do the same, since one of my favorite things about this job is how much I learn from you folks. I pledge not to disappoint you by not having looked up a reference you give me by the next time I see you. I'll expect the same courtesy from you.

I prefer that you do not record audio or video during our conversations unless you let me know in advance. I won't surreptitiously record you, either.



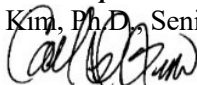
# Distance Education Format Proposal For A Proposed or Registered Program

**Form 4**

Version 2014-11-17

When a new or existing program is designed for a [distance education format](#), a campus Chief Executive Officer or Chief Academic Officer should submit a signed cover letter and this completed form to the SUNY Provost at [program.review@suny.edu](mailto:program.review@suny.edu). According to MSCHE, the 50% standard includes only courses offered in their entirety via distance education, not courses utilizing mixed delivery methods. Also, MSCHE requires that the first two programs for which 50% or more is offered through distance education be submitted for Commission review and prior approval of a substantive change.

- All campuses must complete the following sections: Sections 1 - 3, and Part B: Program Specific Issues.
- Part A must be completed if the proposing campus has not previously submitted this form with a completed Part A: Institution-wide Issues, or has made significant changes to its institution-wide distance education operations since last completing Part A. This applies even if the institution has programs registered to be delivered at a distance.

Section 1. General Information	
<b>a) Institutional Information</b>	Institution's 6-digit <a href="#">SED Code</a> : 210500
	Institution's Name: University at Albany
	Address: 1400 Washington Avenue, Albany, NY 12222
<b>b) Registered or Proposed Program</b>	Program Title: Art
	<a href="#">SED Program Code</a> 02967
	<a href="#">Award(s)</a> (e.g., A.A., B.S.): B.A. *note request to change to B.S. in Registration Update
	Number of Required Credits: Minimum [ 120 ] If tracks or options, largest minimum [ 120 ]
	<a href="#">HEGIS Code</a> : 1002
	<a href="#">CIP 2010 Code</a> : 50.0702
<b>c) Distance Education Contact</b>	Name and title: Billie Bennett Franchini Ph.D., Director for the Institute for Teaching, Learning, and Academic Leadership, and Interim Director for Online Teaching and Learning  Telephone: (518) 442-4850 E-mail: <a href="mailto:brfranchini@albany.edu">brfranchini@albany.edu</a>
<b>d) Chief Executive or Chief Academic Officer Approval</b>	<b>Signature affirms that the proposal has met all applicable campus administrative and shared governance procedures for consultation, and the institution's commitment to support the proposed program. E-signatures are acceptable.</b> Name and title: Carol Kim, Ph.D., Senior Vice Provost for Academic Affairs & Provost Signature and date:  1/19/2024
	<b>If the program will be registered jointly<sup>1</sup> with one or more other institutions, provide the following information for each institution:</b>
	Partner institution's name and 6-digit <a href="#">SED Code</a> :  Name, title, and signature of partner institution's CEO (or <b>append</b> a signed letter indicating approval of this proposal):

<sup>1</sup> If the partner institution is non-degree-granting, see SED's [CEO Memo 94-04](#).

## Section 2: Enrollment

Year	Anticipated Headcount Enrollment			Estimated FTE
	Full-time	Part-time	Total	
1	12	5	17	14.5
2	18	5	23	20.5
3	22	5	27	24.5
4	25	5	32	27.5
5	30	5	35	32.5

## Section 3: Program Information

- a) **Term length** (in weeks) for the distance program: 15 Weeks.
- b) Is this the same as term length for classroom program? [ ] No [X] Yes
- c) How much "**instructional time**" is required per week per credit for a distance course in this program? (Do not include time spent on activities that would be done outside "class time," such as research, writing assignments, or chat rooms.) **NOTE:** See [SUNY policy on credit/contact hours](#) and [SED guidance](#).

