

Spring 2018

Art 327—Special Topics: *Ceramics: Imagery & Clay*

The surface of the clay object has been used as canvas for drawing, texture and color since clay was first formed into sculpture and vessels. In this class, we will explore numerous surface treatment techniques used in producing imagery on utilitarian and sculptural ceramic objects. These include drawing and painting, texture, applique, carving, digital decals, screen printing, stencils, lusters, gold and silver leaf, flocking and image transfer.

Fall 2018

Art 327—Special Topics: *Painting Hybrids*, Professor Cara Tomlinson

This course explores an expanded painting practice by examining painting's relationship with drawing, sculpture, installation, electronic art, architecture and conceptual art. We will create works that challenge the history of the medium and encompass a diversity of approaches, methodologies, practices, and technologies. Students will tackle such issues as when does something stop being a painting? What are the qualities that define painting as painting? And does the medium still matter in a post-medium art world? Working with contemporary and historical artworks, texts and artists, students will be inspired to identify sources pertinent to their subject, strengthen technique and material knowledge, understand their personal working process and expand their critical language.

Spring 2019

Art 327—Special Topics: *Heterogeneity Without Hierarchy*, Professor Joel W. Fisher

Defined as being diverse in approach and content, in this studio-based course students will explore the development of content through multi-, cross-, and inter-discipline approaches to art making. Boundaries between mediums will be blurred as we consider objects, images, stasis, time-based practices, text, representation and abstraction, and more. Students will cultivate a semester long research-based project and as a way to explore multiple entry points into the work, we will employ various approaches: seriality, sequencing, multiples, the stand-alone and dialectical. Looking at historical and contemporary trends of interdisciplinary art practice, students will develop written proposals and statements, honing in on content while broadening their approach and expanding their practice.

Fall 2019

Art 327—Special Topics: *Ecology of the Studio: Art and the Anthropocene*, Professor Cara Tomlinson

Through creative research and practice this course will explore recent ideas about what it means to live and build an artistic practice in a time of anthropogenic (human-caused) climate change and ecological crises. How are artists today thinking through the material, environmental and psychological costs of their production? What is the artist's responsibility for the things that they bring into the world? What does a sustainable practice look like in terms of material and immaterial resources? Utilizing practice, research, experiment, metaphor and current philosophy that focuses on materialism from an ecological perspective, we will explore the relationship between the agency of material and the intention of the artist. We will read early texts from the Pre-socratics, the history of alchemy and early the Renaissance as well as contemporary texts from new materialists: Tim Ingold, Jane Bennet and Karen Barad. We will also consider texts by thinkers such as Bruno Latour, Elizabeth Grosz, Donna Haraway, Eduardo Kohn, William Ivey and Timothy Morton.

Spring 2020

Art 327—*Performance Art*, Professor Jess Perlitz

This studio-based course will examine the scope, experience and potential of performance art. Rooted in the historical avant-garde, students will be encouraged to pursue a variety of approaches to thinking about how the body, process, and duration might play a role in art making. Exploring the border between everyday life and art, the private and the political, and the relationship between audience and performer, approaches taken in this class will include collaboration, the artist's body as a medium, time as a container, art-making as the result of action, and documentation of experience. Alongside studio-based projects and active discussion, we will consider historical and contemporary context, critical readings, and realize your own writing and research as integral to the work.