General Information

REGISTRATION

All continuing students in good academic and financial standing are eligible to register for courses. Students must register in person during the scheduled registration period. Registration in a given semester is for the following term.

- Please see the Academic Calendar and the course guide for registration dates and times.
- 4th-year undergraduate students are eligible to drop off their registration rosters the week before pre-registration in a given semester. These students still have to meet with an advisor but do not have to attend pre-registration.

DROPPING AND ADDING COURSES

- Students may adjust their schedules, free of charge, by completing a Drop/Add form at the Registrar's Office.
- The Drop/Add period is the first two weeks of classes in any given semester. Drop/Add can be used to change a schedule or add an audit. Please see the Academic Calendar for exact dates.

REGISTRATION HOLDS

Registration holds may be placed on student records by the Bursar's Office, Library, or Financial Aid due to outstanding financial obligation. A hold on a student's record prohibits the student from registering until the obligation is fulfilled. In some cases a hold can lead to the deactivation of a student ID, temporarily limiting access to PAFA facilities. Please be sure to check your PAFA email account and voicemail for an indication you may have a hold. If you find a notice indicating you need to see any of these offices, you will need to resolve the problem before registration begins to register for your classes.

It is recommended you check with the following offices to confirm you are not on hold PRIOR to pre-registration.

Bursar's Office:	**Financial Aid Office:**	**Library:**
bursar@pafa.org	Sam Trone strone@pafa.edu	Brian Duffy bduffy@pafa.org

AUDITING CLASSES

All Students:

Classes may be audited on a space available basis (the same policy for adding a class for credit) but cannot be added as an audit until the first two weeks of the semester. A record of audited work will appear on the student's academic record and are subject to the same grading policy as other classes. **Students may not audit more than one class per semester.** Audit status may not be changed except during the add/drop and withdrawal period as with any course, and at no time can credit be granted retroactively. The fee structure for audited classes is the same as credit classes.

Full-time undergraduate students are eligible to audit one undergraduate course per semester. MFA and Post-Bac students are eligible to audit one undergraduate course per semester.

CLOSED CLASSES

Some classes have smaller class limits than others, and some classes fill quickly due to popularity. ***It is important for students to choose alternative classes in case a requested class closes.*** The student's advisor can assist with the selection of alternate courses during advising and during pre-registration.

WAITLISTS

For any classes that fill, the Registrar will be maintaining a list of students interested in enrolling should a seat become available. Please see the Registrar for more information.

ACADEMIC ADVISING

All undergraduate students are required to meet with their academic advisor prior to the day of registration. We ask that students please come to registration prepared. This means have your registration roster ***completed***, with your signature, and signed by your academic advisor.

MAJOR	CHAIRPERSON	
Animation & Time-Based Media	Amy Lee Ketchum	aketchum@pobox.pafa.edu
Drawing	Renee Foulks	foulks@pobox.pafa.edu
Illustration	Jessica Abel	jabel@pobox.pafa.edu
Painting	Al Gury	gury@pobox.pafa.edu
Sculpture	Rob Roesch	roesch@pobox.pafa.edu
Printmaking	Tony Rosati	rosati@pobox.pafa.edu

SCHEDULES AND BILLS

At registration, all registration rosters are entered in the computer and a copy of the student's schedule will be available online via the Student Portal within a few weeks. Bills will be posted to the Student Portal approximately one month before the first day of class.

DEFICIENCIES

Academic deficiencies (incompletes or unresolved failures) may keep a student from registering during their appointment time.

INCOMPLETES

Students have the first six weeks of the Spring semester to complete work for Fall Incompletes and until July 15 to complete work for Spring Incompletes, otherwise the "I" will convert to an "F." Please see the Academic Calendar for exact dates.

UNSATISFACTORY PROGRESS

A student who receives an "F" for a class must repeat and satisfactorily complete the same class or an approved substitute. The grade of "F" will be replaced with an "R" when the course has been satisfactorily completed. Students are not eligible to graduate until all outstanding failures have been retaken and a passing grade received.

THINGS TO REMEMBER:

VARIABLE CREDIT: Some non-figurative classes in Printmaking and Sculpture are offered for variable credit. This is indicated by a "V" (i.e., 1.5/V) following the credit on the schedule grid. Be sure to indicate clearly on your registration roster how many credits you are registering for.

COMPLETED ROSTERS: A registration roster is not complete and cannot be processed by the Registrar until it is signed and dated by the academic advisor AND the student. **Notation for Fall 2021: Due to remote advising, advisor signatures are not required. Students are still required to consult with their advisors prior to registration.**

Students with outstanding financial obligation to PAFA will not be permitted to register for classes.
Please be sure to resolve any problems prior to registration.

Undergraduate Registration

STEP 1. SIGN UP FOR ADVISING on your advisor's schedule, either through Acuity Scheduling or via email.

STEP 2. Complete a Registration Roster (emailed to you).

- Review the curriculum requirements for your major (found in this Course Catalog & on your Tracking Sheet)
- Review the courses you have already completed. Your Tracking Sheet has been emailed to you. Contact the Registrar if you did not receive yours.
- Identify the requirements you have to fulfill to complete your current level (2nd year requirements, etc)
- Select courses from the course grid and class list that fulfill these outstanding requirements.
- **FILL OUT YOUR FORM COMPLETELY AND LEGIBLY**. BE CAREFUL IN RECORDING COURSE AND SECTION NUMBERS. Use pencil!

STEP 3. **MEET WITH YOUR ADVISOR during your scheduled time.**
Arrive to your scheduled advising appointment with a filled out Registration Roster and prepared to talk about what classes you would like to register for. Your advisor is there to help you confirm your schedule, discuss your choices and finalize it. Advisors are NOT there to select your schedule and fill out your form for you!

STEP 4. Follow the appropriate schedule below to register for classes!

Undergraduate Pre-Registration Schedule:

Pre-registration takes place in the Fall for the Spring semester and in the Spring for the following Fall semester. Most students are assigned an appointment time for pre-registration and students are expected to keep their assigned appointment time. If you have questions or concerns about eligibility to register or your appointment time, please contact the Registrar.

Appointments are assigned based on level (credits completed) and are randomized and balanced prior to assignment. Eligible students will receive their appointment time by email. Times will be made available as soon as possible and are randomly generated and balanced each semester.

Students with outstanding financial obligations to PAFA are not permitted to register until obligations have been met. Additionally, academic deficiencies (incompletes or unresolved failures) may keep a student from registering during their scheduled appointment time.

Student schedules are confirmed upon receipt of full tuition/fee payments for the semester in question. **A student's enrollment is subject to cancellation during the add/drop period for nonpayment of tuition and fees.**

LEVEL	CREDITS COMPLETED BY MAY 2021	DATE & LOCATION
Level 4	**90 Credits or more**	**April 5 - 8**
Fourth year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 3.5	**75 – 89 Credits**	**April 9**
Advanced third year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 3	**60 – 74 Credits**	**April 12 - 13**
Third year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

Level 2	**33 – 59 Credits**	**April 14 - 16**
Second year and rising first year students should email their rosters to the Registrar. All rosters will be processed on a first come first served basis.		

MFA Pre-Registration Schedule:

Rising MFA1 students will register via email in mid-April. Specific details will be emailed in early April. Completed schedules will be available on the Student Portal shortly after registration.

PAFA BFA Curriculum & Requirements

The Bachelor of Fine Arts (BFA) in Studio Art with a major in Fine Arts requires the completion of 126 credits, of which 84 credits are comprised of studio art studies and 42 credits are comprised of liberal arts studies:

- Studies in Art History & Criticism - 15 credits
- Studies in Language & Literature - 12 credits
- Studies in History, Culture, and Social Science - 9 credits
- Studies in Science & Quantitative Thinking - 6 credits

The academic year consists of 30 weeks. A full-time undergraduate student is expected to complete an average of 30 credits during the academic year. For each 3 hours of studio class time, 1.5 semester credits will be awarded. For every 3 hours of class time in a liberal arts course, 3.0 semester credits will be awarded.

Full Time Study: A full-time class load varies from 12.0 –18.0 semester credits. Students are not permitted to carry more than 18.0 semester credits.

A BFA student majors in Fine Art, but chooses a concentration in Drawing, Illustration, Painting, Printmaking or Sculpture. Students may also elect to pursue an Individualized Study Plan (ISP) to combine elements from multiple areas of study.

The first and second years of the BFA provide a solid foundation of studio art training in life drawing, cast drawing, painting, sculpture and printmaking, with attention given to anatomy, perspective, art history, materials and techniques. The program stresses the development of a personal style and approach to artmaking. The program of liberal arts studies is geared to the needs of artists, and includes courses in art history and criticism, language and literature, history and social science, and science and quantitative reasoning. In the fourth and final year of study, BFA students are given personal studio space, take advanced studio art classes and are part of the Studio Critique program, with frequent individual critiques from PAFA's large and diverse faculty of working artists.

BFA Program Graduation Requirements

PAFA grants its BFA to students who have met the following requirements:

- Satisfactory completion of a minimum of 126 credits.
- Achievement of a minimum 2.0 cumulative GPA,
- Full-time attendance at PAFA while in studio during the 4th year.
- Fulfillment of all department requirements.
- Fulfillment of all financial obligations, the return of PAFA property and proper maintenance of private studios.
- Completion of a BFA portfolio consisting of an artist's statement, a writing sample, and documentation of their visual work.
- Graduating students are required to exhibit once in the Annual Student Exhibition.

PAFA-Penn BFA Curriculum & Requirements

The PAFA-Penn Coordinated BFA: The PAFA-Penn Coordinated BFA is a unique partnership between PAFA and the University of Pennsylvania. It is a four or five year, full-time program of focused group studio classes, individual studios and mentoring from the faculty critics at PAFA, and a range of rigorous liberal arts courses at an Ivy League institution. Students in the PAFA-Penn BFA choose from five major areas of concentration: Drawing, Illustration, Painting, Printmaking and Sculpture.

The academic year consists of 30 weeks. A full-time undergraduate student is expected to complete an average of 30 credits during the academic year. For each 3 hours of studio work, 1.5 semester credits will be awarded.

Full Time Study: A full-time class load varies from 12.0 –18.0 semester credits. Students are not permitted to carry more than 18.0 semester credits.

Majors: In the Fall semester of the 2nd year, BFA students declare a major in Drawing, Illustration, Painting, Printmaking, or Sculpture.

PAFA-Penn BFA Program Graduation Requirements

- Satisfactory completion of a minimum of 90 credits,
- Achievement of a minimum 2.0 cumulative GPA,
- Full-time attendance at PAFA while in studio during the 3rd year
- Fulfillment of all department requirements.
- Fulfillment of 16 units of liberal arts classes at the University of Pennsylvania
- Fulfillment of all financial obligations, the return of PAFA property and proper maintenance of private studios.
- PAFA-Penn students are required to exhibit once in the Annual Student Exhibition.

The First Year Curriculum:

PAFA's first-year curriculum introduces students to the key skills, concepts and studio art disciplines that are critical to their growth as artists. It is PAFA's philosophy that developing strong traditional skills in combination with contemporary practices prepares students to innovate, experiment and find their own personal voice. The first-year experience at PAFA provides students with an unparalleled foundation on which to build and explore. Team-taught courses give students a solid grounding in drawing, painting, sculpture, printmaking, illustration and digital media. Direct observation and working from the figure play vital roles, and students learn anatomy and study from PAFA's historic cast collection. The first-year program helps students achieve a high level of competency with materials and processes as they work in the sculpture and print making shops and gain new media skills in the digital labs. The curriculum introduces students to the primary areas of study at PAFA and prepares them to focus in the direction of their choosing.

Studio work is complemented by rigorous liberal arts studies that help students understand key concepts and clearly articulate their ideas. In the first year, students take courses in art history and writing, and learn about museum studies and art historical methodologies. PAFA's museum offers an extraordinary resource as students learn from the collection and special exhibitions. Talks by visiting artists, curators and scholars help students gain a greater awareness of important historical and contemporary artists and ideas.

Fall Semester Courses:

FY 100	Foundations Experience	1.5 credits
FY 101	Structure & Form I	3.0 credits
FY 102	The Figure I	3.0 credits
FY 103	Print & Communication I	3.0 credits
AH 103	Visual Culture	3.0 credits
LAN 101A	Composition I	3.0 credits
		16.5 credits

Spring Semester Courses:

FY 100	Foundations Experience	1.5 credits
FY 104	Structure & Form II	3.0 credits
FY 105	The Figure II	3.0 credits
FY 106	Print & Communication II	3.0 credits
AH 104	Deconstructing American Art	3.0 credits
LAN 102A	Composition II	3.0 credits
		16.50 credits

First Year Total: 33.0 credits

PAFA's Second-Year Curriculum:

In the Fall semester of their second year, students further explore their studio work through a series of elective courses while continuing their liberal arts studies. Students are required to take studio courses in at least three of PAFA's primary areas of study- Painting, Drawing, Printmaking, Sculpture and Illustration. It is recommended students take at least three credits in the area they are considering focusing in. Experimenting in multiple disciplines gives students a breadth of knowledge and chance to try out different ways of working. Students declare their area of concentration when they register for their fourth semester.

The second year liberal arts requirements include an art history course focused on critical theory and contemporary art, and an introduction to social sciences.

Animation & Time Based Media Curriculum

PAFA Bachelor of Fine Arts

Second Year — 30.0 Credits

Animation Core Requirements — 12.0 Credits

Complete the following courses

AN 200A	Animation Techniques	3.0
AN 201	Production Processes	3.0
AN 202	2-D Animation	3.0
AN 203	Stop Motion Animation	3.0

Studio Electives — 3.0 - 6.0 Credits

Complete 3.0 - 6.0 credits of 200 level studio art courses.

Liberal Arts Requirements — 12.0 - 15.0 Credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
AH 230	History of Moving Images	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Third Year — 33.0 Credits

Animation Core Requirements — 12.0 Credits

Complete the following courses:

AN 300	Professional Practices & Internship	3.0
AN 301	Motion for Industry	3.0
AN 302	Film Pre-Production	3.0
AN 303	Alternative Cinematic Structures	3.0

Studio Electives — 12.0 – 15.0 Credits

Complete 6.0-9.0 credits of 200 level studio art courses and 3.0-6.0 credits of 300 level studio art courses.

Liberal Arts Requirements — 6.0 - 9.0 Credits

Complete 6.0 - 9.0 credits of the following courses:

Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Critiques — 9.0 Credits

Complete between 9.0 credits of critic credits. 3 critics each semester.

Capstone Requirement — 1.5 Credits

Complete the following courses:

ID 450	Studio Practice	1.5

Animation Core Requirements — 6.0 Credits

Complete the following courses:

AN 401	Graduation Film I	3.0
AN 402	Graduation Film II	3.0

Studio Electives — 4.5 Credits

Complete 4.5 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0 Credits

Complete 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Animation Core Requirements — 15.0 Credits

Take the following courses

AH 230	History of Moving Images	3.0
AN 200A	Animation Techniques	3.0
AN 201	Production Processes	3.0
AN 202	2-D Animation	3.0
AN 203	Stop Motion Animation	3.0

Studio Electives — 15.0 Credits

Complete 15.0 credits of 200 level studio art or art history (AH prefix) courses.

Third Year — 30.0 Credits

Animation Core Requirements — 15.0 Credits

Complete the following courses:

AN 301	Motion for Industry	3.0
AN 302	Film Pre-Production	3.0
AN 303	Alternative Cinematic Structures	3.0
AN 401	Graduation Film I	3.0
AN 402	Graduation Film II	3.0

Capstone Requirement — 4.5 Credits

Complete the following courses:

AN 300	Professional Practices & Internship	3.0
ID 450	Studio Practice	1.5

Critiques — 9.0 Credits

Complete 9.0 credits of critic credits. 3 critics each semester.

Studio Electives — 1.5 Credits

Complete 6.0 credits of 200 or 300 level studio art or art history courses.

Total — 90.0-93.0 Credits

Drawing Curriculum

PAFA Bachelor of Fine Arts

Second Year — 33.0 Credits

Drawing Core Requirements — 7.5 Credits

Complete each of the following courses:

DR 200	Life Drawing	1.5
DR 203	Studio Anatomy	3.0
DR 204	Spatial Concepts	1.5
PR 202A	Lithography Printmaking OR	1.5
PR 260	Monotype/Monoprint	

Drawing Electives — 6.0 Credits

Complete 6.0 credits of 200 level drawing courses (DR prefix), PT 240 Media on Paper, PT 245 Watercolor, PR 217 Drawing in 3-D, or LE 201 Materials & Techniques.

Studio Electives — 7.5-10.5 Credits

Complete 7.5-10.5 credits of 200-level studio art classes.

Liberal Arts Requirements — 9.0-12.0 credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Third Year — 30.5 Credits

Drawing Core Requirements — 9.0 Credits

Complete the following courses:

DR 201	Drawing	1.5
DR 205	Animal Drawing	1.5
DR 211	Advanced Cast Studies	1.5
DR 3xx	Any 300 level Drawing Studio	1.5
PR 217	Digital Imaging OR	1.5
IL 217	Digital Drawing & Painting	3.0
PT 240	Media on Paper OR	
PT 245	Watercolor	1.5

Drawing Electives — 6.0 Credits

Complete 6.0 credits of 200 level drawing courses (DR prefix), PT 240 Media on Paper, PT 245 Watercolor, PR 217 Drawing in 3-D, or LE 201 Materials & Techniques.

Studio Electives — 3.0-6.0 Credits

Complete 3.0-6.0 credits of 200- or 300-level studio art classes.

Liberal Arts Requirements — 9.0-12.0 Credits

Complete 9.0-12.0 credits of the following:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Professional Practice Requirements — 3.0 Credits

Complete the following courses;

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Critiques — 9.0 Credits

Complete between 9.0 credits of critic credits. 3 critics each semester.

Drawing Studio Requirements — 3.0 Credits

Complete 3.0 credits of 300 level drawing studios.

Studio Electives — 6.0 Credits

Complete 6.0 credits of 200- or 300-level studio art classes.

Liberal Arts Requirements — 9.0 Credits

Complete 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Drawing Core Requirements — 15.0-16.5 Credits

Complete each of the following courses:

DR 200	Life Drawing	1.5
DR 201	Drawing	1.5
DR 203	Studio Anatomy	3.0
DR 204	Spatial Concepts	1.5
DR 205	Animal Drawing	1.5
DR 211	Adv. Cast Studies	1.5
PT 240	Media on Paper	1.5
PR 217	Digital Imaging OR	1.5
IL 217	Digital Drawing & Painting	3.0
PR 202A	Lithography Printmaking OR	1.5
PR 260	Monotype/Monoprint	

Drawing Electives — 1.5-3.0 Credits

Complete 1.5-3.0 credits from the following list of courses:

DR 200	Life Drawing	1.5
DR 201	Drawing	1.5
DR 205	Animal Drawing	1.5
PT 240	Media on Paper	1.5
PR 217	Digital Imaging	1.5

General Requirements — 6.0 Credits

Complete 6.0 credits from the following list of courses:

PT 200	Life Painting	1.5
PT 201	Figure Composition	1.5
PT 220	Portrait Painting	1.5
PT 235	Painting from the Masters	1.5
PR 202A	Lithography	1.5v
PR 255	Print Media	1.5v
PR 260	Monotype/Monoprint	1.5v

Electives — 6.0 Credits

Complete 6.0 credits of any 200 level studio art or art history (AH prefix) courses.

Third Year — 30.0 Credits

Critiques — 9.0 – 21.0 Credits

Complete between 9.0 – 21.0 credits of critic credits. 3 critics each semester.

Drawing Studios — 6.0 Credits

Complete 6.0 credits in any 300 level drawing courses (DR prefix).

Professional Practice Seminar — 3.0 Credits

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Electives — 0 – 12.0 Credits

Complete 0-12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.

Total — 90.0-93.0 Credits

Illustration Curriculum

PAFA Bachelor of Fine Arts

Second Year — 33.0 Credits

Illustration Core Requirements — 10.5-12.0 Credits

Complete the following courses

IL 205	Graphic Narrative	3.0
IL 210	Illustration I	3.0

Complete two of the following courses

IL 203	Digital Photography References	1.5
IL 211	Digital Print & Web Design	3.0
IL 217	Digital Drawing & Painting	3.0

Drawing & Painting Electives — 3.0 Credits

Complete 3.0 credits of the following course:

DR 200	Life Drawing	1.5
PT 200	Life Painting	1.5

Studio Electives — 6.0 – 9.0 Credits

Complete 3.0 - 6.0 credits of 200 level studio art courses.