*Two 170-minute sessions per week (equivalent to classes taught in-person in the classroom/studio).*

- d) What proportion or percentage of the program will be offered in Distance Education format? Will students be able to complete 100 percent of the program online? If not, what proportion will be able to be completed online?

*51% of the program will be offered on-line.*

- e) What is the maximum number of students who would be enrolled in an online course section?

*30 students.*

**Part A: Institution-wide Issues:** Submit Part A only for the **first** Distance Education program proposed by your institution using this form. SUNY and the State Education Department will keep this in a master file so that your institution will not need to resubmit it for each new proposed online program, **unless there are significant changes, such as a new platform.**

### Part A.1. Organizational Commitment

- a) Describe your institution's planning process for Distance Education, including how the need for distance access was identified, the nature and size of the intended audiences, and the provisions for serving those audiences, including how each student's identity will be verified.
- b) Describe your institution's resources for distance learning programs and its student and technical support services to ensure their effectiveness. What course management system does your institution use?

- c) Describe how the institution trains faculty and supports them in developing and teaching online courses, including the pedagogical and communication strategies to function effectively. Describe the qualifications of those who train and/or assist faculty, or are otherwise responsible for online education.
- d) If your institution uses courses or academic support services from **another provider**, describe the process used (with faculty participation) to evaluate their quality, academic rigor, and suitability for the award of college credit and a degree or certificate.
- e) Does your institution have a clear **policy on ownership of course materials** developed for its distance education courses? How is this policy shared with faculty and staff? **NOTE:** You may refer to [SUNY's statement on copyright and faculty ownership of instructional content](#), and/or faculty contract provisions.

### Part A.2. Learner Support

- a) Describe how your institution provides distance students with **clear information** on:
  - Program completion requirements
  - The nature of the learning experience
  - Any specific student background, knowledge, or technical skills needed
  - Expectations of student participation and learning
  - The nature of interactions among faculty and students in the courses.
  - Any technical equipment or software required or recommended.
- b) Describe how your institution provides distance learners with adequate **academic and administrative support**, including academic advisement, technical support, library and information services, and other student support services normally available on campus. Do program materials clearly define how students can access these support services?
- c) Describe how **administrative processes** such as admissions and registration are made available to distance students, and how program materials inform students how to access these services.
- d) What **orientation** opportunities and resources are available for students of distance learning?

**Part B: Program-Specific Issues:** Submit Part B for each new request to add Distance Education Format to a proposed or registered program.

### Part B.1. Learning Design

- a) How does your institution ensure that the **same academic standards and requirements** are applied to the program on campus and through distance learning? If the curriculum in the Distance Education program differs from that of the on-ground program, please identify the differences.
 

*Courses offered online will meet the same or similar standards and requirements as courses taught in-person. The online Studio Art curriculum will be comparable to the on offered on-campus. Our learning outcomes and requirements are the same whether a student is in the online or in-person format, and students may choose to take the course online or in-person for the same credit/prerequisite.*
- b) Are the courses that make up the distance learning program offered in a sequence or configuration that allows **timely completion of requirements**?

*Yes. Online course offerings will adhere to the sequence followed by on-campus offerings and should allow participants to complete program requirements on a timely basis. Courses will be offered regularly, to ensure students may take prerequisite courses in the correct order.*

- c) How do faculty and others ensure that **the technological tools** used in the program are appropriate for the content and intended learning outcomes?

*The University provides Brightspace as their preferred Course Management platform, to which all faculty have access. The department has also acquired a license for Mural presentation software that may be used, in concert with Zoom videoconferencing platform, for real-time presentations and critique of student works. As appropriate, faculty will receive training in online course development and delivery from the staff at the University's Institute for Teaching, Learning, & Academic Leadership.*

- d) How does the program provide for appropriate and flexible interaction between faculty and students, and among students?

