

# Eligible Courses for Open Academy

*Subject to application approval and class size restrictions.*

**DR 200 1.5 credits Life Drawing Al Gury Monday, 1:00-3:50pm**  
Life Drawing will focus on developing skills and exploring the use of the figure with the following concepts: (1) structural and anatomical delineation of human form with line and tone. (2) The figure as an expressive end in itself. (3) Simple group compositions in interior as well as invented space. The class is open to various media & techniques.

**DR 201 1.5 credits Drawing Jan Baltzell Tuesday, 8:30-11:30am**  
This course focuses on drawing as a form of investigation, with an emphasis on situation rather than object oriented drawing. Learning to see through the relationships of forms in space, the movement within the given space and how to construct those visual passages toward a strong composition. Encouraged to experiment, to ask how size, proportion and choice of materials best supports intent in the drawing. The class will work in the studio, at Reading Terminal and outside.

**DR 313 1.5 credits Drawing Concepts Seminar Ronald Wyffels Friday, 8:30-11:20am**  
This course gives attention to drawing as a unique art form. The intent of this course is to explore and develop individual concepts and aesthetics by diverse uses of drawing, while increasing one's seeing and drawing skills. Various concepts will be explored by way of outside-of-class drawing assignments, in classroom demonstrations and drawing sessions, presentations, discussions and critiques. Topics will include: Discovering and Establishing Illusion, Representation & the Illusion of 3-D Space, "Round World View" & The Importance of "Eye-Level", "Knowing & Unknowing", "Unfamiliar Model", Dis-order & Dat-order, and 3-D Drawing. Distinctive approaches to drawing by painters, printmakers, and sculptors are addressed. Students will also be expected to make both oral and written presentations that articulate the concepts associated with their work, or on assigned subjects.

**IL 205 3.0 credits Graphic Narrative Meredith Gran Wednesday, 1:00-6:50pm**  
Do you want to tell stories with your work? Whether you want to create a comic, an illustrated book, or a series of related images, Graphic Narrative is the toolbox you'll need. This course will focus on sequentiality, use of juxtaposition, and narrative tools to convey meaning visually. Students will complete several visual narratives, including a picture book and comic.

**PR 202A 1.5 credits Lithography Printmaking Ronald Wyffels Wednesday, 8:30-11:20am**  
This course introduces the uses of contemporary & traditional techniques and materials for Crayonstone, Crayonplate and Photoplate lithography. Ways to draw and paint freely and directly on traditional limestone surfaces as well as lightweight portable aluminum plates are demonstrated. Photo-plate methods capture drawings, paintings, digital images and photographs separately or in mixed image combinations within the hand-printed lithograph. The course focus is on drawing, painting elements and personal artistic development. It is a second year requirement for printmaking majors and minors and a great elective for any student. Lithography Printmaking is a prerequisite for Intermediate Lithography PR 254.

**PR 254 1.5 credits Intermediate Lithography Ronald Wyffels Wednesday, 1:00-3:50pm**  
The intent of this course is to advance individual art concepts through an exploration of the lithographic medium. Independent thinking and artwork is encouraged. This class explores image potentials of the litho stone through counter-etching and altering the drawn/painted images as further-developed states, sequences or narratives of the image. Demonstrations of aluminum plate lithography will amplify possibilities for both hand-drawn and photo plate images to include thermo-plastic toner washes. Prior experience with lithography printmaking is a prerequisite for this class.

**PR 252/352 1.5 credits Intermediate/Advanced Intaglio Tony Rosati Monday, 1:00-3:50pm**  
**Intermediate Intaglio** teaches an amplified technical vocabulary and challenges students to experiment with atypical approaches to producing black and white and color prints. The fundamental intaglio techniques that include carborundum prints, mezzotint, lift-grounds, photo-transfer methods, and shaped plates are reviewed. **Advanced Intaglio** demonstrations include a variety of color intaglio printing methods. Portfolios should demonstrate a related body of work of singular images, sequential images, and image narratives that may include verbiage, collage, and hand coloring. Participate in a class exchange print. Visits to a museum print study room will review & discuss Intaglio printmaking history through print illustrations and in fine art books. PR 252 Intermediate Intaglio (3.0 credits) is a prerequisite for PR 352 Advanced Intaglio.

**PR 267 1.5 credits Letterpress & Bookarts Rosae Reeder Wednesday, 4:30-7:20pm**  
This course explores the book as a forum for artistic expression. The emphasis of the course is on concept development and how the structure of a book can complement and integrate the content of it. Various arrangements of text, images and textures communicate the content of a book. Unique books employ text and imaging by manuscript, drawing, painting, collage, and digital methods. Text and printed images through traditional letterpress fundamentals (for editions) will also be taught. The book structures presented are based on selected historical and contemporary models. Syllabus expectations vary according to students' individual needs and the credits for which the course is taken.

**PT 200 1.5 credits Life Painting Jill Rupinski Friday, 1:00-3:50pm**  
Students will learn to plan and execute complex paintings using the life model as a subject. Included will be historical and contemporary perspectives on life painting, presentations of materials used in life painting, strategies for creating spatial concepts, and concepts of visual language skills and critical thinking. Poses will vary in length depending on the section and instructor, and strong emphasis is based on skill development and the development of a personal point of view using the life model. Individual and group critiques will be conducted.

**PT 208 1.5 credits Color for Painters Al Gury Thursday, 8:30-11:20am**  
This course is a comprehensive examination of the history, theories and practices of color in painting. The course presents an overview of color history in painting and how it has evolved to the present, a survey of the major theories and their practical applications in art making, a hands on study of the most useful color charts, gradations and mixing, studio exercises implementing the use of color aesthetics and practices in art making and visits to the PAFA museum to study and analyze color in masterworks. This course is open to all students and is applicable to a variety of media.

**PT 310 1.5 credits Painting Bruce Samuelson Wednesday, 8:30-11:20am**  
Students will learn to plan and execute complex paintings using the life model as a subject. Included will be historical and contemporary perspectives on life painting, presentations of materials used in life painting, strategies for creating spatial concepts, and concepts of visual language skills and critical thinking. The length of poses will be four to five weeks. A strong emphasis is based on skill development and the development of a personal point of view using the life model. Experimentation and interpretation of the life model will strongly be encouraged.

**SC 208 1.5 credits Ideas & Critique: Typologies Alexis Granwell Wednesday, 4:00-6:50pm**  
In this class, students will be exposed to a variety of contemporary sculpture, artists, and studio practices, through class assignments, group critiques, individual studio visits, slide presentations, visiting artists, and field trips. The goal is to develop the artistic vision of the student. All forms of sculpture are welcome in this class, from classical figurative art to conceptual work to video. The Fall semester is a class that focuses on experiments in installation. The spring semester's projects will be: developing a typology for the studio practice; a series of works that explore materiality; a sculpture that functions through a scale shift, from the miniature to the gigantic; an installation that is organized around ideas of collections; and a sculpture exploring color. The projects are the spring board for students to pursue their own work and ideas, and to open up a conversation about contemporary art. Note: this course is a continuation of SC 207 Experiments in Installation.