Liberal Arts Requirements — 15.0 Credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Third Year — 30.0 Credits

Illustration Core Requirements — 7.5-9.0 Credits

Complete the following courses:

IL 310	Illustration II	3.0
IL 315A	Narrative Projects	3.0

Complete one of the following courses

IL 203	Digital Photography References	1.5
IL 211	Digital Print & Web Design	3.0
IL 217	Digital Drawing & Painting	3.0

Studio Electives — 9.0 – 13.5 Credits

Complete 6.0-9.0 credits of 200 level studio art courses and 3.0-6.0 credits of 300 level studio art courses.

Liberal Arts Requirements — 9.0-12.0 Credits

Complete 9.0-12.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Critiques — 9.0 Credits

Complete between 9.0 credits of critic credits. 3 critics each semester.

Professional Practice Requirements — 3.0 Credits

Complete the following courses:

ID 450	Studio Practice	1.5
IL 402	Professional Practices	1.5

Illustration Core Requirements — 6.0 Credits

Complete the following courses:

IL 400A	Illustration Projects	3.0
IL 403A	Illustration Portfolio	3.0

Studio Electives — 3.0 Credits

Complete 3.0 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0 Credits

Complete 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Illustration Core Requirements — 15.0 Credits

Take the following course:s

IL 203	Digital Photography References	1.5
IL 210	Illustration I	3.0
IL 205	Graphic Narrative	3.0
IL 211	Digital Print & web Design	3.0
IL 217	Digital Drawing & Painting	3.0

Drawing & Painting Electives — 6.0 Credits

Complete 6.0 credits of the following courses:

DR 200	Life Drawing	3.0
PT 200	Life Painting	3.0

Studio Electives — 9.0 Credits

Complete 9.0 credits of 200 level studio art or art history (AH prefix) courses.

Third Year — 30.0 Credits

Illustration Core Requirements — 12.0 Credits

Complete the following courses:

IL 310	Illustration II	3.0
IL 315A	Narrative Projects	3.0
IL 400A	Illustration Projects	3.0
IL 403A	Illustration Portfolio	3.0

Professional Practice Requirements — 3.0 Credits

Complete the following courses:

ID 450	Studio Practice	1.5
IL 402	Professional Practices	1.5

Critiques — 9.0 Credits

Complete 9.0 credits of critic credits. 3 critics each semester.

Studio Electives — 7.5 Credits

Complete 6.0 credits of 200 or 300 level studio art or art history courses.

Total — 90.0-93.0 Credits

Painting Curriculum

PAFA Bachelor of Fine Arts

Second Year — 33.0 Credits

Painting Core Requirements — 7.5 Credits

Take the following course:

LE 201	Materials and Techniques	1.5

Complete 3.0 credits of the following courses:

PT 200	Life Painting	1.5
PT 201	Figure Composition	1.5

Complete 3.0 credits of the following courses:

PT 220	Portrait Painting	1.5

Painting Electives — 4.5 Credits

Complete 4.5 credits of 200 level painting courses (PT prefix) or Advanced Cast Studies (DR 211).

Drawing Electives — 3.0 Credits

Complete 3.0 credits of 200 level drawing courses (DR prefix).

Studio Electives — 6.0-9.0 Credits

Complete 6.0-9.0 credits of 200 level studio art courses.

Liberal Arts Requirements — 9.0-12.0 Credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Third Year — 30.0 Credits

Painting Core Requirements — 6.0 Credits

Complete 3.0 credits of the following courses:

PT 200	Life Painting	1.5
PT 201	Figure Composition	1.5

Complete 3.0 credits of the following courses:

PT 220	Portrait Painting	1.5

Painting Electives — 6.0 Credits

Complete 6.0 credits of 300-level painting courses (PT prefix)

Drawing Electives — 3.0 Credits

Complete 3.0 credits of drawing courses (DR prefix).

Studio Electives — 3.0-6.0 Credits

Complete 3.0-6.0 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0-12.0 Credits

Complete 9.0-12.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Professional Practice Requirements — 3.0 Credits

Complete the following courses:

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Critiques — 9.0 Credits

Complete between 9.0 credits of critic credits. 3 critics each semester.

Drawing Studio Requirements — 3.0 Credits

Complete 3.0 credits of 300 level drawing studios.

Studio Electives — 6.0 Credits

Complete 6.0 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0 Credits

Complete 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitave Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Painting Core Requirements — 13.5 Credits

Take the following course:

LE 201	Materials and Techniques	1.5

Complete 6.0 credits of the following courses:

PT 200	Life Painting	1.5
PT 201	Figure Composition	1.5

Complete 6.0 credits of the following courses:

PT 220	Portrait Painting	1.5

Painting Electives — 4.5 Credits

Complete 4.5 credits of 200 level painting courses (PT prefix), Landscape Painting (PT 315), or Advanced Cast Studies (DR 211).

Drawing Electives — 4.5 Credits

Complete 4.5 credits of drawing courses (DR prefix).

Second Year Electives — 7.5 Credits

Complete 7.5 credits of 200 level studio art or art history (AH prefix) courses.

Third Year — 30.0 Credits

Critiques — 12.0 – 21.0 Credits

Complete between 12.0 – 21.0 credits of critic credits. 3 critics each semester.

Professional Practice Requirements — 3.0 Credits

Complete the following courses

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Drawing Studio Requirements — 3.0 Credits

Complete 3.0 credits in any 300 level drawing (prefix DR) courses.

300-Level Electives — 3.0 Credits

Complete 3.0 credits in any 300 level studio courses.

Electives — 0 - 9.0 Credits

Complete 0-6.0 credits of 200 or 300 level studio art or art history courses.

Total — 90.0-93.0 Credits

Printmaking Curriculum

PAFA Bachelor of Fine Arts

Second Year — 33.0 Credits

Printmaking Core Requirements — 12.0 Credits
Complete 12.0 Credits of 200 level printmaking courses (PR prefix).

Drawing Electives — 3.0 Credits
Complete 3.0 Credits of any 200 level drawing courses (DR prefix)

Studio Electives — 6.0-9.0 Credits
Complete 6.0-9.0 credits of 200 level studio art courses (or 300 level PR if appropriate).

Liberal Arts Requirements — 9.0-12.0 Credits
Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following courses

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Third Year — 30.0 Credits

Printmaking Core Requirements — 12.0 Credits
Complete 12.0 Credits of 200 level or 300 level printmaking courses (PR prefix).

Drawing Electives — 3.0 Credits
Complete 3.0 credits of 200 level or 300 level drawing courses.

Studio Electives — 3.0-6.0 Credits
Complete 3.0-6.0 credits of 200 level or 300 level studio art courses.

Liberal Arts Requirements — 9.0-12.0 Credits
Complete 9.0-12.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Professional Practice Requirements — 3.0 Credits
Complete the following courses:

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Printmaking Core Requirements — 3.0 Credits
Complete 3.0 Credits of 300 level printmaking courses (PR prefix).

Critiques — 6.0 Credits
Complete 6.0 Credits of critiques. Two critics each semester.

Drawing Studio Requirements — 3.0 Credits
Complete Drawing Concepts Seminar (DR 313) and any other 300 level drawing studio.

Studio Electives — 6.0 Credits
Complete 6.0 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0 Credits
Complete the 9.0 credits of following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Printmaking Core Requirements — 18.0 Credits
Complete 18.0 Credits of printmaking courses (PR prefix).

Drawing Electives — 3.0 Credits
Complete 3.0 Credits of any 200 level drawing courses (DR prefix)

Electives — 9.0 Credits
Complete 9.0 Credits of any 200 level studio art courses (or 300 level PR if appropriate) or any 200 level art history courses (AH prefix).

Third Year — 30.0 Credits

Printmaking Core Requirements — 15.0 Credits
Complete 15.0 Credits of printmaking courses (PR prefix).

Professional Practice Requirements — 3.0 Credits

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Critiques — 6.0 Credits
Complete 6.0 Credits of critiques. Two critics each semester.

Drawing Studios — 3.0 Credits
Complete DR313 Drawing Concepts Seminar (1.5) and any other 300 level drawing course for 1.5 (prefix DR).

Electives — 3.0 Credits
Complete 3.0 Credits of 200 or 300 level studio art courses or any 200 level art history courses (AH prefix).

Total — 90.0-93.0 Credits

Sculpture Curriculum

PAFA Bachelor of Fine Arts

Second Year — 33.0 Credits

Sculpture Core Requirements — 12.0 Credits

Complete:

SC 223	Plaster & Casting Techniques	1.5
PR 217	Drawing in 3-D	1.5

Complete 9.0 credits of 200 level sculpture courses (SC Prefix). At least one course must be from the following list: of Core Skills courses:

SC 235	Process & Premise	3.0v
SC 240	Large Figure	1.5
SC 250	Ecorche	1.5
SC 291	Wood Studio	1.5v
SC 292	Metal Studio	1.5v

Drawing Electives — 3.0 Credits

Complete 3.0 credits 200 level drawing classes (DR prefix.)

Studio Electives — 6.0-9.0 Credits

Complete 6.0-9.0 credits of any 200 level studio art classes.

Liberal Arts Requirements — 9.0-12.0 credits

Complete the following courses:

AH 200	Contemporary Art & Theory	3.0
CUL 200	Intro to Social Sciences	3.0

Complete 3.0-6.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Third Year — 30.0 Credits

Sculpture Core Requirements — 10.5 Credits

Complete SC 365 Sited Work/Public Art 3.0

Complete 7.5 credits of 200 or 300 level sculpture courses (SC prefix). At least one course must be from the list of Core Skills courses (see above):

Drawing Electives — 3.0 Credits

Complete 3.0 credits in any 200 or 300 level drawing courses (prefix DR).

Studio Electives — 4.5-7.5 Credits

Complete 4.5-7.5 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0-12.0 Credits

Complete 9.0-12.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Fourth Year — 30.0 Credits

Professional Practice Requirements — 3.0 Credits

Complete the following courses:

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Sculpture Requirements — 1.5 Credits

Complete at least 1.5 credits of any of the list of Core Skills courses (see above):

Critiques — 9.0 Credits

Complete 9.0 credits of critic credits. 3 critics each semester.

Drawing Studio Requirements — 3.0 Credits

Complete 3.0 credits of 300 level drawing studios.

Studio Elective — 4.5 Credits

Complete 4.5 credits of 200 or 300 level studio art courses.

Liberal Arts Requirements — 9.0 Credits

Complete the 9.0 credits of the following courses:

Any Art History course (AH prefix)	3.0
Any Language/Literature course (LAN prefix)	3.0
Any History/Culture/Social Science course (CUL prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Total — 126.0 Credits

PAFA-Penn Coordinated BFA

Second Year — 30.0 Credits

Sculpture Requirements — 18.0 Credits

Complete:

SC 223	Plaster & Casting Techniques	1.5
PR 217	Drawing in 3-D	1.5

Complete 15.0 credits of 200 level sculpture courses (SC Prefix). At least one course must be from the following list: of Core Skills courses:

SC 235	Process & Premise	3.0v
SC 240	Large Figure	1.5
SC 250	Ecorche	1.5
SC 291	Wood Studio	1.5v
SC 292	Metal Studio	1.5v

Drawing Electives — 3.0 Credits

Complete 3.0 credits 200 level drawing classes (DR prefix.)

Studio Electives — 9.0 Credits

Complete 9.0 credits of any 200 level studio art classes or art history (AH prefix).

Third Year — 30.0 Credits

Sculpture Requirements — 6.0 Credits

SC 365	Sited Works/Public Art	3.0

Complete at least 3.0 credits (2 courses) of any of the following list of Core Skills courses:

SC 235	Process & Premise	3.0v
SC240/340	Large Figure	1.5
SC 250/350	Ecorche	1.5
SC 291/391	Wood Studio	1.5v
SC 292/392	Metal Studio	1.5v

Professional Practice Requirements — 3.0 credits

Complete the following courses:

ID 450	Studio Practice	1.5
ID 451	Art & Professional Practice	1.5

Critiques — 9.0 – 18.0 Credits

Complete between 9.0-18.0 credits of critic credits. 3 critics each semester.

Drawing Studios — 3.0 Credits

Complete 3.0 credits in any 300 level drawing studios (prefix DR).

Electives — 0 – 9.0 Credits

Complete 0-12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.

Total — 90.0-93.0 Credits

Individualized Study Plan (ISP)

An Individualized Study Plan (ISP) is intended for self-directed students who wish to combine two or more areas of study in an intentional and directed way. Students who wish to pursue an ISP must write a narrative that clearly articulates their goals and purpose, submit a schedule of the specific courses they intend to take each semester, and obtain the signatures of two chairpersons from departments in which they plan to do coursework.

The BFA in Fine Arts with an Individual Study Plan consists of the following credit requirements:

First Year Requirements	33 credits
Upper –Level Liberal Arts Courses	30 credits
200-Level Studio Courses	27 – 33 credits
300-Level Studio Courses	18 – 24 credits
Studio Critiques	9 credits
Studio Practice and Art & Prof Practice	3 credits
Total:	126 credits

The PAFA-Penn BFA in Fine Arts with an Individual Study Plan consists of the following credit requirements:

First Year Requirements	33 credits
200-Level Studio Courses	24 – 30 credits
300-Level Studio Courses	15 – 21 credits
Studio Critiques	9 credits
Studio Practice and Art & Prof Practice	3 credits
Total:	90 credits

Minors

Undergraduate students at PAFA may elect to do a minor area of study but are not required to do so. A minor requires at least 15 credits in a second area of study beyond the first year. PAFA offers the following minors:

Digital Media (complete 15 credits from the following courses):

FY 103	Print & Communications I (digital media)	1.5
IL 203	Digital Photo References	1.5
IL 211	Digital Print & Web Design	3.0
IL 217/317	Digital Drawing & Painting	3.0 – 6.0
PR 217/317	Drawing in Three Dimensions	1.5v
PR 230	Digital Photography	3.0
SC 280/380	3-D Printing/Digital Fabrication	3.0 – 6.0

Illustration (complete 15 credits from the following courses):

IL 210	Illustration I	3.0
IL 211	Digital Print & Web Design	3.0
IL 310	Illustration II	3.0
	Illustration electives (2)	6.0

Drawing (complete 15 credits of 200- or 300-level Drawing courses).

Painting (complete 15 credits of 200- or 300-level Painting courses).

Printmaking (complete 15 credits of 200- or 300-level Printmaking courses).

Sculpture (complete 15 credits of 200- or 300-level Sculpture and/or 3-D drawing/printing courses).

Post-Baccalaureate Curriculum & Requirements

Post Baccalaureate Program

The Post-Baccalaureate Program is a one-year studio-based curriculum of graduate level study in studio art, designed to improve the artistic abilities of every participant during an uninterrupted period of accelerated effort. Each student is assigned a private studio and a team of faculty critics. Students and faculty meet regularly to assess each student's artistic needs. Every **artwork** is understood within its particular genre, with special attention to subject, form, content, and the use of materials, skills, techniques, and images.

In addition to individual studio critiques with each faculty critic, group critiques with everyone in attendance are an integral part of the learning process. Every week, Post-Baccalaureate students participate in two courses: one a seminar of readings, research, aesthetics, and criticism; and another studio-based elective. In consultation with the faculty, students may also elect studio courses within PAFA's undergraduate programs. Post-Bacc students are permitted to audit one undergraduate course each semester on a space-available basis.

Our graduate studio electives embrace all manner and media, and are central to the graduate curriculum. The discussion seminars are intended to stimulate the intellectual rigor with which to refine, and redefine, the artistic interests of the participants. Ultimately, all of these courses are meant to serve the needs of studio art making.

A Certificate of Completion is awarded upon the successful conclusion of both semesters of course work.

Post Baccalaureate Curriculum

One Year — 30.0 Credits

Critiques — 18.0 Credits

Register for three critics each semester for 3.0 credits each. (PB500)

Seminars & Studios — 12.0 Credits

Complete the following classes:

PB 525A	Seminar: Subject, Form, Content	3.0 (fall)
PB 540	Graduate Studio elective	3.0 (fall)
PB 525B	Seminar: Subject, Form, Content	3.0 (spring)
PB 540	Graduate Studio elective	3.0 (spring)

Students are permitted to audit one undergraduate course per semester to develop particular skills.

Total PB Curriculum 30.0 Credits

Master of Fine Arts Curriculum & Requirements

Master of Fine Arts Program

The Master of Fine Arts (MFA) program at PAFA is an intensive, two-year experience that focuses on studio practice and individual artistic development. The program is interdisciplinary in nature and welcomes students working in a variety of media with a wide range of interests. Through seminars, studio classes, critiques, and visiting artist lectures, students are exposed to diverse viewpoints and approaches to art making. The program fosters a strong sense of community and students are both supported and challenged by their peers and faculty. The MFA program enables students to become independent, critical thinkers and makers who are engaged members of their artistic communities.

The PAFA MFA offers seminars in theory, contemporary art, writing and professional practices. Students also enroll in studio classes with a range of topics that include: figure drawing, contemporary themes in painting, and video and animation. In addition, students have the option of taking an array of undergraduate courses such as mold-making and landscape painting. PAFA is a school that cares deeply about how things are made as well as the ideas behind them. The curriculum is structured to help students improve their abilities to see and make while also broadening and deepening their conceptual framework and skills to discuss and write about art.

The core of the program is students' individual studio practice. Through experimentation, one on one discussion with critics, and group critiques, students develop their work and ideas into a sustainable, thoughtful artistic practice. In their studio work, students are encouraged to be independent, self-motivated and open to the new possibilities and ideas that arise through the course of making. Students have a private studio with 24 hour access and access to the print and sculpture shops, the cast hall and the tremendous museum collection.

During the second year of the program, students begin to focus towards a body of work that constitutes their thesis. The program of study culminates in an exhibition of thesis work within the museum galleries of the Samuel M.V. Hamilton Building.

Master of Fine Arts Curriculum

First Year — 30.0 Credits

Critiques — 18.0 Credits

Complete the following critiques:

MFA 700	Visiting Critic	1.5 (fall & spring)
MFA 710	Core Critique Group	7.5 (fall & spring)

Seminars — 6.0 Credits

Complete the following classes:

MFA 730	Seminar: Reframing Theory	3.0 (fall)
MFA 731	Seminar: Contemporary Art	3.0 (spring)

Studio Courses — 6.0 Credits

Complete the following classes:

MFA 740	Graduate Studio electives	3.0 (fall & spring)

Electives — 0 – 3.0 Credits

Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.

Second Year — 30.0 Credits

Critiques — 18.0 Credits

Complete the following critiques:

MFA 700	Visiting Critic	1.5 (fall & spring)
MF700.XX	Critics (3 @ 2.0 credits)	6.0 (fall & spring)
MFA 710	Core Critique Group	1.5 (fall & spring)

Seminars — 6.0 Credits

Complete the following classes:

MFA 830	Seminar: Studio & Beyond	3.0 (fall)
MFA 831	Seminar: Special Topics	3.0 (spring)

MFA 850 Written Thesis (fall) — 3.0 Credits

MFA 851 Thesis Exhibition (spring) — 3.0 Credits

Electives — 0 – 3.0 Credits

Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.

Total MFA Curriculum 60.0 Credits

Low Residency Master of Fine Arts Curriculum & Requirements

Low Residency Master of Fine Arts Program

The Low-Residency Master of Fine Arts (MFA) program is the ideal program for students who desire the community, support and rigor of a traditional MFA, but with a more flexible structure to fit their lives and schedules. Similar to PAFA's traditional MFA, the Low-Residency program focuses on independent studio work and is interdisciplinary in nature, welcoming a wide range of approaches to art making.

The Low-Res MFA consists of both on-site and off-site learning. The core of the program is three summer terms completed on the PAFA campus. For these intensive, eight-week sessions, students have their own private studio and are engaged in independent work. Individual studio research is complemented by seminar courses, regular visits with faculty, group critiques, and an outstanding roster of visiting artists. During the fall and spring terms, students are off-site, and supported by a vital online community with virtual studios, critic meetings and courses in art history, contemporary art, theory, writing and professional practices.

Key to the summer sessions is PAFA's location in the heart of Philadelphia. Seminars connect students with museums, galleries and artists' studios. Philadelphia's proximity to New York and Washington D.C. allows for day trips to see even more. The online component of the program ensures that students are always connected to their community of peers and faculty, and receive continual feedback and support for their work.