*Students will easily interact with faculty via ZOOM, Microsoft Teams and/or E-Mail. Furthermore, faculty will be expected to hold regular office hours via ZOOM and/or Microsoft Teams. Within the Brightspace platform, there are discussion boards and sharing of content as well, providing students with the opportunity to interact with each other as appropriate to each course. Further, the intuitive interface of the Mural presentation platform enables multi-user "rooms" without the need for screen-sharing.*

- e) How do faculty teaching online courses verify that the student who registers in a distance education course or program is the same student who participates in and completes the course or program and receives the academic credit?

*The University at Albany utilizes two layers of authorization and authentication for students who participate in online learning. Students are required to establish an account and to log in to the University password protected domain using the NETID protocol and must also log into Brightspace using their university credentials. Brightspace also uses Safe Assign as a tool to monitor the completion of certain tasks within the LMS environment.*

## Part B.2. Outcomes and Assessment

- a) Distance learning programs are expected to produce the **same learning outcomes** as comparable classroom-based programs. How are these learning outcomes identified – in terms of knowledge, skills, or credentials – in course and program materials?

*Learning outcomes in online offerings will be the exactly the same to those for classes taught on campus. All learning outcomes are on each syllabus that is provided to students at the start of classes. For online courses, syllabi are posted on the courses Brightspace section and remain there for the entire semester.*

- b) Describe how the **means chosen for assessing student learning** in this program are appropriate to the content, learning design, technologies, and characteristics of the learners.

*Student learning will be assessed in a manner similar to methods used in regular classroom courses. As appropriate, assessment activities will include individual and group research projects, essays, exams, multiple-choice tests, and participation in online discussions. Assessment requirements will be designed to meet appropriate learning outcomes for each course.*

## Part B.3. Program Evaluation

- a) What process is in place to monitor and **evaluate the effectiveness** of this particular distance education program on a regular basis?

*Studio Art courses offered online will be assessed at the end of each semester. Faculty will meet to discuss successes and failures experienced during the semester. Student evaluations and comments will be carefully considered and taken into account when planning future editions of the courses. Furthermore, the Studio Art Program evaluates all of its offerings every other year making certain that students are prepared to meet all Learning Outcomes.*

- b) How will the evaluation results will be used for **continuous program improvement**?

*Strategies to improve effectiveness of course design and online teaching will be designed and implemented at the end of each semester. Improvement plans will take into account all comments and suggestions gathered as part of the end-of-semester faculty gatherings. As needed, faculty will seek the assistance of the staff of the University's Institute for Teaching, Learning & Academic Leadership in order to ensure the proposed improvement strategies are realistic.*

- c) How will the evaluation process assure that the **program results in learning outcomes appropriate to the rigor and breadth** of the college degree or certificate awarded?

*The rigor and breadth of online offerings in the Studio Art Program will be evaluated with the same tools as those used to evaluate the conventional program. Considered will be overall student satisfaction, success of students gaining access to graduate programs and/ securing internships and professional opportunities.*

#### **Part B.4. Students Residing Outside New York State**

SUNY programs must comply with all "[authorization to operate" regulations](#) that are in place in other U.S. states where the institution has enrolled students or is otherwise active, based on each state's definitions.

- a) What processes are in place to monitor the U.S. state of residency of students enrolled in any distance education course in this program while residing in their home state?

*Distance learning students will be flagged in our integrated administrative system. This will allow regular querying so that we can identify any out of state students who participate from their home state. The University is a member of the National Council for State Authorization Reciprocity Agreement (NC-SARA). This is a voluntary agreement among member states and U.S. territories that establishes comparable national standards for interstate offering of postsecondary distance-education courses and programs. As a member*

- b) Federal regulations require institutions delivering courses by distance education to provide students or prospective students with contact information for filing complaints with the state approval or licensing entity in the student's state of residency and any other relevant state official or agency that would appropriately handle a student's complaint. What is the URL on your institution's website where contact information for filing complaints for students in this program is posted?

<https://www.albany.edu/online/non-nys-residents.php>