Low Residency Master of Fine Arts Curriculum

Summer I		**11.0 Credits**
MFA 705A	Prof. Practices: Online Tools	1.0
MFA 710	Core Critique Group	3.0
MFA 730	Reframing Theory	3.0
MFA 740x	Graduate Studio elective	3.0
MFA 800	Visiting Artists Program	1.0

Fall I		**6.0 Credits**
MFA 715	Off-Site Studio Critique	3.0
MFA 820	Writing on Art for Artists	3.0

Spring I		**6.0 Credits**
MFA 715	Off-Site Studio Critique	3.0
MFA 742	20th Century Art History	3.0

Summer II		**11.0 Credits**
MFA 705B	Prof. Practices: Career Skills	1.0
MFA 710	Core Critique Group	3.0
MFA 750	Art in the City	3.0
MFA 740x	Graduate Studio elective	3.0
MFA 800	Visiting Artists Program	1.0

Fall II		**7.5 Credits**
MFA 715	Off-Site Studio Critique	3.0
MFA 731	Contemporary Art	3.0
MFA 850	Written Thesis I	1.5

Spring II		**7.5 Credits**
MFA 715	Off-Site Studio Critique	3.0
MFA 830	The Studio & Beyond	3.0
MFA 855	Written Thesis II	1.5

Summer III		**11.0 Credits**
MFA 710	Core Critique Group	3.0
MFA 740x	Graduate Studio elective	3.0
MFA 800	Visiting Artists Program	1.0
MFA 860	Visual Thesis	4.0

Total Low Residency MFA Curriculum
60.0 Credits

Course Descriptions

Course Prefix Designators

The course prefix identifies what department and area of study the course relates to.

AH	Art History	**IL**	Illustration	**PB**	Post-Baccalaureate
AN	Animation	**IN/ID**	Interdisciplinary	**PR**	Printmaking
CUL	Culture/History/Social Science	**LAN**	Language & Literature	**PT**	Painting
DR	Drawing	**LE**	Lecture	**SC**	Sculpture
FY	Foundation Year	**MF/MFA**	Masters level	**SQT**	Science/Quant.Reasoning
HW	Health & Wellness	**MS**	Museum Studies		

Course Rotation Designators

(F) Fall **(S)** Spring
(Sum) Summer
(IR) Infrequent Rotation

Credit Designators

1.5
3.0
V Variable Credit

AH 103 (F) 3.0 Art History: Visual Culture Beetham, Simon

This course will introduce students to visual culture: an interdisciplinary field of study that focuses on aspects of culture that are manifested in visual form. Combining aspects of art and media history, critical theory, philosophy, and anthropology, visual culture is concerned with the ways in which we negotiate and understand our world through visual images. This course will look at paintings, sculptures, prints, photographs, film, television, advertisements, news and science images, and more, in order to understand how the world itself is shaped by visual communication. Students in this course will cultivate skills in visual analysis and description, identify how ways of looking are socially constructed, critique the role of images in shaping political discourse, and assess ethical dilemmas posed by images. These skills will provide the basis for literary skills necessary in both the liberal arts and studio art curriculum.

AH 104 (S) 3.0 Deconstructing American Art Beetham

Since its founding in 1805, the Pennsylvania Academy of the Fine Arts has been a leading light in the development of an art tradition in the United States. Artists trained at PAFA have created some of the most important works in the American art canon, many of which are now enshrined in PAFA's collection. But what sorts of stories does the canon of American art tell? What does it include, and what does it leave out? And how do historical portraits, landscapes, genre paintings, monuments and more contribute to our understanding of America as a nation? This course will explore the trajectory of American art in an effort to understand how images contribute to historical understanding, and when they become mythology. In examining where we have been and where we might go, we will consider how to tell a more inclusive story about American art.

AH 200 (F) 3.0 Contemporary Art & Theory Simon

This course will introduce students to concepts from critical theory pertinent for an understanding of art today. The class will explore the developments in aesthetics from the late eighteenth-century to today, examining the evolution of ideas through their impact on the development of the visual arts. The instructor will also discuss relevant works of art from the nineteenth and twentieth-centuries to further analyze the theories under consideration, while placing an emphasis on providing an introduction to key ideas and works within contemporary art, especially as they relate to the development of critical theory. This is taught as an online course.

AH 201 (IR) 3.0 The Academic Tradition in the Nineteenth Century Richards

This course will explore the endurance of the academic tradition in the nineteenth century, utilizing the *Ecole des Beaux-Arts* as a site through which to explore the social, political, technological, and aesthetic transformations of the nineteenth century. In particular, the historical events that impacted the French Academy will be studied. The artistic challenges posed to the Academy by romanticism, realism, impressionism, and post-impressionism will be situated against this historical context. The effects of technological and social changes will also be analyzed.

AH 207 (IR) 3.0 Theory & Criticism Richards

This course will introduce students to the major thinkers, ideas, and schools of thought that have helped inform the current states of American aesthetics. This will be done in four ways. First, we will trace the history of Western thought since 1800, looking at the key thinkers who have come to influence the way we think about art and its role in the world. We will consider arguments concerning art by figures such as Kant, Hegel, Nietzsche, Freud, Heidegger, and others. Second we will read pieces of art criticism that address larger issues of aesthetic debate, including the sublime, kitsch, originality, the uncanny, and the postmodern. In doing this, we will examine essays by figures such as Greenberg, Benjamin, Lyotard, Fried, Clark, and Krauss. Third, we will consider essays written by artists, including Beuys, Smithson, Rothko, and others. Lastly, we will analyze visual objects in class in an attempt to develop our ability to understand the arguments being presented through the material we are considering. In addition, we will develop a larger dialogue concerning the aesthetic issues being raised through written responses.

AH 208 (IR) 3.0 Twentieth-Century Art Richards

This course will introduce students to the major artists, works, and movements of twentieth-century art, placing this aesthetic narrative within the larger historical context of the era. In particular, attention will be paid to the issue of identity and how artists try to define themselves and others through a changing social fabric. In addition, the material conditions within which these works were produced will also be discussed. This will allow students to see how the defining issues of the modern world are negotiated between individuals and the physical world around them through the work of art.

AH 211 (IR) 3.0 American Art Beetham

This course will focus on the development of American art from the nineteenth century to the mid-twentieth century. Students will follow the trajectory of art's development in America from itinerant portrait artists to the brink of Abstract Expressionism. The role of academic institutions, the art market, and global and local politics will be considered among other factors in the development of American art. In addition, the particularities of American identity will be explored as one of the narratives that unfold in the history of American art.

AH 212 (IR) 3.0 Women in Art Beetham

This course will look at the myriad contributions by women artists to the history of nineteenth and twentieth century art. While the focus will be primarily on American artists, the role of European art in forming the ideals of Western art will be considered, as well as the use of non-Western traditions as an influence to artists of the avant-garde. The role of gender and other sociological factors in delimiting the opportunities for women historically in the arts will be discussed, while looking also at the ways that women have overcome these obstacles to play a vital role in the development of the visual arts.

AH 213 (IR) 3.0 Non-Western Art Yantz

This course will explore the visual cultures of non-Western societies. Emphasis will be placed on, but not limited to, historical works from Africa, Asian, and Oceania, as well as Pre-Colombian and Native North and South America. The class will explore the development of styles, in addition to the material conditions and cultural contexts through which these objects were produced.

AH 216 (IR) 3.0 Museums and Exhibitions: History and Practice Faculty

The class will have two components: we will examine the rise of museums, galleries and other venues of art display in the US over the last 250 years, in addition the class will curate an exhibition that will be on view in the new PAFA Works on Paper Gallery. We will work closely with museum staff and the permanent collection to choose the works for the show, examine and discuss different exhibition strategies, write the label text and determine the gallery design for the show. The class will combine a deep historical understanding of the desire to display art with a practicum in contemporary curatorial practices. This knowledge and skill base will be valuable to the practical side of displaying your artwork.

AH 220 (IR) 3.0 African-American Art Faculty

This course is an introduction to African-American Visual Art. Since the 17th century, African Americans have made vital contributions to the art of the United States. This course is largely constructed around the visual works several African American artists created in efforts to critique and comment upon the conditions of Blacks in this country. We will study African American visual production from the colonial period to present day, paying close attention to the social, political, and cultural history of America and the role African American artists play in the development of those histories. Individual artists and their works will be analyzed in relation to critical periods and issues such as; slavery, emancipation, Jim Crow segregation, the Great Migration, the New Negro Harlem Renaissance, the Federal Arts Project, the Civil Rights and Black Nationalism Movements, and finally the emergence of globalism, multiculturalism, and critical theory in the late 20th and early 21st centuries. In addition, the importance of viewing the African American experience in relation to American culture, Africa, and the Diaspora will also be considered.

AH 221 (IR) 3.0 American Sculpture Beetham

This course will explore the development of a sculptural tradition in the United States from early efforts in the eighteenth century up to the present day. Lectures and discussions will consider the factors that make sculpture a unique medium, the reasons that a sculptural tradition took longer to develop in the United States than traditions in other media, and the problems of studying sculpture from two-dimensional representations. Emphasis will be placed on works created for both the public and the private sphere, including monuments, cemetery sculpture, site-specific works, and works created for wealthy patrons and for the middle-class home. In addition to in-class meetings and use of PAFA's collections, this course will include field trips.

AH/CUL 223 (IR) 3.0 History of Curating Simon

In this course we will look at curating as a medium and will examine its history and evolution. Taking from the history of science and technology, history of art, urban planning, natural and social sciences, religion, political theory, and theater, the practice of curating has developed parallel to the rise of museums as institutions, and of exhibitions as distinct events. We will look at these overlapping and complementing histories, to evaluate different histories of curating. This course will investigate various styles, approaches and strategies of curating and explore the changing role and public identity of the curator and her practice. From the anatomical theater to the Baroque garden, from the Salon exhibitions in the Royal Academy to avant garde, from the independent curator to biennials, and from the white cube to the artist-as-curator, in this course we will look at curating as a medium between art and society. NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.

AH 224 (IR) 3.0 Native American Art Yantz

This course will investigate the art, culture and religion of the indigenous peoples of the New World, including North, South and Mesoamerica. The course will consider culture and geography, origins and development of traditional belief systems, oral history and writing, and the high artistic achievements of native peoples at contact, such as the Aztecs, Inkas and peoples of the Northwest Coast. Issues concerning archaeology and ethics, museum practices, and contemporary native arts will be covered in the classroom and on a field trip to a local museum.

AH 225 (IR) 3.0 World Photography Since 1839 Beetham

This course will examine the global history of photography from 1839 to the present and its relation to social history and theories of artistic expression. Topics discussed will include the relationship between photography and painting; the effect of photography on portraiture; the use of photography in the service of exploration and anthropology; the development of photography as a fine art; the use of abstraction in photography; photography as a critique of art history; and photography and censorship.

AH 226 (IR) 3.0 Art and the Age of Discovery Yantz

This course covers High Renaissance, Mannerist and Baroque art in its cultural and global context from the Age of Discovery to the Enlightenment. Paintings, drawings, prints, sculpture, and architecture will be viewed through the lens of global change in science, philosophy, religion, politics, culture, and commerce, including the transatlantic slave trade--which together make way for the modern world. This course will include European Old Masters, Baroque in the New World, and non-Western sources from the East that influence European art and thought.

AH/CUL 228 (IR) 3.0 Deconstructing the Graphic Novel Niedt

This course will review the graphic novel from a number of different media theory perspectives: multimodal storytelling device, collaborative artwork, space for innovation, cultural touchstone. Students will read a number of works from a variety of sources, styles, and genres, with a focus on how the medium as a whole functions relative to text or image alone. These close readings will be contextualized by discussing the history of the form, and the impact it has had on the media landscape. NOTE: Due to the interdisciplinary content of this course, it can fulfill Art History or Culture/Social Science requirement.

AN 200A (F) 3.0 Animation Techniques: Handmade to Digital Ketchum

In this introductory course to animation students will learn basic principles of movement that apply to all forms of animation regardless of technique. Through screenings of historical and contemporary precedents students will gain an understanding of what is possible in this interdisciplinary and versatile form of art. The course will cover techniques such as 2d hand-drawn, stop-motion, and digital animation using programs such as Dragonframe, Photoshop, Animate (aka Flash) and Adobe After Effects.

AN 202 (S) 3.0 2-D Animation Ketchum

Students will apply the basics of animation introduced in Principles of Animation as well as the drawing skills attained from the Foundation Year to this course in 2-D Animation. Using software such as Adobe Animate, Adobe After Effects, and Photoshop, students will learn to draw frame by frame to create the illusion of life. Students will complete exercises in character animation, objects responding to the laws of physics, and effects animation leading up to a final moving image project of the students' design.

AN 302 (S) 3.0 Film Pre-Production Ketchum

This course prepares students to begin production on their Graduation Film which they will work on during their fourth year. It will guide students through script-writing and storyboards, concept art and production planning, and have flexibility for individualized approaches to various projects. Whether a student plans to make an experimental film, installation, or narrative animation, this course will provide students with a structure to complete the pre-production phase of an animated project.

CUL 200 (F) 3.0 Introduction to Social Sciences Simon

This class will introduce students to key methodologies to fields within the social sciences. The class will pay particular attention to methods integral to a particular field within the social sciences, such as history or sociology. At the same time, the instructor will use modern and contemporary examples to help show how these ideas work in practice. A particular emphasis will also be placed on introducing concepts relevant to the field of visual culture. In this fashion, students will get an introduction not only to a particular field within the social sciences, but also an understanding of the methods used within the social sciences.

CUL 203 (IR) 3.0 Gender & Sexuality Faculty

This course will focus on issues and theories surrounding gender and sexuality. In particular, current feminist and queer theories and practices will be situated in relation to the emergence of these ideas in the twentieth century. Students will investigate feminist and queer histories of resistance and alternatives to the institutional norms in the United States and elsewhere. Course material will provide an interdisciplinary and cross-cultural analysis of gender and sexuality, looking to how these questions shape the lives and identity formation for a diverse range of individuals.

CUL 207 (IR) 3.0 America in the 20th Century Faculty

This course will explore the transformation of American society in the twentieth century from the Chicago World's Fair (1893) to the election of 2000. The twentieth century witnessed a major transformation of America as the country shifted from an isolated, agrarian society to a leading industrialized power on the global stage. This shift, in turn, impacted the way that the American people viewed themselves, the world around them, and the society that they lived in. Through a series of discussions, primary and secondary source readings, and films we will explore the ways that various groups of individuals living in the United States debated and contested what it meant to be an "American" in twentieth century and how these debates evolved over time. Major topics for the course include: immigration, race, and debates over citizenship; war and its impact on American society; and the transformation of American political parties.

CUL 209 (IR) 3.0 Topics in Culture, Race & Ethnicity Niedt

This course will introduce students to key theories and concepts in culture, race, and ethnicity studies, especially as they pertain to American society. Drawing from cultural studies, comparative ethnic studies, and gender and sexuality studies, the class will examine how racial and ethnic identity politics shape institutional and social policies, aesthetics and cultural expressions, as well as resistance movements. Particular attention will be paid to the ways communities of color have negotiated oppression, generated knowledge, and secured dignity and self-determination.

CUL 210 (IR) 3.0 Queer Media & Culture Niedt

This class examines the relationship of queer theory and media theory to mainstream and alternative culture. Students will learn about the presence of queerness through the history of arts and media, including painting, television, film, comics, theatre, music, and literature. With a critical perspective as their foundation, class discussions will center on how media creators, cultural contexts, and consumers each play a role in the production and interpretation of queer identities.

CUL 211 (IR) 3.0 Body Talk Niedt

This course will be an examination of the nature and role of *the body* in culture and society. By drawing on a range of disciplines including critical race theory, discourse analysis, philosophy, and queer studies, as well as literary and artistic works, students will familiarize themselves with how bodies are positioned in our world. Readings will be supplemented with seminar-style discussions, so that students may learn to articulate their own thoughts on the topic, and further enrich their creative work.

CUL 212 (IR) 3.0 City of Symbols & Signs Niedt

This course will give students a foundation in theories of visual and sensory meaning-making, explained through the context of Philadelphia's landscape. Current trends in linguistics, geography, and media studies will inform discussions about urban environments and the art, artifacts, and architecture that populate them. The class will also explore the city individually and as a group, with the goal of crafting final projects that reflect their understanding of encounters with/in meaningful, diverse spaces.

CUL/LAN 229 (IR) 3.0 Narratives of the Self: Self-Writing and the Ethics of Creation Oke

Since the turn of the 21st Century it has become standard practice in academic and professional writing to shift from the traditional use of the inclusive first-person pronoun "we" to the first-person personal pronoun "I". This way of personalizing the text -- of personalizing words and expressions of the self -- is driven by a larger shift in the value of lived experience and subjectivity which, ultimately, reanimate the fundamental question of what it means to theorize from the space of the self. In this course we explore the sociopolitical and ethical basis of self-making and identity formation, focusing on how we talk about ourselves within our matrices of identity (race, class, gender, sexual orientation, religion, sociability, etc.). Rejecting the concept of authenticity, this course will help us understand how the self is made and remade through narrative, visual, and imagined structures. In addition to answering traditional philosophical questions of self (i.e., who am I? which self?), this course will analyze landscapes of the embodied and inhabited self. We will examine the self through a variety of personal accounts (i.e., fiction, essays, auto/biographies, ethnographic studies, obituaries, living wills, and artists' statements), creation/origin stories, artistic self-portraits, as well as engaged spaces of radical self-writing. Prerequisites: Composition II or the equivalent.

DR 200 (FS) 1.5-3.0 Life Drawing Gury, Horn, Noel

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 (FS) 1.5 Drawing Wyffels

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 203 (F) 3.0 Studio Anatomy Osti

In this course the students will learn various levels of conceptualization, from basic boxes to realistic rendering of the forms. Beginning with proportions, volumes and posture, drawing from the model and the skeleton and with class demonstrations the students will learn to identify the main landmarks of the body, the skeletal structure and the muscles of the human body. The lecture portion of the course will focus on Descriptive Anatomy directed toward artistic purposes and connected theoretical concepts, the studio portion of the course is focused toward the practical application of these notions and concepts making them directly relevant to the students that will start immediately applying them toward the practice of drawing the human figure. Various drawings techniques will also be practiced and mastered in the Studio portion of the course.

DR 204 (S) 1.5 Spatial Concepts Van Dyck & Beetham

This course incorporates western, non-western and camera conditioned concepts of pictorial space in order to see how imagery can be used to suggest different psychological states. Lectures, demonstrations and exercises will include spatial concepts and perceptions derived from linear perspective. On completion of the course, the student will have an enhanced understanding of observational representation, the ability to compose models in imagined settings and an appreciation of spatial systems as conveyor of content. Although primarily a drawing course, its studio practice application is open to all media and disciplines.

DR 205 (FS) 1.5 Animal Drawing Horn

Studying from birds, mammals and reptiles, domestic and wild; this course will focus on understanding the science and art of animals with reference to their structure, function, evolution and classifications. This will act as a foundation in order to understand the movements, forms and anatomy of a particular species. Perspective, space and composition in landscape and interiors will also be emphasized in relationship to the animals. Working from life, students will develop a good sense of concentration to see the repetition in movement and form as the basis for drawing.

DR 206 (F) 1.5 Observational Practices Van Dyck

The goal of this course is to strengthen and hone a student's foundational skills of drawing through a series of one and two-day drawing projects. The major topics of concern will be gesture, design, perspective, structure and space. Students will be encouraged to experiment with different media and to develop a personalized drawing practice. Subjects for this exploration will be the life model, anatomical models, the city and the observable environment in general. The course includes field trips to the Wagner Free Institute of Science, the Academy of Natural Sciences, the Reading Terminal and the Observation Deck at Liberty One.

DR 211 (S) 1.5 Advanced Cast Studies Rupinski

Using the antique cast and/or the museum's sculpture collections, students will develop a series or single work from an individual interpretation or an abstract idea. Work may be done in any medium, style, 2D or 3D. As a means of supporting the development of the idea, research on the chosen cast(s) or sculpture is required.

DR 213 (F) 1.5 Large Scale Drawing Noel

This course will explore the challenges inherent in large scale drawing and provide the opportunity to work toward larger pictorial conceptions. Students may choose to develop their imagery from life observation, source materials, memory and/or imagination. Rolls of mid-weight paper will be provided; however, students will be encouraged to explore a wide range of materials and technical options to support conceptual aims.

DR 225 (F) 3.0 Drawing Focus & Useful Distractions Wyffels

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. Students are encouraged to experiment, to ask how visual composing, proportion and choice of materials and their uses best support the intent of the drawing. The class will work in the studio, at Reading Terminal and outside locations. Also, in this drawing course, students will develop a new heightened awareness and skill utilizing "Round World vision". Special emphasis will be placed upon drawing life subjected to Round World observations, escaping conventional systems of structuring the space of the drawing. Different topics and approaches to drawing will be explored. Students will make use of presumed and assumed "distractions" to achieve a fresh and active participant role "in" their drawings, all the while exploring the shape of looking and the shape of doing.

DR 305 (F) 1.5-3.0 Wet/Dry Media Rupinski

This course provides a hands-on experience using traditional water-soluble materials, such as watercolor, gouache and ink, and through various dry media, such as graphite, colored pencils, chalk and pastel. There will be ample presentation, lecture and demonstration of the wet/dry media techniques. Students will be expected to provide basic materials that they already have. In order to ensure that all students can experience the various processes, the instructor will provide any materials that individual students do not have. Along with observational study, students will be guided in working from personal sketches, paintings, memory, and photography, as well from recognized artworks. The projects will encourage exploration, and experimentation in individual ways.

DR 311 (FS) 1.5 Drawing Studio Samuelson

The purpose of this course is to promote an individual way of seeing and working from the human figure and develop personal vision. This includes approaching the figure either as an end in itself or as a point of departure, and exploring an individual use of materials and techniques. Instruction for this course will be directed to the individual along with some group criticism and group discussion.

DR 313 (S) 1.5 Drawing Concepts Seminar Wyffels

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.

DR 314A (S) 1.5 Trips & Crits Grassi

Rather than work directly from life models or observation, "Trips and Crits" will focus on students conceptual and felt experience outside the classroom setting. We will visit various Philadelphia galleries and locations such as the Wagner Institute, The Mutter Museum, and University Of Pennsylvania Museum. This approach will broaden the young artists' personal vocabulary so they can bring uniquely individual ways of expression into their (formative) initial studio practice. Each artist will have the opportunity to choose the medium, materials, and the format in response to the sites visited. The work will be executed in your individual studios. Though we will meet each week, the time frame for each project (1-3 weeks) will be determined during the course of the term. Critiques will be held in a classroom setting during the weeks we are not visiting offsite locations.

DR 316 (S) 1.5 Narrative & Sequential Drawing Foulks

Students will be introduced to strategies which will assist in the exploration of narrative drawings. Various forms of sequential images will be examined (picture books, graphic novels, comic books, altarpieces, polyptychs etc.). Each student will design a personal project which will be developed and monitored through individual discussions and group critiques. Exploring a wide range of preparatory drawings, story boards, and media/technique experiments will be a primary focus of the course. This will lead to at least one finished work.

DR 318 (F) 1.5-3.0 Advanced Drawing Foulks

Beginning with the basic question - "What is drawing?" - we will examine the numerous and complex answers available to the contemporary draftsperson. Some utilize drawing as a practice to prepare for works in another medium; a system of note taking; a thinking medium vital to artistic, spiritual or intellectual growth; an extension of the body; a method for experimentation and risk; a system of mark making confined to two dimensions or a system of making not confined by dimensions. The aim of this course will be to expand the participant's knowledge and understanding of the possibilities of drawing and to use this knowledge to further their own work. A project called Taxonomy will be the primary component of the first half of this course and will lead to a body of work developed organically from an initial prompt. During the second half of the course, we will investigate issues and strategies employed in large scale drawing, and students will have the opportunity to develop a single, sustained project. Discussions, individual and group critiques and independent research will assist in the development of a personal vision.

FY 100 (F) 1.5 Foundations Experience Faculty

Foundations Experience helps students connect the skills and concepts they are learning in their first year courses with a broader context of art and ideas. Utilizing PAFA's collections and numerous resources, students consider all aspects of their artistic practice and education. Working with faculty and museum and school staff, students learn a wide range of skills, from how to make the most of their PAFA experience, to developing a sustainable, creative life in the arts. The course includes visits to PAFA's archives and collections, trips to nearby galleries and museums, visiting artist lectures, and in-depth discussions about the how, what and why of art. *As part of the course, students are required to attend Wednesday lunchtime lectures.*

FY 101 (F) 3.0 Structure and Form I Faculty

This course focuses on the structure of images. It defines structure as the spatial relationship between all of the elements of an image and sees structure as that which determines the implications and effect of an image. Structure and Form I combines drawing and still life painting. Students learn to manipulate space and create structure by observing and arranging value, color and shape, as well as by mastering the skills of linear perspective.

FY 102 (F) 3.0 The Figure I Faculty

The Figure I explores the structure and dynamics of the figure through drawing and sculpture. Working primarily from observation, students learn concepts of proportion, anatomy, gesture, mass, line, tone and spatial arrangement. Using a range of techniques & media, instruction includes traditional, contemporary and imaginative approaches to the human form. Studio work is complimented by presentations, lectures, demonstrations, and group discussions.

FY 103 (F) 3.0 Print and Communication I Faculty

In Print and Communication I, students master conceptual frameworks, learn to interface between analog and digital work, and incorporate tactical skills in the realms of digital media and printmaking. Students select their own image content and explore subject matter and aesthetic approaches of their choosing. The mission of the course is to help students create the most visually arresting version of what they want to achieve.

FY 104 (S) 3.0 Structure and Form II Faculty

Providing a continued exploration of structure and form, this course emphasizes three-dimensional relationships through the study of drawing and sculpture. Students learn to manipulate form and create structure by working in a variety of sculptural processes including modeling, construction, and carving as well as further mastering the skills of linear perspective.

FY 105 (S) 3.0 The Figure II Faculty
Like Figure I, this course centers on observational study of the human form. Focusing on painting and drawing, students build on concepts learned in Figure I. Studio work is supported by lectures and demonstrations on painting materials, color mixing, and strategies for developing form and structure. Understanding historical perspectives as well as contemporary and imaginative approaches to the figure is emphasized.

FY 106 (S) 3.0 Print and Communication II Faculty
In this course, students continue to develop conceptual frameworks, build narrative, and learn to communicate via their work. Print and Communication II emphasizes visual communication through the study of relief printmaking and core illustration concepts. As in Print and Communication I, students explore subjects and aesthetic approaches of their choosing.

HW 200 (F) 1.0/non-credit Intro to Mindfulness & Meditation Fomenko
This 4-week course* consisting of 75 minute in-class instruction each week will provide techniques for utilizing mindfulness practices in students' daily lives in order to effectively manage stress, tolerate uncertainty and develop wisdom by tapping into inner resources. Learning simple calming skills such as deep belly breathing or guided imagery, labeling feelings, as well as meditation, even in small amounts will assist with feeling more grounded, focused and calm. Students will also gain a basic understanding of the research and scientific studies behind mindfulness practices that have shown positive physiological and psychological outcomes. This course includes readings from the text, Wherever You Go, There You Are (1994) by Jon Kabat-Zinn as well as daily mindfulness homework, which will consist of writing down efforts toward home practice in a daily log. Besides engaging in guided mindfulness practices, students can expect to engage in supportive discussion with peers about their experiences with in-class and home practice. This course will be led by John Bailes, Buddhist Chaplain at Wellesley College who has trained as a Zen Buddhist priest in the monastic and sem-monastic setting of the San Francisco Zen Center for thirteen years. Julianna Fomenko, PAFA Student Care Coordinator will be assisting John in the course and has practiced meditation in the Soto Zen tradition with John as her teacher for the past six years. Julianna recently completed an 8-week Mindfulness Based Stress Reduction (MBSR) course with Jefferson's Myrna Brind Center for Mindfulness. ****students taking this course for 1.0 credit are required to attend ALL of the mindfulness class meetings and ALL of the mindfulness program offerings through Student Services programming listed in the course syllabus. You are also required to log 4.0 total hours of outside class meditation practice over the entire length of the four weeks.*** **This course is graded on a Pass/Fail basis.**

ID 301 (IR) 1.5 Introduction to Avant Garde Video Dempewolf
This class is a hands-on introduction to forms of experimental animation, video installation and interdisciplinary performance. We will also read seminal texts by video artists and critical theorists to develop an understanding of what is at stake when one is working with moving images. Prior experience or coursework in digital media is highly recommended.

ID 302 (IR) 1.5 Exhibitions & Curatorial Visions Gallagher, Granwell
This course will explore strategies of exhibition making, curating, and professional practice. The aim is to familiarize students with all aspects of designing and producing an exhibition, ranging from research and writing to organizational tasks. We will examine various curatorial methodologies for creating an exhibition (thematic, monographic, collection-based, site-specific, media-based, commissioned, interactive, performance, social practice etc). We will discuss the role of the artist as curator and learn about curatorial approaches within the museum, the commercial gallery, and the DIY space. Through readings and discussion, assignments, field trips, and guest lectures with PAFA museum staff and local curators, students will critically analyze the role of curators today. The class will culminate in an exhibition on PAFA's campus, curated by the students.

ID 450 (FS) 1.5 Studio Practice Gallagher, Rosati, Roesch
A required course intended for those entering the studio and critics program, Studio Practice provides a class environment for students to explore their artistic affinities and establish an independent studio practice. In the course students address questions of content and intent, research their ideas, and develop written artist statements. Through group discussion and study of historical and contemporary artists, students learn to contextualize their work and find their own voice.

ID 451 (FS) 1.5 Art and Professional Practice Gallagher, Rosati, Roesch
This course helps students prepare for life as an artist beyond the studio and school setting. Students will learn about professional paths for artists, including the gallery system, selling artwork, teaching, museum and gallery work, and related opportunities for artists. Students will develop practical skills such as photographing work, creating digital portfolios, writing cover letters, grant proposals, and resumes. They will learn public speaking skills and how to create presentations, and they will explore approaches to marketing and the use social media. The Annual Student Exhibition will provide an important opportunity for students to consider many of the ideas discussed in the course.

IL 203 (F) 1.5 Digital Photography References Teicher-Dougherty
This course will introduce the functions of the digital camera and focus upon its use as a reference tool. A wide range of lighting situations-found and staged- will be examined as students photograph landscape, objects, cityscape, interior spaces and the figure. These reference materials will be adapted to create representational, narrative and imaginative works. Grafting and compositional manipulations will assist in the development of a personal vision. Studio projects will be open to all media/disciplines.

IL 205 (F) 3.0 Graphic Narrative Gran, LaBan, Robinson
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.

IL 210 (F) 3.0 Illustration I Heimer
This course will be an examination of how we can use the core critical thinking behind illustration to make compelling content that thrives in the real-world applications (e.g. children's books, editorial, advertising, ideation, storyboarding, performance, product design, journalism, etc.). Key projects will include illustrations for editorial, book covers, location-inspired media, and reportage. Non-illustration majors interested in visual communication are encouraged to join this class.

IL 211 (F) 3.0 Digital Print & Web Design Robinson

Artists need control over how their work is presented to the world in print and online, and mastering design tools is the way they can ensure this will happen. In this course, we'll cover the essentials of graphic design, typography, and web design, using software such as Adobe InDesign and Adobe Illustrator. Digital Print and Web Design can be retaken as a 300-level independent study to complete advanced projects and deepen students' engagement with digital tools. Digital Print & Web Design can be retaken as a 300-level independent study to complete advanced projects and deepen students' engagement with digital tools. Prerequisite: FY 103 Print & Communication I (digital imaging) or comparable transfer course.

IL 217/317 (S) 3.0 Digital Drawing & Painting Robinson

Explore the creative potential of drawing and painting digitally. This is a project-based class designed to prepare students for professional practice. Students will build on their foundational painting and drawing knowledge and apply it to digital media using Adobe Photoshop and Adobe Illustrator. Additionally, students will employ the unique functionality of Photoshop to create textures, explore variations, and integrate photographs. Additionally studying live-action film, animation, and drawing from life, students will develop their sense of lighting and composition. By the end of the course, students will have work to apply towards a portfolio for editorial illustration, character, background, and concept design. Prerequisite: FY 103 Print & Communication I or equivalent.

IL 310 (F) 3.0 Illustration II Abel

This course is an exploration of the key topics and conceptual problem solving in illustration work: we will create editorial, magazine covers, spot illustrations, children's books, etc. Special projects may include collaborations, movie posters for publication, exhibition design and production, wayfinding design, and more. Prerequisite: Illustration I.

IL 315A (S) 3.0 Narrative Projects Robinson

An advanced class in creating graphic narrative. This class is aimed at students interested in comics, picture books, and other longer narrative forms. Prerequisite: IL 205 Graphic Narrative or instructor's permission.

IL 350 (F) 3.0 Topics in Illustration Teicher/Moliveux/McCormack

Topics in Illustration is a deep dive into one sub-specialty, technique, or approach to illustration and visual communication. Topics and faculty rotate annually. Fall 2020: 3D Illustration: Break the 2D plane and explore sculptural illustration. Think illustration is stuck on the 2D plane? Think again! With cut paper, mixed media dioramas, polymer clay sculpting, and other 3D media, students will explore the vast possibilities presented by multi-media three-dimensional illustrations. An introduction to photography, studio lighting techniques and Photoshop editing will teach students how to best showcase their three-dimensional works back into the two-dimensional plane. Prerequisite: one 200-level illustration class. Recommended: IL 203 Digital Photo Reference.

IL 400A (F) 3.0 Illustration Projects Abel

In Illustration Projects, students will take the robust skills they've developed in the Illustration Core and apply them in the real world. Students will work independently to implement individual, tailored projects which they will propose and have approved in Professional Practices in collaboration with partners, clients, or mentors. Projects will be designed to address the specific area of interest of the student so that the portfolio pieces that result support his/her professional goals on completion of the Illustration Program.

IL 402 (S) 1.5 Professional Practices Abel

Independent artists function as small businesses, and in this class, students will come to understand what that means. They will investigate and develop a variety of business models that may lay in their futures, including looking at the specific roles illustrators may play, the customers and clients they'll deal with, and the marketing required to build a business on that model. Students will also create a budget and bookkeeping procedures, learn about contracts and legal aspects of the field, and continue developing their websites. Finally, students will develop and propose an independent project for IL 400A Illustration Projects.

IL 403A (S) 3.0 Illustration Portfolio Abel, Heimer

Students will work closely with a faculty mentor to design a robust portfolio and engage with the project of preparing for the Annual Student Exhibition so as to utilize it as an integral part of building on their professional goals. For the final project of the course, students will conceptualize and create a public-facing digital component for their ASE show, and implement a marketing plan for their exhibition.

IN330 (FS) 1.5V Critique Faculty

The beginning of the final year represents the greatest period of transition in the student's PAFA career. The student will be moving from a highly structured segment of the program, with a specific classroom schedule, to hours spent alone in a private studio. The design of the private studio experience is oriented to introducing the student to the discipline necessary for independent work and preparing the student for the years following graduation. Student's work is discussed with and evaluated by the student's selected critics. The critics are available to help the student clarify their concepts and to realize them in a visual context. Students select three critics per semester and are required to meet with their critics once a month. Monthly individual discussions are intended to promote the definition and realization of the student's goals as he/she strives to develop a body of work. Although the primary focus is to discuss specific projects (works in progress as well as completed images), students are encouraged to consider topics for discussion (ex. subject matter and composition in relationship to content, effective use of research materials and preparatory studies, sources of inspiration, working routines, etc.).

IP 300 (IR) 1.5/3.0 Internships Martino

Internships offer students in their 3rd and 4th year the opportunity to gain practical experience in an on-campus or off-campus cultural or art-related work situation. Students will meet with the Career Services director to develop learning goals for their internship placement and to create the materials necessary for an internship search, including resumes, cover letters, and letters of inquiry. Once placed in an internship, students will be required to meet with Greg Martino to assess their progress and evaluate their placement. At the end of the semester, the students will complete a reflection of their internship experience. Students will emerge from this class with a clear sense of working within the institutions, such as galleries, artists' studios, museums, publishers, art spaces, arts advocacy organizations, foundations and higher education institutions, which support artists and the art world, and they should have the preparation to successfully transition into those institutions. (45 hours /semester for 1.5 credits or 90 hours/semester for 3 credits)

LAN 101A (F) 3.0 Composition I Caranto-Morford

This course focuses on writing, helping students develop the skills they need to write coherent essays at the collegiate level. A strong emphasis is placed on the importance of syntax and grammar, while at the same time encouraging students to develop their own individual voices. In particular, attention is paid to different forms of writing related to the arts. Through writing assignments, students not only develop their skills as a writer further, but also learn how to craft a public voice as a writer. This involves a negotiation between their individuality and the expectations of audiences interested in the visual arts.

LAN 102A (S) 3.0 Composition II Caranto-Morford

In Composition II, students continue to be introduced to the skills expected of students writing at the college level. In this semester students gain the skills needed to write a research paper. This involves learning how to contour their informational skills to a particular subject, utilizing both traditional and contemporary research tools. Students learn how to read, organize, and cite research material. Particular attention is placed on the importance of authorship, how to properly footnote material being used in a research paper, and plagiarism. Students also learn how to outline and compose a research paper focusing on a subject of their choosing. *Prerequisite: Composition I or equivalent.*

LAN 205 (IR) 3.0 Survey of World Literature Faculty

This class will present works from world literature, focusing on historic and recent contributions to the literary arts. While the specific works covered will differ from semester to semester, the course may draw upon works from Latin America, Asia, Africa, and the Middle East. Students will not only read these texts, but also learn how to interpret the text in question, gaining an understanding not only of its historical and cultural importance, but also of how these works continue to inspire writers, poets, musicians, and artists. Prerequisites: Composition II or the equivalent.

LAN 214 (IR) 3.0 Survey of Environmental Literature: Breaking Civilized Boundaries Heston

As a hybrid of literature & creative writing, this course will focus on the reading and writing of literature that is uniquely focused on the environment. Nature, as a construct, has a long history in world literatures. In fact, it can be argued that humanity's attempt to communicate nature is the very foundation of all the arts. However, this doesn't mean all literature is environmental in scope. It seems what sets literature that is uniquely concerned with the environment apart from literature that is merely inspired by nature is that it asks important questions like "what is nature, and what is our place in it?" In this course, we will explore these questions and different ways writers have answered them. Readings may include selections from authors like Mary Shelley, William and Dorothy Wordsworth, Rachel Carson, Aldo Leopold, Jean Toomer, Elizabeth Bishop, Aimé Césaire, and Camille Dungy. The course will culminate in a collection of your own creative writing that addresses the environment. Prerequisite: Composition II or equivalent.

LAN 216 (IR) 3.0 Cyberspace is an Indigenous Territory: Reading Indigenous Digital Literatures Caranto-Morford

This course will engage with Indigenous digital literatures — including poetry, playable texts, and virtual reality — to understand how Indigenous peoples are creating, developing, and using digital technologies for storytelling. Through reading Indigenous digital texts, we will discuss and contend with the ongoing settler colonial legacies baked into computer systems, mainstream digital programs, and dominant imaginings of the Internet. And we will witness how Indigenous peoples are re-defining what constitutes digital technology, and re-building the Internet as a space imbued with and programmed through Indigenous sovereignty, community, land, life, love, and well-being. Prerequisites: Composition II or the equivalent.

LAN 217 (IR) 3.0 Memoirs on the Margin Declan

This course will consider how marginalized writers speak truth to power in the forms of personal essay, literary journalism, and memoir. All authors considered in this class will be BIPOC, women, immigrants, disabled, and/or LGBTQ writers, and we will work to understand the intersections of these identity spaces and how they have shaped and informed the works of literature that they have produced. The course will focus mainly on American writers in the 20th and 21st centuries, and all of our work will, of course, be done with the backdrop of our country's current struggles with rampant systemic racism, institutional misogyny, and what has again and again been referred to as "unprecedented times." Prerequisites: Composition II or the equivalent.

LAN 218 (IR) 3.0 BIPOC Solidarities Caranto Morford

This course engages with literary pieces by Black, Indigenous, and people of color (BIPOC) writers in the US and Canada through the lens of solidarity. Working with these literatures, we will seek to better understand how Black, Indigenous, and people of color communities can respectfully support and be accountable to one another in the fight against colonialism, white supremacy, and racism, and towards truthful liberation. Prerequisites: Composition II or the equivalent.

LAN 219 (IR) 3.0 Dystopia as Cultural Criticism Declan

This course will function as a survey of dystopian literature across several decades and genres. We will read texts such as Woman on the Edge of Time, a dystopian classic from the 70s, and more modern adaptions of the concept including YA novels such as The Hunger Games and The Giver. We will also take a look at short stories and films to further flesh out our understanding of what a utopia/dystopia is. Our goal in the class will be to view these texts as a form of cultural criticism, and ultimately puzzle out what it means to live in a time and place that has been frequently identified as "dystopian" itself. Prerequisites: Composition II or the equivalent. This is taught as an online course.

LE 201 (FS) 1.5 Materials & Techniques Ciambella

In this course, students will learn how to construct their works using the most stable materials available. By examining a wide range of global artistic techniques, from the earliest recorded creations to 21st century works, including ethnographic objects, students will discover the advantages, disadvantages, compatibility, durability, permanence, and various applications of different traditional and non-traditional materials. Demonstrations will cover how to: make traditional gesso, prepare panels, stretch canvas, and apply sizes and grounds. Students will work in waterproof inks, egg yolk, hide glue, and casein tempera, oil and acrylic paints, collage/mixed media, and be required to complete at least one project for each medium. We will discuss brushes, layering, painting mediums, varnishes, framing, storage, presentation, and exhibition strategies as well as health risks. The subject matter for each project will be the student's choice. PowerPoint presentations and local museum visits are scheduled. There will be several optional visits to museums and galleries in NYC. The information learned in this class can be carried throughout your career as an artist.

MFA700 (FS) 1.5 MFA Critique: Visiting Critics Faculty
The Visiting Critic course provides students with three studio visits per term with an assigned Visiting Critic. The Visiting Critics are rotating guest faculty who are highly accomplished in their field. They offer an outside voice and new perspective for students to consider. Between studio visits, students are expected to develop their artistic practice and produce work for discussion.

MFA 705A & 705B (Sum) 1.5 each Professional Practices Faculty
The Professional Practices courses focus on practical skills artists need to communicate and succeed. The first summer introduces online and digital tools used for the Low-Residency program and beyond. The second summer focuses on career skills necessary for the professional world.

MFA 710 (FSSum) 7.5 Core Critique Group Faculty
The Core Critique Group includes both individual studio visits and regular group critiques. Students work with three primary critics per term and have a minimum of three studio visits with each. In addition, students are part of a group that meets every three weeks for critique. Groups consist of 3 faculty members and 18-20 students. Each student presents their work once during the term for discussion. The group critiques offer an opportunity for students to share their work with each other and the faculty and they provide a forum for discussion and exchange of ideas. As part of the course, students are expected to continually develop their artistic practice and produce work for discussion.

MFA 715 (FS) 3.0 Off-Site Studio/Critique Faculty
During the Fall and Spring terms off site, students will complete work in their own studios while using a range of digital and online tools to exchange images and engage in online discussion and feedback through blogs, online discussion groups and regular postings of works in progress. This virtual art community will be monitored and overseen by a faculty critic who will interact with each student for a minimum of three hours a week. An online virtual studio space will be created for each student to share images and to comment on each other's work in progress. Low Residency Program only.

MFA 730 (FSum) 3.0 MFA1 Seminar: Reframing Theory Dempewolf, Richards
This seminar will explore the relation between critical theory and contemporary art. The course will focus on some of the key thinkers, ideas, and schools of thought informing debates around contemporary art and aesthetics. The seminar will both situate theoretical ideas within a larger intellectual context and historical framework, while also providing the opportunity to explore these ideas through material visual examples. Primary and secondary texts pertaining to the course material will further extend students understanding of the ideas, individuals, groups, and movements informing aesthetic questions today. In addition to short assignments related to the course material, students will work on a semester long research project relating to their studio interests. The longer assignment will provide an opportunity to consider the potential theoretical frameworks pertinent to their creative work.

MFA 731 (S) 3.0 MFA1 Seminar: Contemporary Art Csaszar, Moran, Richards
This class will introduce students to some of the major artists, works, themes and mediums defining contemporary art. Focusing on work made from the late 20th Century to the present, this course will explore a range of practices as artistic production has moved away from dominant western modes to become more global, embracing new media, popular culture, and social, political and cultural concerns. While emphasizing key artists, concepts and developments that are part of contemporary art discourse, we will also examine the histories and lineages that have informed the many ways art is made today.

MFA 740A/PB 540A (F) 3.0 Graduate Studio: Painting & Content Foulks
This painting course will explore a variety of issues revolving around design as the revealer of content. Discussions will include elements of design, principles of organization, form concept and paint application (direct vs. indirect techniques). Students will be encouraged to explore a variety of research options and preparatory studies as we analyze the application of each design choice to the development of a particular point-of-view. Two model poses will be scheduled (7 weeks and 6 weeks) from which single or multiple paintings may be produced; however, work may be produced outside of the classroom from any subject matter. Working sessions are open and self directed. A single group critique will be held at mid term.

MFA 740E/PB 540E (IR) 3.0 Graduate Studio: Themes in Contemporary Art Gallagher
This course will introduce a series of relevant topics, movements and artists that have shaped much of recent contemporary art. The format of the class will allow students time to complete an in-depth project, or a series of investigations regarding material usage and content, to improve their critical skills and to interact with their peers. Assigned projects will be completed in the student's studio with group intermittent critiques.

MFA 740F/PB 540F (IR) 3.0 Graduate Studio: Lo-Fi Translations Moran
LoFi Translations is based on visual responses to a set of structured yet open-ended prompts. The class will be a combination of private studio visits and group critiques where students will learn to analyze work through participation. The student will consider translation, abstractive, narrative and process through an interdisciplinary approach to their work. This class is ideal for those who want to expand and develop their studio practice through experimentation with a variety of mediums or installation. By analyzing the relationship between how the use of certain mediums support and express their conceptual content, students will be able to negotiate how their work is presented and perceived by the viewer. Students will be encouraged to move interchangeably between 2D and 3D works with an emphasis on making, supports, and presentation. The 3D will focus on low tech rather than traditional Western European sculptural methods. By separating the need to master complex techniques, the development of the student's sensibility is accelerated and emphasized.

MFA 740H/PB 540H (IR) 3.0 Graduate Studio: Moving Images: Intro to Avant-Garde Practices Dempewolf
In this course we will develop a working understanding of video performance, documentation, multi-channel projections, image mapping and installation through workshops in Modul8, MadMapper, Premier and After Effects. Students will also learn the use of cameras, lighting equipment, projectors and media players with an emphasis on integrating these skills with their current studio practices. The workshops will be framed by lectures and group discussions about video-performance-installation history and critical theory, with a strong emphasis placed on Avant-Garde and experimental-materialist approaches to the moving image.

MFA 740I/PB 540I (IR) 3.0 Graduate Studio: Expanded Video Dempewolf

In this course we will develop a working understanding of video performance, documentation, multi-channel projections, image mapping and installation through workshops in Modul8, MadMapper, Premier and After Effects. Students will also learn the use of cameras, lighting equipment, projectors and media players with an emphasis on integrating these skills with their current studio practices. The workshops will be framed by lectures and group discussions about video-performance-installation history and critical theory, with a strong emphasis placed on Avant-Garde and experimental-materialist approaches to the moving image.

MFA 740K/PB 540K (IR) 3.0 Graduate Studio: Perceptual Figure Drawing: A Way of Thinking Noel

The class looks at a continuum of drawing investigation into the creation of graphic equivalents for appearances and the experience of space. In the west, one of the dominant metaphors for the body has been architecture and for centuries the appearance of the figure was interpreted through sculptural and structural imperatives. Since the seventeenth century, appearances have been increasingly conceived as connected to an act of seeing through a window or a lens and the resulting image an act of mapping the patterns that emerge on the lens. The competitive demands of sculptural and lens consciousness are a fertile way of examining the thinking that goes into the interpretation of the figure and the overarching context of appearances. We will use this dialectic of constructing and mirroring to advance the student's practice and better understand the ways sharable language intersects with personal poetic needs.

MFA 740L/PB 540L (IR) 3.0 Graduate Studio: Direct Painting & Pictorial Improvisation Noel

Direct painting as distinguished from indirect painting is an approach where all the pictorial concerns of a painter are folded into a sustained all-over address to the image. This is simpler and more complex than one might suppose because the effort to make decisions during each painting engagement implicitly ask the practitioner to look for a unifying ground of concern that would organize and streamline the moments of pictorial thought, say: drawing, design, color, surface, and image. To develop these organizing ideas we will work directly from the model in different atmospheric and spatial contexts. Many of the experiences will be pursued *alla prima*, a painting all at once in a sitting, in the hopes of discovering visual affinities from Hals and Velasquez to deKooning and the Bay Area figurative painters. Direct painting cultivates the ability to improvise and to make decisions, especially at the level of the abstract life of the paintings.

MFA 740M/PB 540M (IR) 3.0 Graduate Studio: Wrong Just Right Moran

Often very important things hover just at the edge of conscious thought; essential, yet partially obscured; seeming insignificant until focused by prolonged concentration. The goal of this class is to move what is on your periphery into the center of your work. We will do this utilizing three main processes: photography, drawing, and writing, concentrating specifically on where they intersect, override and/ or run parallel to each other. Transitional work (i.e. work that is not an end point) will be supported, in order to give you permission to make effortful mistakes, with an emphasis on effort. In the first 3/4ths of the class you will be asked to solve a series of problems based on specific themes with accompanying questions and prompts. In the final stage of the class, you will consider all of this newly generated material and complete a significant self-designed culminating project. A clean installation room will be available for the purpose of presentations and/or experimental fumbling.

MFA 740N/PB 540N (S) 3.0 Graduate Studio: Design & Content Foulks

In this painting and drawing course, we will explore the "technical narrative." Various aspects of design will be examined with special attention paid to value construction (as shape, form and space), principles of organization and form concept. Utilizing the "taxonomy" approach, we will develop a series of self-determined prompts to take a "deep dive" into our impulses as we strive to give them visual expression. A body of work will develop organically from a single question posed during the first class. Discussions, individual and group critiques and independent research will assist in the identification of one's content and visual possibilities.

MFA 740Q (Sum) 3.0 Graduate Studio: The Space Between, Double Time Foulks

This course addresses the gestalt of surface through painting and drawing processes. How does one integrate (or not) "figures" (including objects) onto a picture plane? What are the considerations? What rules are possible; what rules should be broken? These questions involve composition, certainly, but the integration or disintegration of the image and the surface are crucial components. How media are applied to the surface will be specifically examined. There will be opportunities to work observationally from still life and/or the figure during studio time, however significant outside work will be expected in this intensive course and can include figure, still life, landscape, digital references, imagination, and intuition. This course is expected to challenge and enhance the current interests of each graduate student. A sense of urgency will prevail, therefore, it is expected that students will begin at least two paintings or drawings per week. There will be two in-process critiques (week 3, week 7) and as much discussion as making during class time. Visits to view actual works will occur either at PAFA or other museums within the city. This process will result in at least 14 works in various stages of completion per student at the end of the summer term.

MFA 740T (Sum) 3.0 Graduate Studio: Explorations in Mixed Media Granwell

This is a studio course with an emphasis on mixed media and low-tech sculptural means. Beginning with a collection of found objects, students will embark upon a significant studio process investigating the possibilities in moving from 2-D to 3-D and back, the potential relationships of words and sounds to things, materiality, scale, environment, sequence, context, and color. Students with stronger 2-D interests will be asked to examine the potential "thingness" of the 2-D realm, while still being able to relate the prompts to their current work.

MFA 740U (IR) 3.0 Graduate Studio: Experimental Narr. in Video, Performance & Installation Linzy

This studio course will provide participants with a forum in which to interrogate the cultural and historical positions of video, performance and installation in contemporary art. We will engage with work that examines how narrative is constructed and delivered through sound, space, architecture, structure, movement, the graphic image, pictorial space vs physical space, the body in motion and moving images. Course content will include, but is not limited to early television, soap operas, classic Hollywood cinema, electronic music, music videos, and more specific moments in the history of video, performance, and installation art.

MFA 740V (IR) 3.0 Graduate Studio: Moving Images: Theory & Practice Ketchum

In this course students will learn basic production technologies to create moving image projects that relate to their personal studio practice. Through readings and film screenings, they will also learn to understand their work in the context of the history and theories pertaining to the moving image. Particular emphasis will be made on combining handmade with digital techniques using software such as Dragonframe, Photoshop, After Effects, and Premiere.

MFA 740W (IR) 3.0 Graduate Studio: Timelines Sprang

As artists moving through life, we draw lines with our actions — through time, politics and space. As such, perhaps it can be argued that there is a relationship between the time-based medium of performance art and the more conventionally inscribed practice of drawing? In this course students will investigate the overlap of these mediums, crossing a threshold into the histories and processes of performance art — which we will unpack through discussion, production and presentations.

MFA 740Z (IR) 3.0 Graduate Studio: Indirect Painting Teicher-Dougherty

In this course students will focus on the process of indirect painting, taking a methodical approach to building up a painting in layers. We will discuss the power of layering tone and color, learn to separate drawing skills from applied color theory, explore glazing and scumbling, and utilize different palette approaches (underpaintings, dead palette, and full color). While any preferred subject matter is welcome, indirect painting lends itself particularly well to flesh tones, and the portrait and figure will be highlighted. Students will be encouraged to explore all methods taught to aid them in a deeper dive into their painting practice.

MFA 742 (F) 3.0 20t Century Art History Richards

This course will introduce students to some of the major artists, works and movements of twentieth century art, placing this aesthetic narrative within the larger historical context of the era. In particular, attention will be paid to the issue of identity and how artists try to define themselves and others through a changing social fabric. In addition, the material conditions within which these works were produced will also be discussed. This will allow students to see how the defining issues of the modern world are negotiated between individuals and the physical world around them through the work of art.

MFA 750 (Sum) 3.0 Art in the City Dempewolf

The Art in the City seminar is intended to familiarize students with the galleries, museums and art studios of Philadelphia and beyond. Weekly guided explorations will expose students to different venues for exhibiting and making art. From museums that show historical and established work, such as the Barnes Collection, Philadelphia Museum of Art, and the museums of New York, to commercial galleries and the artist collective galleries of Philadelphia, to artists studios and collaborative work spaces such as the Fabric Workshop, students will be exposed to a range of art work and production and exhibition practices.

MFA 800 (Sum) 1.0 Visiting Artist Program Faculty

Students see visiting artists and critics for a lectures and a studio visits. These visiting artists and critics are selected for their importance and prominence as artists, and represent a diverse range of contemporary concerns in the visual arts. Low Residency Program only.

MFA 820 (F) 3.0 Writing on Art for Artists Abendroth

This course will focus on the many ways artists have used writing and how criticism shapes an artist's work. By looking at various forms of writings by historical and contemporary artists and critics, students will gain greater clarity in their own writing and the objectives of various written documents. Blogs, artist statements, reviews, essays and manifestos will all be studied, and students will adopt these forms to write about their own work and the work of other artists. Faculty will guide each project so that it supports and enhances the student's studio work. Online discussions and peer review are an integral component of the course.

MFA 830 (F) 3.0 MFA2 Seminar: The Studio & Beyond Neff, Schaechter

Providing a thoughtful, in depth, and grounded approach to transitioning from graduate school to the art world, this course offers professional development support as it addresses personal definitions of "success", varying modes of operating in the "real" world, and the multitude of options and art worlds one can explore. The course is both practical and philosophical in its approach to what it means to sustain a studio practice.

MFA 831A (S/IR) 3.0 MFA2 Seminar: Art Writing & Criticism Csaszar

This course is designed as a focused exploration of critics and critical thinking in journalism, art education and art making practices and how we have come to describe this as a situated practice. We will look at the discussion of visual experience in relation to our contemporary culture, other cultures, and the relationship between contemporary and traditional works in our own and other cultures. We will look at and discuss the various formats, structures, creative devices, and elements that are related to our perception of meaning, pleasure, beauty, and usefulness through visual experience. The direct experience of works of art, communicative objects, in galleries, exhibits, and museums will be incorporated into the course – to the extent that these are available throughout the semester – in order to study how usefulness, meaning, and pleasure are embodied in and derived from human-made objects, events, and the discussions about them. Describing and assessing visual experience in terms of a culturally situated conceptual and physical context will be an emphasis of the course.

MFA 831B (S/IR) 3.0 MFA2 Seminar: Creativity and Inspiration in Theory and Practice Schaechter

Creativity and inspiration are mysterious, miraculous and utterly crucial to an artists' practice, and it is often noted that they cannot be taught. This course meets the challenge head-on. Through readings, discussion, exercises and a component of studio work and writing, the course focuses on how one becomes inspired and how inspiration gets processed and/or developed into tangible, material substance.

MFA 831C (S/IR) 3.0 MFA2 Seminar: Topics in Contemporary Visual Culture Richards

This seminar will focus on a series of topics pertinent to contemporary visual culture, mapping their significance against the contested terrains of artistic practice, theory, and history. In doing so, the course will encourage intellectual curiosity through an interdisciplinary approach to research, drawing upon material from philosophy, literature, art, art history, cultural studies, film, criticism, and theory to present topics creatively and with rigorous insight. Contemporary and historical examples of art will be used as a means of exploring the issues being investigated and their significance for contemporary aesthetics. In achieving this, students will read primary and secondary texts related to the ideas being presented, using this material as the basis for short assignments and classroom discussions. Students will also research a topic relevant to their studio work as a means of considering the role of research in their artistic practice.

MFA 831D (S/IR) 3.0 MFA2 Seminar: Words & Art in Contemporary Cultures Csaszar
This is a graduate-level seminar designed to explore how in the studio, in display venues, and in art writing of various types, intersecting dialogues are provoked and engaged, both within communities and between different communities. Through our discussions and class work we will develop an advanced ability in reading and experiencing works of art in relation to various ideas and communities of contemporary culture in the local and international art world, and across different roles of identity and belonging. We will seek to establish and reinvigorate connections between direct experience, theories and readings, contemporary art issues, art making, and studio work. As part of the culture of our daily lives, visual art speaks across silences to give voice to viewpoints—local and global, psychological and social. In addition to readings, assignments may include a writing assignment, a studio assignment, and an assignment on curating and showing one's work, all of which will reflect principles from the art works and readings we research.

MFA 831F (S/IR) 3.0 MFA2 Seminar: Artist as Curator Granwell
This is a graduate level course that encourages participants to not only assume the role of curator but to also exercise the necessary skills of building a context for their work and their contemporaries. We will encourage artists to find the appropriate critical and cultural languages with which to make their work legible to a desired audience. Participants will mount a pop-up exhibition as well as two large-scale exhibitions over the course of the semester, each with a particular critical focus. These thematic foundations will serve as the premise from which we make selections for venues, objects, participating artists, and supplemental information, which could include text, programming, screening, panels, etc. The course is structured into several independent organizational groups (Curatorial, Press and Publication, Installation and Reception). Groups will shift between exhibitions to allow all students to fully experience every facet of an exhibition from conception, to planning, to realization.

MFA 850 & 855 (F/S) 1.5/1.5 Written Thesis I & II Faculty
In the fall of the second year of the MFA program, students may select to write a thesis. For this document, students are encouraged to pursue their own interests while addressing the following: How do you place your work in both an historical and contemporary social context? Who are your artistic ancestors? With what other artists do you have artistic affinities? For the thesis, you are asked to write a descriptive overview of the whole body of your work, including any threads of consistency or elements of change, which become evident to you upon reflection. Interpret your own artwork, citing particular images from the work you have done and are doing. Discuss subject, form, and content. Include footnotes and references as needed. Describe how you proceed in conceiving and making your work, and how you prepare yourself and your environment. Include the kinds of research that have been useful to you—museum, library, gallery, and/or discussion. Provide a description of the physical process of making the work including materials, particularly in relationship to content. Students will meet with their Thesis Advisor to discuss their progress on a regularly scheduled basis. Students are also encouraged to solicit advice from other critics as well as from peers. The Thesis Advisor is responsible for overseeing the planning, writing and completion of the theses. Students in the Low Residency MFA program will continue to develop their work in **MFA 855 Written Thesis II.**

MFA 851 (S) 3.0 Thesis Exhibition Faculty
All students are required to produce a body of work to present for the spring thesis exhibition held in the museum. This body of work is a culmination of the studio research that has been conducted over the course of the MFA program. Working with their faculty critics, students produce work, plan and install an exhibition of their thesis work. Students then present this work for discussion to a faculty review committee.

MFA 860 (Sum) 4.0 Visual Thesis Faculty
Continuing the work begun in Written Thesis I & II, students develop the articulation of their written thesis in tandem with their studio work. This seminar allows for an intimate dialogue between students' visual work and the written component. Students meet with their these advisor on a regularly scheduled basis to discuss their work and writing. Students are also encouraged to solicit advice from other critics and peers. Visual Thesis culminates in a finished written thesis and an exhibition of the students' thesis work, a capstone of the Low Residency MFA program.

MS 399 (IR) 3.0-6.0 Special Topics in Museum Exhibitions Faculty/Curators
This course will introduce students to the inner workings of preparing a museum exhibition based on an exhibition currently in development at the Pennsylvania Academy of the Fine Arts. Working with the lead curator, students will participate in research, writing, fabrication, and project management related to the upcoming exhibition. May be repeated for credit when the topic differs.

PB 500 (FS) 3.0V Post-Baccalaureate Critique Faculty
The 3 credit Studio/Critique course consists of a minimum of 9 clock-hours per week of individual studio work and at least 3 critiques per semester with each assigned Critic, each Critique being of 30 minute duration. Occasional Group Critiques are offered. Students are encouraged to register for both local and outside critics. Because every semester of Graduate study includes 9 credits of Studio/Critique course work, every student is required to complete a minimum of 27 hours per week of individual studio work, and a total of 9 critiques per semester.

PB 525A/B (FS) 3.0 Seminar/ Subject, Form and Content Pomerantz, Wilson
This two-semester seminar involves formal investigations into the aesthetic and philosophical issues of art, as well as an examination of professional ethics and practices. Emphasis is placed upon the methodology of forming value judgments and on the development of verbal, written, and analytical skills. The course meets once a week. Topics particular to subject, form, and content are presented for discussion. Such topics have many origins, including some recommended by Seminar participants, and some from assigned and selected readings. Students may be asked to bring to class examples of their work to serve as examples for comparison of one concept with another. A major objective is to maintain a thematic approach in identifying topics of discussion from one week to the next, so that each session becomes an additional facet of an ongoing course of inquiry and dialog. For the purpose of continuity, each participant will keep adequate notes to stimulate further discussion. The completion of several writing assignments will be required. This is a course of inquiry intended to establish a useful model of intellectual activity for the developing artist.

PB 540 (FS) Post-Baccalaureate Studios Faculty
See **MFA 740 Graduate Studio**

PR 202A (FS) 1.5V Lithography Printmaking Wyffels
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 217/317 (FS) 1.5V Digital Imaging: Drawing in Three Dimensions I & II Roesch
The course will introduce students to the FlashForge 3D printer and 3D scanner. Students will investigate the computer as a tool for art- making in 3D. Students will learn the practice of sculpting on the computer using 3D modeling tools to generate form with a goal of learning to use the computer as a tool to build and manipulate 3D objects that are conceptually interesting, exciting and compelling. They will also use the 3D printer to generate objects from CAD drawings and scan existing objects in preparation for 3D print making. Lab fee: $40.

PR 225 (F) 1.5v Papermaking: Introduction to Traditional and Contemporary Methods Donnelly
In this course, students will learn the traditional methods and materials of western hand papermaking, as well as the evolution and application of contemporary creative techniques to make two-dimensional paper artworks. Through lecture, demonstration, and assignments, the course will focus first on sheet production (paper as substrate)- achieving regular sheet formation, pulp beating, and various paper finishes - and secondly on contemporary creative practice (paper as art object) - inclusions, high shrinkage pulps, and pigmented pulps. Students of all disciplines are encouraged to bring their ideas to this tactile medium.

PR 226 (S) 1.5v Sculptural Papermaking Donnelly
In this course, students will explore a range of techniques that take handmade paper from two- into three-dimensions. Through demonstration, assignments and lecture, students will learn the essentials of hand papermaking, the history and evolution of the artform, and learn how to work with both low-shrinkage and high-shrinkage pulps to create vessels, low-relief sculptures, and fully dimensional pieces. Pulp casting, sheet laminating, working with armatures, manipulation of high-shrinkage sheets of paper, and paper thread will be covered, as well as working with both pigmented and natural pulps. Students of all disciplines are encouraged to bring their ideas to this tactile medium. Students will benefit from previous papermaking experience, but it is not required.

PR 252/352 (S) 1.5V Intermediate/Advanced Intaglio Rosati
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 230 (IR) 1.5 Digital Photography Faculty
This is a broad introductory course that teaches vocabulary, techniques, and the practical and conceptual skills principles of making digital photographs. Camera operations and functions, file formats, file management, and image processing and printing in black & white and in color will be covered. Various software applications, including Adobe Lightroom and Photoshop, will explore creative and experimental possibilities for color & image manipulations. An introduction to input and output peripherals will address digital cameras, scanners and printers. Still imagery, cityscapes, landscapes, the body, and invented imagery will be discussed in the context of historical and contemporary photography.

PR 253/353 (FS) 1.5V Intermediate/Advanced Relief Miller
This course will include drawing, cutting and printing techniques through both hand and press experimentation. It will involve close contact with each student to increase visual challenge and to build awareness of relief possibilities such as: reductive printing, wood engraving, multicolor possibilities, the illustration of a text, the carving of text, production of a book, and work in series. **Advanced Relief** promotes multicolor printing and **Intermediate Relief** investigates value structures and textures. The history of the relief process will be emphasized through scheduled slide lectures as content directed activity, employing an illustrative base. The prerequisite for Advanced Relief is 3.0 credits of Intermediate.

PR 254/354 (S) 1.5V Intermediate/Advanced Lithography Wyffels
The intent of this course is to advance individual art concepts through an exploration of the lithographic medium. Independent thinking and artwork is encouraged. **Intermediate Lithography** 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. **Advanced Lithography** promotes multi-color printing. Aesthetic and technical guidance will facilitate students' artistic self-discovery through technical demonstrations, discussion, critiques and examples of artists' lithographs. Both representational and abstract concepts are discussed. Lithography PR202 or Lithography PR602E are prerequisites for Intermediate Lithography PR 254
The prerequisite for Advanced Lithography PR354 is 3.0 credits of Intermediate Lithography PR254

PR 255/355 (F) 1.5V Print Media I & II Rosati
Printmaking Media I is a second year requirement for printmaking majors and minors and available to any student as an elective. It is a project dedicated course that provides an array of experiences in: eraser stamp prints, collographs, color reduction linocuts, wood engraving, letterpress, basic book structures, single print illustrations with text, and print image narratives in a book structure.
Print Media II is designed as an independent study. Students set their own portfolio goals in consultation with the instructor and compliant with the credit level. Mixed methods to create sequential images and image narratives are encouraged as a suite or in book format. Visits to a museum print study room will present print illustrations and fine art books relevant to the course. PR 255 Print Media I is a prerequisite for PR 355 Print Media II.

PR 256/356 (S) 1.5V Lithography: Art & Collaboration Wyffels
Independent thinking and artwork is encouraged. Extensive use of the litho stone is investigated through counter-etching and altering drawings to explore further states of the drawn image. The use of hand-drawn aluminum plates is introduced with demonstrations showing traditional litho crayon and thermo-plastic toner washes on aluminum plate. Multi-color registration along with color ink mixing, modification, and printing are demonstrated. Aesthetic and technical guidance will facilitate students' artistic self-discovery through technical demonstrations, critiques and examples of other artists' lithographs. Both representational and abstract concepts are discussed. The collaborative portion of this course will be devoted to working with a guest artist selected by the instructor. This will give the student a richer and deeper understanding of the art and craft of working collaboratively with an artist to make a lithograph. This experience will allow the student an "up close" look into the *art thinking* and applied crayonstone *drawing* as done by an artist of local or national renown. There will be much to learn through "hands-on" assisting and/or observing at different stages of the production of this editioned lithograph. Prerequisite: PR 202A Lithography Printmaking or PR 602E Lithography.

PR 257/357 (S) 1.5V Contemporary Relief Concepts & Collaborative Edition Printing Miller

This course is comprised of a studio component and a collaborative edition-printing component. The studio component, **Contemporary Relief Concepts**, includes lectures that cover contemporary artists and concepts (Kirchner, Frasconi, Baskin, Rockwell Kent). Students will be expected to select a contemporary figure early 20th century to present and produce a work based upon his/her ideas, imagery or technical accomplishments. Interpretations of sources are permitted. The **collaborative printing** component of this course will be devoted to working with an invited regional artist. This is an opportunity to gain a rich understanding of the profession and practices of working collaboratively with the artist to make a relief print. This adventure will allow the students an "up close" look into the intrinsic art-thinking and art-making methods of the invited artist. There will be much to learn through hands-on assisting and/or observing at different production stages of this editioned print.

PR 258/358 (S) 1.5V Intermediate/Advanced Intaglio & Collaborative Edition Printing Rosati

This course is comprised of a studio component and a collaborative edition-printing component. The studio component is the Intermediate Intaglio/Advanced Intaglio course. **Intermediate Intaglio** broadens the technical vocabulary and challenges students to experiment with atypical approaches to black and white and color printing. **Advanced Intaglio** explores color intaglio printing to create a related body of work by way of singular images, sequential images, and image narratives that may include words, collage, and hand coloring. The **collaborative printing** component of this course will be devoted to working with an invited regional artist. This is an opportunity to gain a rich understanding of the profession and practices of working collaboratively with the artist to make an intaglio print. This adventure will allow the students an "up close" look into the intrinsic art-thinking and art-making methods of the invited artist. There will be much to learn through hands-on assisting and/or observing at different production stages of this editioned print. Intermediate Intaglio PR 258 (3.0 credits) is the prerequisite for PR 358 Advanced Intaglio.

PR 260 (F) 1.5V Monotype/Monoprint/Etching Rosati

Monotypes, monoprints and etchings are the focus of this course. A variety of methods will be demonstrated. Monotypes are paintings that are printed onto paper by way of traditional and contemporary printmaking methods. Monoprints are traditional prints made with a matrix that includes painterly elements. It is combination of monotype painting with a traditional matrix image. Students will be challenged to present work in both small and large formats. Unique, mixed-media prints will be encouraged to create varied editions that include hand-painted, collaged items and creative attachments. An overview of monotype/monoprint history will be examined through presentations and print study room visits.

PR 265/365 (S) 1.5V Screenprinting/Advanced Screenprinting Rosati

Screenprinting introduces a variety of stencil systems such as paper stencils, screen filler, drawing fluid, and photo-imaging methods. Hand-drawn images, hand-cut stencils, painted images, photographic images and digital images may be employed to create a multicolor print. Printing on a variety of materials to include textiles is included. Personal expression and proficiency with the stencil technical vocabulary are objectives. **Advanced Screenprinting** is designed as an independent study. Students declare their own portfolio goals in consultation with the instructor and compliant with the credit level. Portfolios should demonstrate a related body of work by way of singular images, sequential images, and image narratives that may include verbiage, collage, and hand coloring. Students are encouraged to experiment with different print platforms to include paper, textile and plastics. Participate in a class exchange print. Visits to a museum print study room will present screenprint history, illustrations and fine art books relevant to the course. Screenprinting PR 265 is a Prerequisite for Advanced Screenprinting PR 365.

PR 267 (S) 1.5V Letterpress & Bookarts Reeder

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.

PR 268 (F) 1.5V Book Binding & Book Arts Reeder

Bookbinding and Book Arts is a workshop course designed to introduce students to the beginning techniques and structures in Book making, as well as an introduction to the creative way that books can be used as a form of artistic expression, called Artist Books. Through creating basic book structures, content will be introduced in order to create practice models and final artistic representations of thoughts, ideas and expressions. This course will allow students to integrate their own art practice into the book form to culminate into a one of a kind Artist Book. History of the book and what books represent in contemporary society, as well as discussions about critical thinking and execution of the final projects will be addressed. Students will make a number of traditional book structures that can be adapted to a multitude of ideas. Single page books as well as hard cover and soft-cover bindings will be introduced. Emphasis on technique, the use of conservationally sound materials, as well as the mastery of bookbinding skills will be at the forefront of this course.

PR 270/370 (IR) 3.0 Printmaking Projects Wyffels

The intent of this course is to advance individual art concepts through a continued exploration of self-chosen, yet sufficiently practiced forms of the print medium. This is a compound course for students who have been taught and are well-informed in the practice of certain shop dedicated printmaking methods: Such as Lithography, Intaglio, Monotype, Screen-printing, letter press and Relief printmaking. Students will be expected to choose one area of primary or major focus and one area of secondary or minor focus. Independent thinking and artwork are encouraged. Aesthetic and technical guidance will facilitate students' artistic self-discovery through technical advice, discussion, critiques and examples of artists' prints. Both representational and abstract concepts are discussed. A brief written assignment and presentation by each student will provide inspiration and promote group discussion. Experienced students may reserve time to work in the Print Shop but this is not required.

PT 200 (FS) 1.5-3.0 Life Painting Foulks, Gury, Martenson, Rupinski

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 201 (FS) 1.5 Figure Composition Martenson
This course will focus primarily on aspects of representational and traditional painting. Fundamental elements to be stressed include spatial relationships, pictorial space and composition. Students will be encouraged to approach figure painting in a subjective, creative and interpretive manner. Studio painting differences will be explored and as the semester progresses students will be encouraged to work on a more complete studio type painting.

PT 208 (F) 3.0 Color for Painters Gury
A comprehensive examination of the history, theories and practices of color in painting. This hands-on course focuses on the practical understanding and application of how to use color. Included are 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. Projects include color in figures, portraits, landscapes, self-portraits, glazing, color expression and color in abstraction. Open to all media and levels of experience.

PT 210 (FS) 1.5 Advanced Still Life Martenson, Noel, Van Dyck
Still life becomes the basis for exploration of composition, expression, and content in this course. Aesthetic development and use of still life for personal statement is an emphasis.

PT 212 (S) 1.5 Short Pose Painting Faculty
In this course we will work from one week poses, emphasizing composition and movement in the painting. Exploring different ways to articulate the subject within a limited time. Detail will lie within the composition, color and brushwork. There is a long history of "alla prima" or "painting sketches as complete works in themselves and as preliminary studies for larger paintings. This class will give you the opportunity to be decisive through expression and empathy with the pose.

PT 216/316 (FS) 1.5/3.0 Landscape Painting Martenson
This course will address landscape *en plein air* as well as indoors. Varied outdoor locations such as Fairmount Park, the Philadelphia waterfront and the city itself will be the subject of painting projects. Observation of nature and capturing the visual qualities of nature in landscape will be a focus, while at the same time exploring the visual qualities of landscape and it's personal and poetic possibilities. Included will be discussions of historic and contemporary landscape painting, reference material, studio landscape painting, methods and materials and the formation of visual language and critical thinking skills. Individual and group critiques will be a regular part of the class. *Students taking the course for 300 level credit will be assigned additional work/projects appropriate to the 300 level.*

PT 217/317 (S) 3.0 Digital Drawing & Painting Faculty
See IL 217/317

PT 220 (FS) 1.5-3.0 Portrait Painting Foulks, Gury, Noel, Rupinski
Students will learn the structure of the portrait, the history of historic and contemporary portraiture, methods and materials of portraiture and will be encouraged to develop a personal point of view in portrait painting. Issues of form, spatial concepts, color, visual and critical thinking will be addressed. Individual and group critiques will be conducted.

PT 235 (FS) 1.5 Painting from the Masters Rupinski
Using paintings from PAFA's permanent collection and painting in the museum galleries, students will explore aspects of pictorial composition, color, master techniques, and stylistic approaches in painting. Students will do painted copies and interpretations, both sketches and longer works, directly from great American masterworks. Visits to the PAFA vaults, and PAFA's Art Conservation Lab will augment the painting experience.

PT 240 (S) 1.5 Media on Paper Rosati
Media on Paper teaches atypical and traditional ways to make art on natural and synthetic paper surfaces. Included medias are watercolor, pen & ink, pencil and graphite applications, electric eraser, airbrush, collage, monotype printing vocabularies, template bumping and water pistol propelled colors. Texture and paper surface embellishments (acrylic paints, gels, gesso, iridescent and matte & gloss mediums) as well as methods of paper embossing will be shown. Collage and other attachment techniques that employ grommets, staples, pop rivets, sewing machine, Velcro, and different glues will be reviewed. Matting and framing techniques for works on paper and for dimensional works will be presented. A visit to the PAFA works on paper study room and/or the PMA study room is planned.

PT 308 (IR) 1.5 Developing a Major Work Through Preparation and Improvisation Noel
This class is an opportunity for the student to develop three complex works of escalating ambition. As has often been said, "all art comes from other art" in the sense that art-making is a culture in continuous negotiation with present needs and precedent. Students will develop a small group of imaginative peers from the labyrinth of painting history to consult and debate in the development of three works. The resulting pictures may include the production of studies, copies, collages, and any other kind of visual fodder to develop ambitious compositions that will explore the overlapping terrains of abstraction and figuration. What is meant here is that Piero, de Stael, Gorky, Ingres, Mary Cassatt, and Kerry James Marshall are fraternal and in solidarity about the demands of painting.

PT 309 (IR) 1.5 Painting Foulks
This course will investigate painting from both observation and invention. Emphasis will be placed on exploring the technical and aesthetic choices made by a variety of artists throughout history and considering these issues in relation to the development a personal vision. Studio painting from two models in an extended pose will be augmented with group critiques of independent projects and short readings.

PT 310 (IR) 1.5 Painting Samuelson
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.

PT 313 (IR) 1.5 Themes in Contemporary Art (Open Media) Gallagher

The goals of this class are to allow students time to complete an in-depth project or a series of investigations regarding material usage and content to improve their critical skills and to interact with their peers. Class time will alternate between presentation and group critique. The course is Theme based (five themes chosen by the students at the beginning of the semester which become the basis for a series of paintings done in their studio – themes change from semester to semester) Assignments are completed in the student's studio and discussed in group critiques.

PT 314 (IR) 3.0 What Time Is It? Geffrard

What time is it? This class is a mixed media painting course that will work across a multitude of hybrid forms. Inspired by artist and activist Tyree Guyton's famous clock series "What Time Is It?". This course explores the uncharted perspective of artists living in defiance of everyday societal constraints of race, class, sex, and environmental issues. We will be analyzing current artist-activists living and working in the world today. These artists are recognized in great part by their communities and art institutions. The artist highlighted in this course carve out inspirational solutions amidst the environmental challenges we are collectively living through today. Course assignments will study the "Why?" that fuels what we decide to create in our lifetimes. What time is it?

SC 099 (FS) Non-credit Wood Shop Safety Greig, Valles

Wood Shop Safety is an introduction to the safe use of the wood shop and its tools. Students will learn the basic building principles used in making painting panels, stretcher bars and picture frames. Students will learn the safe use of any tools or equipment needed to complete these projects. Projects and tools are chosen to be relevant to all majors. Theses building principles are a base from which any student can safely build a wide range of artistic and practical objects. This class also provides the instructor/shop manager with the knowledge of each student's need for guidance and help. In turn this class will give the student an understanding of what the shop and its manager can provide them. **This course is graded on a Pass/Fail basis.**

SC 205 (S) 1.5v Sculpture Projects Roesch

This course will prepare students for working independently in their third and fourth years. Students will learn how to use their imagination, explore their own ideas and become more self-sufficient. Assignments will ask students to draw on their experiences and interests to create sculpture. The instructor will work closely with each student in class providing guidance on an individual basis. A group critique will be held on the day each assignment is due. Students may work in any material that interests them. There will be instruction in welding and wood construction as well as any requests the student might have.

SC 207 (F) 1.5 Inventing Worlds: Experiments in Installation Granwell

This course will explore how installation art practices can be used to convey meaning, communicate ideas, and tell stories. For this class, students will work individually and collaboratively on a series of ephemeral and site-specific installations. Through prompts, students will experiment with space, light, sensory experience, language, and material. Through research, discussions, group critiques, individual studio visits, visiting artist lectures, and field trips, students will explore traditional and experimental approaches to making sculpture. Any all media will be encouraged in this class. Note: this course continues with SC 208 Ideas & Critique: Typologies.

SC 208 (S) 1.5 Ideas & Critique: Typologies Granwell

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.

SC 223 (S) 1.5 Plaster and Casting Techniques Horn

The course is designed to introduce the processes of casting and mold-making while exposing students to a variety of contemporary sculpture, artists, and studio practices. The class is hands-on and centered around the production of the students' sculpture. Student projects will be self-directed with continuous technical input from the instructor. Demonstrations will be given in waste molds, rubber molds and casting techniques. The course includes a field trip to study contemporary sculpture in New York galleries.

SC 230 (F) 3.0 Invention & Figuration Nocella

This class will teach students to explore creative and personal approaches to representing the figure. It will focus on inventing figurative images and forms as students will work from their imagination as well as the model. They will be taught to represent the figure using non-traditional media and methods, and will learn to find new contexts that will give their sculpture relevance and meaning.

SC 235 (F) 3.0 Sculpture: Process & Premise Nocella

This class sees process as principle to integrating form and content. Students will be instructed in conventional processes such as, modeling, carving, construction (welding), but will learn to develop idiosyncratic mediums and processes that are more personal and specific to their ideas. Installation and performative art will be included. This is a six-hour class and will allow time for students to develop and complete their work in class, as well as time for lectures, critiques and field trips.

SC 240/340 (S) 1.5 Large Figure Sculpture Horn

The goal is to prepare students for independent work as well as the experience of making a large sculpture. Students will make a large-size figure (minimum of 4 feet tall) in a material of their choosing (clay, plasteline, wax, etc). Emphasis will be placed on total project. The student will be responsible for a finished sculpture in plaster with a patina ready for exhibition. Other elements include armature construction, mold making and patina, as well as learning the organizational task of these components. This course synthesizes information from other courses such as Studio Anatomy and Ecorche.

SC 250/350 (S) 1.5 Ecorche Horn

Ecorche-(Fr.) - "flayed figure." Ecorche is the three dimensional study of human form. For contemporary artists this study has its roots in the Italian Renaissance. Artists in conjunction with the medical college in Bologna began to study anatomy in depth in order to further understand human proportions that Italian art theory demanded as essential to the creation of art. The semester will consist of making one flayed figure on a 24" wire armature in plasteline. The model we will be using was made by the French sculptor A. Houdon (1741-1828) as a study for his sculpture of St. John preaching (1766) now in the Galleria Borgese in Rome, Italy. It is considered one of the finest anatomical models in the history of sculpture.

SC 251/351 (F) 1.5 Ecorche: Structure of the Head, Hand & Arm Horn

Structure of the Head, Hand & Arm is the companion course to ecorche' and completes the advanced anatomy track in Sculpture. The first half of the semester students will sculpt a 3/4 life size head studying the function of muscles in facial expression. The second half of the class will be dedicated to constructing a 3/4 life size arm & hand in order to understand the magic of pronation and the dexterity of the hand.

SC 255/355 (F) 1.5 Found Materials Dufala, Dufala & Greig

This class is about exploring alternative methods to traditional art making practice. Working outside of the studio, using the city's inexhaustible abandoned materials as a basis for new work, students will work in groups to establish an awareness of an artist's place in their community. Students will also work individually to learn how to utilize their resources. All of this will be discussed in both practical and conceptual contexts addressing the green movement, sustainability and the state of our material culture. Class time will be devoted largely to trips outside the studio, but will also include lectures on tools, relevant artists and techniques associated with contemporary site- specific and green art.

SC 270 (F) 3.0 Figurative Open Studio Horn

Open Studio is a comprehensive figure modeling class for second, third and fourth year students. The class will continue the study of the figure, with focus on anatomy and proportion, but will also emphasize the crucial elements of gesture and rhythm, spontaneity and spirit. Students will be encouraged to work in a variety of sizes and outside projects should be expected. Independent study and experiment is always encouraged. Issues concerning the advanced students will be discussed on an individual basis. Broader topics/discussions, such as the nature and philosophy of art and the artist will also be introduced. Due to the volume of work in this class, students are advised to register for at least one uninstructed section.

SC 275 (F) 1.5 Collage & Assemblage Nocella

This class explores collage as an image making technique, as well as an aesthetic that can represent philosophical observations and statements. Students will be asked to experiment with a variety of materials and methods, and to critically examine the resulting compositions as well as the implied ideas. They will be asked to exploit the tentative or "trial and error" nature of the collage process as a means to discover and learn, and ultimately affirm their unique and individual aesthetic assertions.

SC 280/380 (S) 1.5 3-D Printing: Digital Fabrication Roesch

Students will explore how their ideas can be achieved though the magic of 3D printing and scanning. Students will learn through a series of hands-on class exercises reinforced with class lectures in order to become comfortable with the practice of accomplishing their designs digitally using a 3D printer with the appropriate software. This new artistic medium has the potential to change the way artists create, and is in keeping with PAFA's mission to introduce students to whatever tools and technology they need to make the things that they imagine. Prerequisite: PR 217/317 Digital Imaging: Drawing in 3-D. Course materials fee: $40.

SC 291/391 (F) 1.5v Wood Studio Greig

Anything that is built out of wood is made from component parts. To understand the parts and how they fit together is to understand the whole. This class will teach students to think about a constructed work as differently shaped parts that are created separately and joined together. Students will learn woodworking techniques to fabricate parts precisely and assemble them into a whole. The class will begin with guided exercises and move on to individual projects tailored to each student's level of experience. The class will learn how craftsmanship and idea relate by examining examples of historic and contemporary works and discussing the construction methods used. Prerequisite for Advanced Wood Studio is 3.0 credits of Intermediate.

SC 292/392 (S) 1.5v Metal Studio Roesch

This course will examine all types of metals fabrication. The safe use of metal working tools from a hand file to a plasma cutter. Three different systems of welding will be covered. Sculpture building techniques will be explored and then applied to each student's individual needs. There will be two assignments to be carried out while the learning process in being explored. Prerequisite for Advanced Metal Studio is 3.0 credits of Intermediate.

SC 365 (F) 3.0 Sited Works & Public Art Roesch

This course will take the student out of the studio. Conceptualizing larger than life projects and researching the best materials and methods for the actualizing of such ideas will be addressed. Dealing with the complex fusion of the interests of artists, the general public, architects, planners, public officials, and developers will also be addressed.

SC 390 (FS) 1.5v Foundry Brockman

Foundry class is an introduction to the entire process of metal casting. This is a fast paced and exciting process. Students will learn how to generate a wax pattern through sculpting directly in wax, casting wax into a mold, or using organic materials; how to prepare the patterns of ceramic shell investment; to burn out the shell molds and pour bronze; and to complete all metal finishing work including welding, chasing, patination and mounting. Demonstrations are given when needed, but most instruction is on an individual case by case basis. This course emphasizes technical proficiency, safety and aesthetic freedom. An extended period of time is required to become masterful at this process. **Students are expected to work extensively outside of class.** This is a complicated process, and to keep up with the pace of the class, work must be continued between classes. All students, including those repeating the class, are expected to attend demos unless excused by the instructor. All students will be given the opportunity to operate the foundry equipment and participate in the pours. Foundry also involves a fair amount of collaboration, so be prepared to lend a helping hand. It is also a very messy class, and students must clean up after themselves every time, to maintain a safe and healthy working environment for everyone. Students are advised to take notes during lectures/demos, as there is a lot of information to be covered and they will be helpful during the week when the instructor is not present. Bronze or aluminum may be poured in class. There is also limited glass casting possibilities. Course materials fee: $40.

SQT 203 (F) 3.0 Business Practices in Art McTague

In this course, students will learn a range of business fundamentals central to developing and sustaining a profitable art business. In the first half of the course students will learn about the microeconomics of the contemporary art market, the mechanics of gallery and auction sales, and the state of art finance and investment. In the second half of the course, students will build on this knowledge to consider marketing, finance, and management practices for their own entrepreneurial pursuits. The course culminates in a comprehensive business plan for the student's own art business, a for- or non-profit art business, or a non-profit institution. This is taught as an online course.

SQT 204 (S) 3.0 Environmental Science Faculty

Environmental science is the study of patterns and processes in the natural world and their modification by human activity. This science directly affects all of us on a daily basis, and will likely continue to do so with the effects of climate change. This course will give you the skills necessary to address the environmental issues we are facing today by examining scientific principles and the application of those principles to natural systems. By the end of this course, you will have a greater understanding of the relationships between the environmental factors that affect our world.

APPOINTED & FULL-TIME FACULTY

Jessica Abel
Associate Professor and Chairperson, Illustration Department. Teaches illustration, graphic narrative, creative entrepreneurship. Undergraduate Critic.
A.B. English Language and Literature, with honors, The University of Chicago. Residencies at the Atlantic Center of the Arts, la Maison des Auteurs, the Tri-College Creative Residency, and the Walter Gropius Master Artist series. Published works include: La Perdida, Out on the Wire, Trish Trash: Rollergirl of Mars, Drawing Words & Writing Pictures, Mastering Comics, Life Sucks, Soundtrack, and Mirror, Window. Illustration clients have included the American Library Association, Viking Books, the New York Times, NBC, the Wall Street Journal, the LA Times, and the Village Voice.

Sarah Beetham
Assistant Professor and Chairperson, Liberal Arts Department (Art History);
MA, Ph.D. in Art History, University of Delaware; BA, Rutgers University. Recent published work includes *Common-Place* and *Nierika: Revista de Estudios de Arte*, and the spring 2016 issue of *Public Art Dialogue* addressing the recent controversy surrounding Confederate monuments. Current book project, titled *Monumental Crisis: Accident, Vandalism, and the Civil War Citizen Soldier*, focuses on the ways in which post-Civil War soldier monuments have served as flashpoints for heated discussion of American life and culture in the 150 years since the end of the war.

Ashley Caranto Morford
Assistant Professor, Liberal Arts (English). Teaches composition and literature.
ABD, University of Toronto (PhD anticipated April 2021); MA, Simon Fraser University; BA, Simon Fraser University. Ashley's scholarly and community work is in relationship with Indigenous studies, Filipinx/a/o studies, anti-colonial research praxis and pedagogy, literary studies, and digital humanities. Her current research focuses on BIPOC (Black, Indigenous, and people of color) solidarities, and particularly asks how literature by BIPOC writers can help settler Filipinx/a/os understand how to be better and more accountable kin and relations to Black and Indigenous communities in colonially called North America.

Renee P. Foulks
Full Professor and Chairperson, Drawing Department. Teaches painting and drawing. (also MFA Program) Undergraduate and MFA Critic.
MFA, Tyler School of Art, Temple University; BFA, Moore College of Art and Design. Numerous solo and group exhibitions. Mellon Foundation Venture Fund Painting Grants 1992, 1994, 1996, 1998. Represented in private and public collections including Delaware Art Museum, LaSalle University Art Museum, The National Constitution Center and the Pennsylvania Academy of the Fine Arts. Represented by Gallery Henoch, NY, NY and F.A.N. Gallery.

Michael Gallagher
Full Professor: Painting. Teaches painting, drawing and thesis seminar. (also MFA Program) Undergraduate and MFA Critic.
MFA, Pennsylvania Academy of the Fine Arts; BA, LaSalle University; Certificate, Pennsylvania Academy of the Fine Arts, MFA. Exhibitions: Schmitt Dean Gallery, Philadelphia, 2003 & 2006, Edgewood Orchard Galleries, Fish creek, WI, 2003-05. Represented in numerous private and public collections nationally and internationally.

Erlin Geffrard
Assistant Professor: Painting. Teaches painting; Undergraduate & MFA Critic.
MFA, University of Pennsylvania; BFA, San Francisco Art Institute. Originally from Palm Beach, Florida and of Haitian descent, Geffrard is primarily an installation artist and activating his pieces through participation by the visitor and sound, Geffrard originally worked under the alias, Kreyola Kid, as a performance artist. He was influenced by the idea of "refugee" running throughout his work and life; his Haitian origin and family, upbringing in Florida and the underground culture in the Bay Area. His work concerns the overlap of fine arts, commercial hip hop culture, and issues of class, race, place, gender, and religion through subject matter and material.

Al Gury
Full Professor and Chair, Painting Department. Teaches drawing and painting.
MFA, University of Delaware; BA, Saint Louis University; Certificate, Pennsylvania Academy of the Fine Arts.
Represented in numerous private and public collections nationally and internationally. Public and private portrait and figure commissions. Exhibitions: National Academy of Design; National Capitol Washington D.C.; and Philadelphia Museum of Art. Recipient of William Emlen Cresson Traveling Scholarship. Recent solo exhibitions at F.A.N. Gallery Philadelphia and Washington and Lee University Lexington VA. Published author of several books and numerous articles on art and art history in the US, UK, Europe and Asia.

John Horn
Associate Professor: Sculpture. Teaches anatomy, drawing, and sculpture.
MFA, City University of New York; BFA, Philadelphia College of Art. Studied drawing at Studio Simi, Florence, Italy; apprentice at Henreau Marble Studios, Carrara, Italy and to Jacomo Manzu. Exhibitions: Faculty shows, Pennsylvania Academy of the Fine Arts; Faculty shows, New York Academy; Artist's House, Philadelphia; Kitchen, New York.

Amy Lee Ketchum
Assistant Professor & Chair, Digital & Time-Based Media. Teaches digital media and animation. Undergraduate Critic.
MFA, University of Southern California; BA, University of California, Berkeley. Lee Ketchum creates poetic narratives and abstract worlds in her animations which draw from personal and collective memory, metaphysical narratives, and dance. Her work has been shown on broadcast television, various international film festivals such as Animasivo in Mexico City, and on the Centre Pompidou web channel. Her works have also been exhibited at spaces such as the Boston Center for the Arts and been written about in publications such as LA Weekly and the New York Times Magazine. She has also animated commissions for clients such as the ACLU and the Atlantic. In conjunction with her studio practice, she is also a member of the Philadelphia art collective, Tiger Strikes Asteroid.

Douglas S. Martenson
Full Professor: Painting. Teaches painting and drawing.
Certificate, Pennsylvania Academy of the Fine Arts; Vermont Studio Center, Johnson, Vermont. Exhibitions: Gross McCleaf Gallery, Philadelphia, 1986,1988,1989, 1993, 1995, 1998, 2002; "The painted Interior" Delaware Center for the Contempory Arts, Wilmington Del; Gallery Selection, Sherry French Gallery, NYC; 2007; Vose Galleries, Boston, MA, 2004; Faculty Exhibition, Addams Gallery, University of Pennsylvania.

Daniel D. Miller
Full Professor: Printmaking. Teaches relief printmaking. Undergraduate Critic.
MFA, University of Pennsylvania; BA, Lafayette College; Certificate, Pennsylvania Academy of the Fine Arts. Dean's Award, Pennsylvania Academy of the Fine Arts 1989. Percy M. Owens Memorial Award 1986. Numerous solo exhibitions. Numerous public and private collections. Collections: Philadelphia Museum of Art; Pennsylvania Academy of the Fine Arts; Rutgers University; Pennsylvania State University; Dickinson College; Princeton University Library; University of Maine; numerous private collections. Awards: Percy Owen Award; Pennsylvania Academy Dean's Award; Leona Karp Braverman Prize. Exhibitions (2001) at Artist's House Philadelphia and Pennsylvania Academy Library.

Steven Nocella
Associate Professor: Sculpture
MFA, University of Pennsylvania; BFA, Philadelphia College of Art. Westby Art Gallery, Rowan University, 1997. Group Exhibition. White Box Gallery Philadelphia; Sande Webster Gallery, Philadelphia. Several solo exhibitions.

William Scott Noel
Full Professor: Painting. Teaches painting and drawing; (also in MFA program). MFA Critic.
BFA, Washington University - St. Louis. Collections: Pennsylvania Academy of the Fine Arts; Arkansas Art Center; State Museum of Pennsylvania; Woodmere Art Museum; Represented by Gross McCleaf Gallery - Philadelphia; numerous solo exhibitions since 1980, including New York and London. Fellowships from the Franz Bader Foundation; Independence Foundation; and Cite Internationale des Artes - Paris.

Ronke Oke
Assistant Professor of Liberal Arts (History/Social Sciences); Director of Diversity, Equity, Inclusion & Belonging, Deputy Title IX Coordinator.
Ph.D (Philosophy), Penn State University; MA (Philosophy), University of Memphis; BA (Political Science and Philosophy), Spelman College. Recent Publications: "Traveling Elsewheres: Afropolitanism, *Americanah*, and the Illocution of Travel" *Critical Philosophy of Race.* (2019) and "A Return to W.E.B. Du Bois' "The Conservation of Races" *Expositions: Interdisciplinary Studies in the Humanities* (2019). Research interests and areas of specialization: Race & Identity Formation, Transnational Conceptions of Blackness, Postcolonial Inter/Subjectivity, Decolonial Feminist Politics, Afrofeminism, Immigration & Citizenship, Transracialism, The African Diaspora, African Literature, History of Black Book Clubs, Institutional Decadence, and Diversity, Equity, Inclusion & Belonging (DEIB), Critical Philosophy of Race, Africana Philosophy, Contemporary African Literature, Existentialism.

Deon Robinson
Assistant Professor, Illustration. Teaches digital design, digital drawing & painting, and first-year digital media.
MFA, Academy of Art University, San Francisco, California; BA, Fisk University, Nashville, Tennessee. Deon has participated in projects, which include his work as graphic designer and artist with companies such as Huntsman Corporation, Lone Star College, and the Houston Public Library. He has contributed as a published illustrator with the Houston Astrodome Memories Project. His artwork has been shown in exhibitions including, The African-American Library at the Gregory School's Organized Love: Ideas on Non-violence, Unthinkable Thought - Reflections of the Images that Define Us, and in UMTSU's For the Sake of Art Gala. His collaborations include projects with artists Robert Pruitt and Matt Johnson as colorist for the published Afro-futurist graphic novel Fantastic Sagas. He has also produced a self-published graphic novel, chronicling the life of folklore hero John Henry, in internship with comic book writer and illustrator Shepherd Hendrix. His work continues in partnership as illustrator with the W.C. Handy Foundation.

Robert Roesch
Full Professor and Chair, Department of Sculpture. Teaches sculpture, digital arts. Undergraduate Critic.
Graduate of Pratt Institute and the State University of New York. Member of the Philadelphia Art and Architecture Commission. Recipient of 12 grants, including a Fulbright Specialist Award that brought him to lecture and exhibit throughout Japan in 2006-07 and to represent the United States in the Baku Biennial in 2009. He represented USA in the Cairo Biennale in 2019. His work is in museum collections internationally. He has completed 20 major public art projects in the United States including the Gateway to the City of Wichita Kansas and the entrance to Texas A & M University in Corpus Christi. Together with his wife, artist Suzanne Reese-Horvitz, Roesch was the Cultural Advisor to the United States embassies in Azerbaijan, Egypt, Syria, Argentina, Ecuador, and Myanmar. Their collaborative sculpture "Transduction" is a permanent installation at Grounds for Sculpture in Hamilton, NJ. Roesch was an invited artist in the 2007 & 2009 Biennials in Alexandria, Egypt. He was the guest of the Chinese government and the Academy of Fine Arts in Hang Zhou, in 2008 . He built a solar powered sculpture for Westlake, Hang Zhou. In 2010 he completed a second sculpture Rainwall-"a Moment in the Garden" sited in downtown JianDe. He created a third sited public artwork- "The World in Balance" for the 2016 G20 Summit held in Hang Zhou, China. In 2021, he and Reese-Horvitz curated BORDERLESS ***Digital practices in changing times.*** for the Noyes Museum. Roesch is exhibiting video and digital artwork at Schau Fenster Gallery in Berlin, Germany in 2021 and will be joining National Autonomous University of Mexico's CRISIS GAIA project exhibition 2021-2022.

Anthony Rosati
Full Professor and Chair, Department of Printmaking. Teaches intaglio printmaking, screenprinting, monotype, print media, art & professional practice, studio practice, and critique.
MFA, Tyler School of Art, Temple University; BA, Rider College. Numerous solo and group exhibitions. Represented in numerous private collections and in the following public collections: Bernard A. Zuckerman Museum of Art, Kennesaw State University, Kennesaw, GA; DeCordova Museum, Lincoln, MA; The Free Library, Department of Prints and Pictures, Philadelphia, PA; James A. Michener Museum, Doylestown, PA; Knoxville Museum of Art, Knoxville, TN; Library of Congress, Washington, DC; National Gallery of Art, Washington, DC; Pennsylvania Academy of Fine Arts, Philadelphia, PA; Peoria Riverfront Museum, Peoria, Illinois; Philadelphia Art Alliance, Philadelphia, PA; Philadelphia Museum of Art, Philadelphia, PA; Rider College, Lawrenceville, NJ; Upper Moreland Free Public Library, Willow Grove, PA; Jane Vorhees Zimmerli Art Museum, Rutgers University, New Brunswick, NJ; Woodmere Art Museum, Philadelphia, PA.

Jill A. Rupinski
Full Professor: Painting. Teaches drawing & painting.
BFA, Philadelphia College of Art, 1981; Certificate, Pennsylvania Academy of the Fine Arts, 1977. Senior Artist Initiative Oral History Project, 2014, Percy Owens Memorial Award for a Distinguished Pennsylvania Artist from the Fellowship of PAFA, 1997, and the Cresson Travel Scholarship from PAFA in 1976. Some collections that her art is represented in are the University of Pennsylvania, Arcadia, Colgate, and Villanova Universities. Jill shows at Cerulean Arts Gallery in Philadelphia, PA.

Bruce Samuelson
Full Professor: Painting and Drawing. Teaches painting and drawing. Undergraduate Critic.
Certificate, Pennsylvania Academy of the Fine Arts. Collections: Philadelphia Museum of Art. Pennsylvania Academy of the Fine Arts. Woodmere Art Museum. Numerous solo exhibitions include Esther Klein Art Gallery Philadelphia (2001); Rosenfeld Gallery Philadelphia (2004); J. Cacciola Galleries N.Y. (2006); Galerie Yoramgil Beverly Hills Calif. (2001); and Valencia College Orlando Fla. (1999). Numerous group exhibitions including Hicks Art Center Bucks County Community College Newtown Pa. (2002). Represented by Stanek Gallery, Philadelphia, PA.

Peter Van Dyck
Assistant Professor: Painting and Drawing. Teaches painting and drawing.
BFA, Wesleyan University; The Florence Academy of Art: 4-year program. Solo Exhibitions: Harrisburg Area Community College, Harrisburg, PA, 2020; John Pence Gallery, San Francisco 2004; Eleanor Ettinger Gallery, New York 2006. Group Exhibitions: John Pence Gallery; Eleanor Ettinger Gallery; The Grenning Gallery; Biggs Museum of Art, Dover, DE. Teaching: The Florence Academy of Art

Ronald E. Wyffels
Full Professor: Printmaking. Teaches lithography and drawing; Undergraduate Critique.
MFA, Montana State University, Bozeman; BFA, State University College at Buffalo, NY. NEA Visual Arts Fellowship Grant 1983. PAFA Museum Purchase Award 98th Annual Juried Exhibition of the PAFA Fellowship. Member of American Color Print Society. Represented in numerous gallery exhibitions, and in public and private collections including University of Kyoto Japan.

GRADUATE FACULTY

The following graduate faculty also teach in the BFA program: ***Renee P. Foulks, Michael Gallagher, Erlin Geffrard, Amy Lee Ketchum, William Scott Noel.*** Please see the "Appointed & Full-Time Faculty" section for a full description.

Tom Csaszar

BA, Fine Arts and English. An artist, writer and lecturer based in Philadelphia, Csaszar has shown his works widely as well as written numerous pieces over three decades for various publications and online sites including the New Art Examiner, Sculpture, title-magazine.com, and artcritical.com. His paintings have been shown regionally for over 40 years. Csaszar was a Contributing Editor of the New Art Examiner from 1993 to 2001, and he is a member of the College Art Association and the International Association of Art Critics. His seminars and writings have focused on the international contemporary art world, and the dialogues between works of art, different cultures, and a variety of world-views.

David Dempewolf

MFA, Columbia University. BFA, University of Pennsylvania; Certificate in sculpture, PAFA. Resident of the Whitney Independent Studio Program and the Skowhegan School of Painting and Sculpture. Co-founder and co-director of the Marginal Utility gallery, and the *Machete* art-zine in Philadelphia. He has collaborated with the pianist/composer Jason Moran (2010 MacArthur fellow) on the touring project *In My Mind* and has shown singular projects in various group shows in spaces and venues such as Greene Naftali (NYC), the CAC (Cincinnati), Whitechapel (London) the 2007 Oberhausen, and London film festivals. Recent collaborative project: *Tales from the Diaspora* with saxophonist/composer Miguel Zénon (2008 MacArthur fellow), premiered in February 2012.

Neysa Grassi

Certificate, PAFA. Pew Fellowship in the Arts -painting 1994, Residencies- 2007 Fundacion Valpairaiso,Mojacar, Spain, 1998-2001 Ballinglen Arts Foundation, Ballycastle , Ireland. Represented by Locks Gallery, Philadelphia, Pa. Museum Collections- Philadelphia Museum of Art, Palmer Museum of Art, Penn State University, Pensacola Art Museum, Pensacola, FL, Virginia Museum of Fine Art, Richmond, VA. Museum shows- 2001 Morris Gallery, Pennsylvania. Academy of the Fine Arts, 2001 Pensacola Art Museum, 1999 Susquehanna Art Museum, 1998 Charles Demuth Foundation.

Kate Moran

MFA, University of North Carolina at Chapel Hill; BA, Antioch College; Certificate, PAFA. Collections: Philadelphia Museum of Art; State Museum of Harrisburg; Pennsylvania Academy of the Fine Arts; CIGNA Museum and Art Collection; Woodmere Art Museum; New Orleans Museum of Art. Awards: Pennsylvania Arts Council Grant ('93 '96); Pew Fellowship in the Arts; Leeway Foundation Grant. Represented by Steinbaum Krauss Gallery in N.Y.

Eileen Neff

MFA, Tyler School of Art, Temple University; BFA, Philadelphia College of Art; BA, Temple University.
Awards: Guggenheim Fellowship in Photography, Pew Fellowship in the Arts, National Endowment for the Arts, Pennsylvania Council on the Arts, Mid-Atlantic States Art Consortium, The Leeway Foundation; Residencies: The Fitler Club, Bernheim Arboretum and Research Forest, Monte Azul Center for the Arts, La Napoule Art Foundation, The MacDowell Colony, The Rosenbach Museum and Library, The Fabric Workshop and Museum. Collections: The Hood Museum, Philadelphia Museum of Art, Pew Charitable Trusts, Pennsylvania Academy of the Fine Arts, The PA Convention Center, Art in Embassies, Banco Espirito Santo (Lisbon, Portugal), Mellon Corporation, Progressive Corporation, The Dietrich Foundation, The Fabric Workshop and Museum. Numerous group exhibitions; Solo exhibitions at Rosenbach Museum and Library (Philadelphia, 2017), Bruce Silverstein (New York, 2014, 2008), Bridgette Mayer Gallery (Philadelphia, 2012, 2015), Locks Gallery (Philadelphia, 2001, 2004, 2007, 2010), Institute of Contemporary Art (Philadelphia, 1992, 2007), Royal Hibernian Academy (Dublin, Ireland, 2007), Artists Space (New York, 1992), P.S.1 (Long Island City, NY, 1982). Criticism: Reviews Critic for Artforum, 1989-2002.

Kaitlin Pomerantz

MFA, University of Pennsylvania; Post-Baccalaureate Certificate, Pennsylvania Academy of the Fine Arts; BA, University of Chicago. Instructor, Post-Baccalaureate program; also MFA critic, Writing Advisor.
Pomerantz is a visual artist, writer and educator based in Philadelphia. Her interdisciplinary work explores transitional landscape, land use, and the relationship between humans and nature. Recently participated in place-based residencies including Land Arts of the American West (Texas and South West USA), Cabin Time (Sierra Nevadas) and Lugo Land (Lugo, Italy). Most recently shown work at Sierra Nevada College, Nevada; Texas Tech Museum, Lubbock, Texas; Fjord Gallery and Little Berlin, Philadelphia. Was part of Philadelphia's public art festival, Monument Lab, for which she did a project about stoops. Pomerantz is co-facilitator of the botanical arts project, WE THE WEEDS and an editor at Title Magazine. She has taught and lectured at PAFA, Moore College of Art, University of Pennsylvania and Haverford College.

Kevin Richards

Full Professor and Chair of Graduate Programs.
MA, PhD. Bryn Mawr College. Recipient: Whiting Fellowship, Junior Research Fellow (Bryn Mawr College); BA (with honors) in art history, University of California- Berkeley. Publications: *Proximate Difference: The Philosophy of Jacques Derrida and Institutional Critique* (Lexington Books, forthcoming 2022), "*eXistenZ* or Existenz: Transcendence in the Early 21st century" in *Transcendence and Film: Cinematic Encounters with the Real* (Lexington Books, 2019), "*Mal Pointure* or If the Shoe Doesn't Fit…" in *Van Gogh among the Philosophers* (Lexington Books, 2017), *Derrida Re-framed* (I.B. Tauris, 2008), "Eve's Dropping/Eavesdropping" in *Refracting Vision: Essays on the Writings of Michael Fried* (Power Institute Publications, 2000), and numerous contributions to *American Book Review*.

Judith Schaechter

BFA, Rhode Island School of Design. Judith Schaechter's work is collected internationally and is represented in the collections of the Metropolitan Museum in New York, the Victoria and Albert in London and the Hermitage, among others. She is the recipient of numerous awards including the Guggenheim Fellowship in 2005 and her work was in the 2002 Whitney Biennial. 1n 2013, Judith was inducted to the College of Fellows of the American Craft Council. Currently Judith's work is the subject of a retrospective exhibition organized by the Memorial Art Gallery of Rochester, NY, which traveled to the Toledo Museum and the Des Moines Art Center.

ADJUNCT FACULTY

Kate Brockman
Instructor in Sculpture; teaches foundry and figure modeling.
Certificate, Pennsylvania Academy of the Fine Arts. Apprenticeship with Evangelos Frudakis, and studies at Barnstone Studios. Recent exhibitions include Riverbank Arts, Stockton, NJ; Artists House Gallery, Philadelphia; Michener Museum, Doylestown, PA; Sephona, Rockerfeller Center, NY; Kerygma Gallery, N.J.; Woodmere Museum, PA. Proprietor, Bella Castings Art Foundry. Numerous awards and private collections.

Anthony Ciambella
Instructor of Materials and Techniques/Painting;
Certificate, Pennsylvania Academy of the Fine Arts Painting. PAFA Conservation Department Apprenticeship Program and Staff, (1972-1986). Work: Painting Instructor PAFA, (1985-present) Conservator in Private Practice (1986-present), The Barnes Foundation Conservator (1987-1992). Member: American Institute for Conservation, International Institute of Conservation. Exhibitions: Highwire Gallery 2005, Gilbert Studio 2006, Jeffery Leder Gallery 2014, Cerulean Arts 2020.

Liz Declan
Instructor in Liberal Arts (Composition & Literature).
MFA (Creative Nonfiction), Bennington College ('22); MA (English), Temple University; BA (English with a minor in Spanish), Temple University. Adjunct English professor teaching Composition, Multimedia Communication, and Literature at several schools in the Greater Philadelphia Area. Her studies and her courses offered focus on identity, activism, and making the personal political, with particular attention paid to LGBTQ writers, BIPOC writers, and women writers.

Nicole Donnelly
Instructor in Hand Papermaking;
MFA, University of Iowa; BA, Bennington College. Founder and master papermaker at paperTHINKtank in Philadelphia. Donnelly is a paper artist, painter, and printmaker. President of the International Association of Hand Papermakers and Paper Artists (IAPMA, 2015-2021). Essays and reviews have been published in Hand Papermaking magazine, the IAPMA Bulletin, and Papermaker's Tears (2019, The Legacy Press). Since 2003, her artwork has been exhibited throughout the US- in New York, Philadelphia, San Francisco, and more- and internationally in China, Germany, Italy, Israel, Brazil, Bulgaria, Japan, South Korea, UK, Canada, and Mexico.

Billy Dufala
Instructor in Sculpture;
Certificate, Pennsylvania Academy of the Fine Arts. Member, 4100 Haverford Avenue Sculpture Cooperative; numerous exhibitions including "Trophy", Fleisher Ollman Gallery (2009) and "Challenge Exhibition" (with Steven Dufala), Fleisher Art Memorial (2008); residency in foundry (2007) with John Michael Kohler Arts Industry; work in several private collections.

Steven Dufala
Instructor in Sculpture;
Certificate, Pennsylvania Academy of Fine Arts; attended University of the Arts. numerous exhibitions including "We Climbed the Mountains" (with James Ulmer), Honeymilk Gallery (2008), and "Challenge 3" (with Billy Dufala), Fleisher Art Memorial (2008); performance and film work includes "Flesh & Blood, Fish & Fowl" (animation, 2008), and original music and sound recording for "Striker's Passing", Winner, Best Directorial Debut of a Documentary, New York International Independent Film & Video Festival (L.A. & N.Y.), 2001. Featured in Philadelphia Magazine "Best of Philly" 2004.

Alexis Granwell
Instructor in Sculpture and Foundations; also Low Residency MFA;
MFA, University of Pennsylvania; BFA, Boston University. Exhibitions of sculptures and etchings nationally and internationally over the last 15 years. Recent exhibitions include Ortega y Gasset, New York, NY; TSA LA, Los Angeles, CA; PrattMWP Museum, Utica, NY; Fleisher/Ollman Gallery, Philadelphia, PA. Her work was recently reviewed in Sculpture Magazine. She is a founding member and co-director at Tiger Strikes Asteroid Gallery in Philadelphia.

John Greig
Instructor in Sculpture & Sculpture Shop Manager;
Certificate, Pennsylvania Academy of the Fine Arts; also studied at University of Pennsylvania, Haystack School of Craft, Minneapolis Technical College & Milwaukee Institute of Art & Design. John was born in Minnesota, raised in Wyoming but calls Philadelphia home. A dedicated artist/craftsman, John explores art making through a variety of techniques in sculpture, drawing and printmaking. As the manager of PAFA's sculpture facilities he is familiar with a wide range of materials and making methods. He is the cofounder of Traction Company, a shared workshop which provides artists with tools, space, and equipment for creating work. He exhibits work on regular basis. His last two solo shows have been at Automat in 2019 and Abington Art Center in 2021.

Lisa Marie Hamilton
Instructor in Printmaking & Shop Manager:
Masters Degree in Art Education, Tyler School of Art, Temple University; BFA, University of the Arts; Certificate, Pennsylvania Academy of the Fine Arts. She works in a variety of mediums including printmaking, sculpture, painting and textiles. Ms. Hamilton has been in numerous solo and group exhibitions in the United States and South America.

James Heimer
Instructor in Illustration.
BFA, University of the Arts. Illustrator, designer and printmaker based in Philadelphia. Created commissioned illustrations for The Boston Globe, LA Times, LiveNation, The New York Times, Sierra Club, Stanford University, and The Stranger. Poster work has been exhibited at The Museum of Design Atlanta, Drexel University, and Civilian Art Projects and has been featured in "Dirty Fingernails" by John Foster and "Graphic Interviews For Graphic Artists Vol. 2".

Brian Heston
Instructor in Liberal Arts (Literature and Writing).
MA in English, University of New Hampshire; MFA in Creative Writing (Fiction), George Mason University; MFA in Creative Writing (Poetry), Rutgers University; PhD in Literature and Creative Writing (Poetry), Georgia State University. Published books: *If You Find Yourself*, Main Street Rag Publishing and *Latchkey Kids*, Finishing Line Press. Some awards and honors include: The Main Street Rag Poetry Book Prize, a Dorothy Sargent Rosenberg Award, the Maryann Brown Prize, and a Robinson Jeffers Tor House Prize. Recent publications can be found in the *Southern Review*, *Prairie Schooner, America Magazine*, and *Hotel Amerika*. Special research interests include creative writing, environmental literature, literature of witness, and contemporary poetry and fiction.

Darla Jackson
Instructor in Sculpture.
BFA, Moore College of Art. Also teaches at Fleisher Art Memorial and Stockton University.; founded Philadelphia Sculpture Gym (2011-2016); received John S. and James L. Knight Arts Challenge Grant (2011 and 2013); numerous exhibitions including "While you were out", Philadelphia Art Alliance (2010), "Wild at Heart", Thinkspace Gallery (2012) and "Wind Challenge", Fleisher Art Memorial (2015); lectures at various locations including The Barnes Foundation (2012 and 2016); work in several private collections.

Terry LaBan
Instructor in Illustration.
Cartoonist, graphic recorder and illustrator. Worked in the comic book industry as an artist and writer (Fantagraphics Books, DC Vertigo and Egmont) over a period of 14 years and his illustration work has appeared in many publications including Mad Magazine, Nickelodeon Magazine and Details. From 2001 to 2015 he created the daily comic strip "Edge City," which was syndicated by King Features Syndicate and appeared in newspapers nationwide. Terry is a graphic recorder and facilitator and his company, Breakthrough Visuals, also creates finished illustrations, explainer comics and infographics for businesses and organizations.

Gregory Martino
Director of Career Services.
MA, University of Houston; BA, University of Pennsylvania; Ph.D. work at Columbia University. Has held more than 100 career panels and workshops, and he has served as a staff liaison to the Alumni Council, developed student curating programs with several corporate partners, administered the Fine Arts Venture Fund program and the Anne Bryan Memorial Scholarship. He also has worked with the School Exhibitions program on the shows *Another Look* and *Drawn to Wood: Portraits by Dan Miller*. Greg Martino was a panelist for the Pennsylvania Partners in the Arts Grants program in 2015 & 2013. . He was previously an arts administrator at the Sedgwick Cultural Center in Philadelphia and the Museum of Modern Art, NYC, and he worked on programming at the New York Historical Society. In addition, he taught writing at the University of Pennsylvania, Temple University, Philadelphia University, Widener University and West Chester University, and worked in the Steinbright Career Development Center at Drexel University.

Jennifer McTague
Instructor in Liberal Arts (Business Practices in the Arts).
MA, New York University for Visual Arts Administration concentrating on non-profit organizations; BFA, Tyler School of Art and Architecture, Temple University for Printmaking and Art History minor. McTague is the Co-Founding Director at Second State Press, a communal printmaking studio dedicated to fostering the development of ideas and innovation in printmaking by providing artists with a professional, affordable, and supportive workspace. Screen printing on paper and fabric are her areas of expertise and she loves teaching and sharing her love of printmaking with others. McTague is also passionate about providing young artists with tools to excel at their professional creative careers. She has taught professional development courses to artists since 2013 at several universities in the Philadelphia area.

Greg Niedt
Instructor in Liberal Arts (Culture/History/Social Science);
PhD in Communication, Culture and Media, Drexel University; MA in Language and Communication, Georgetown University; BA, Rutgers University. Additional studies include a Fulbright-Schulman grant to the EU and workshops at the Linguistic Landscapes symposium series. Recent and forthcoming publications: *Linguistic Landscape beyond the Language Classroom* (with Corinne Seals; Bloomsbury, 2020), *Interpreting Visual Meaning* (with Rachel Reynolds; Routledge, 2020), writings in *disClosure, International Journal of Communication*, *Linguistic Landscapes*, and *Sexualities*. Research interests include: visual semiotics, representations of minority groups in the urban landscape, mediated discourses of queer identity.

Roberto Osti
Instructor in Drawing;
MFA, New York Academy of Art; also attended the Art Students League in New York City; graduated from the State Institute of Art and the School of Anatomical and Surgical Illustration, University of Bologna (Italy). Worked as a freelance illustrator in Italy for about 10 years. In addition to working as an Illustrator for a variety of publications (*Scientific American*, *Natural History*, *Scholastic*, etc.) he has been active in the fine arts field, with exhibits in New York, Philadelphia, Newark, Cincinnati and other locations in the United States and Europe. Also teaches at University of the Arts in Philadelphia, at the New York Academy of Art and at the Caspersen School of Graduate Studies at Drew University in New Jersey.

Rosae Reeder
Instructor in Printmaking and Painting;
MFA in Book Arts/Printmaking, University of the Arts. Her work combines various photographic processes, digital imaging techniques, collage and traditional printmaking media in combination with book structure, design and installation. Her work has been exhibited nationally at centers for the book as well as galleries across the country, including the National Archives and Records Administration in Philadelphia. She has taught many Book Arts and Printmaking courses in her 10 plus years as a professional artist and educator.

Stuart Shils
Undergraduate Critic.
Exhibitions in New York, Philadelphia, Tel Aviv, LA, Boston, San Francisco and Cork (Ireland). Critical review has appeared in the *New York Times*, the *New Yorker*, the *New York Sun*, *Ha'aretz*, the *Jerusalem Post*, *artcritical.com*, the *Wall Street Journal*, the *Boston Globe*, the *Boston Phoenix*, the *Philadelphia Inquirer*, the *Irish Times*, *Art in America*, the *New Republic*, the *New Criterion*, *Art New England* and the *Hudson Review*. For many years Shils was an annual visiting artist at the Vermont Studio Center, and was also a visiting artist at the Jerusalem Studio School. Between 1994 and 2006 he spent long summers on the northwest coast of Ireland through the invitation of the Ballinglen Arts Foundation; those painting campaigns are described in the PBS documentary *Ballycastle*. Shils is a native of Philadelphia who also spent a lot of time in Italy looking at art and drinking coffee. He currently lives on the edge of the city, 10 minutes from where he grew up, and finds great pleasure in nothing ever being or feeling the same.

Maria Teicher
Instructor in Digital Media & Photography;
MFA, New York Academy of Art; BFA, Rowan University. Business owner and lead photographer at Iris and Echo, LLC. Teicher has been working as a painter and photographer for the last ten plus years, with a heavy concentration in portrait and figurative works. She exhibits locally in Philadelphia (specifically at Arch Enemy Arts Gallery), as well as New York, Colorado, California, and Australia. Her work was featured in the 2014 publication The Figure: Painting, Drawing, and Sculpture and online with HiFructose Magazine, Beautiful Bizarre Magazine, and New American Paintings. She was also featured on PBS/WHYY's show *Articulate with Jim Cotter* titled "Pictures of You" in 2017."

Gary Weisman
Instructor in Sculpture & Critic;
Studied at Art Institute of Chicago; BFA, Columbia College. Solo Exhibition: American Cultural Center (Taipei, Taiwan- 1998). Berry Hill Galleries N.Y. 1997. Commissions: City of Philadelphia; City of Chicago; American Embassy to North Vietnam. Solo exhibitions (2002): Odon Wagner Gallery Toronto Canada; Galleries Yoran Los Angeles CA Erin Chen Gallery Taipei Taiwan. Collections/commissions (2002): Ralph Lauren and Van Furstenberg New York; Wurtele Plantation La.

Jayne Yantz
Instructor in Liberal Arts (Art History);
MA in Art History, The Ohio State University; BA, University of Rochester. Additional studies includes Ph.D. course work in Art History and Anthropology at the University of Delaware, Mid-Career Fellowship at Princeton, Fulbright-Hays in Jordan, NEH Summer Institute in Peru, NEH Summer Institute in Italy, Gilder-Lehrman Summer Seminar (Jeffersonian studies in art and culture) in Virginia. Recent publications include writings for Smarthistory*, e.g.,* "Nasca Geoglyphs." Special research interests include: Art and the origins of religion, art of the New World, Islamic Civilization, Photography, Northern Renaissance and Baroque Art, American Art.