

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:

Amanda Bowman 215-972-2007

Financial Aid Office:

Celeste Franklin 215-972-2019

Library:

Rick Henderson 215-972-2030

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. Students with outstanding grades (Incompletes or Failures) will be given second priority on a waitlist for classes in extremely high demand unless the course is mandatory for degree completion. 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.

<u>MAJOR</u>	<u>CHAIRPERSON</u>	<u>ADVISOR SIGN -UP SHEETS</u>
Drawing	Renee Foulks	Outside Drawing dept. office, Hamilton 4 th Floor.
Illustration	Jessica Abel	Uses online scheduling method
Painting	Al Gury	Outside Painting dept office, Hamilton 10 th Floor.
Sculpture	Rob Roesch	Outside Sculpture dept. office, Hamilton 7 th Floor.
Printmaking	Tony Rosati	Outside Printmaking dept. office, Hamilton 6 th Floor.

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 mailed to the billing address we have on file approximately one month before the first day of class. **It is the student's responsibility to ensure that the bill is mailed to the correct address.**

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.

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THINGS TO REMEMBER:

UNINSTRUCTED COURSES: Uninstructed course codes will end in N, for example PT 200N is the uninstructed course that corresponds with PT 200. Also, the section number of the instructed section will be 01, 02, 03 etc and the corresponding uninstructed section will be 1A, 1B, 2A.

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.

200-LEVEL LIFE COURSES: Students signing up for any 200-level figurative Painting course are REQUIRED to take a minimum of one uninstructed course (two sections total).

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.

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.

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Undergraduate Registration

STEP 1. SIGN UP FOR ADVISING on your advisor's schedule outside your Department Office.

STEP 2. Complete a Registration Roster (see the back of this Catalog).

- Review the curriculum requirements for your major (found in this Course Catalog & on your Tracking Sheet)
- Review the courses you have already completed. If you need a copy of your Tracking Sheets & transcript to refresh your memory, please come to the Registrar's Office.
- 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 2019	DATE & LOCATION
Level 4	90 Credits or more	March 25 - 29, Registrars Office, Student Services Suite
Fourth year students are permitted to drop off completed registration rosters for processing in the Registrar's Office. Your academic advisor MUST sign these rosters. All rosters will be processed on a first come first served basis. Any 4 th year student who has not submitted a registration roster during the above dates should plan to attend registration for 3 rd year students. At that time you will be registered in line with the third year appointments. Students eligible for drop-off registration will be notified by email.		

Level 3.5	70 – 89 Credits	Monday, April 1, Registrar's Office, Student Services Suite
Advanced third year students register during assigned appointment times.		

Level 3	60 – 69 Credits	Tuesday, April 2, Registrar's Office, Student Services Suite
Third year students register during assigned appointment times.		

Level 2.5	34 – 59 Credits	Wednesday, April 3, Registrar's Office, Student Services Suite
Second year students or first year students with transfer credits register during assigned appointment times.		

Level 2	0 – 33 Credits	Thursday, April 4, Registrar's Office, Student Services Suite
Students entering second year without transfer credits register during assigned appointment times.		

MFA Pre-Registration Schedule:

Rising MFA1 students will register in person in mid-late May. Specific details will be emailed in 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.

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 101A	Art History I	3.0 credits
LAN 101A	Composition I	<u>3.0 credits</u>
		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 101A	Art History I	3.0 credits
LAN 102A	Composition II	<u>3.0 credits</u>
		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.

Minors: Students may declare a minor at the beginning of their second year. To formally pursue the minor, a student must enroll for 5 credits per year in the minor from the second year on for a total 15.0 credits. A minimum of 15 minor credits must be completed to graduate with the minor.

Drawing Curriculum

PAFA Bachelor of Fine Arts

Second Year		33.0 Credits
<u>Drawing Core Requirements</u>		<u>7.5 Credits</u>
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	
<u>Drawing Electives</u>		<u>6.0 Credits</u>
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 I.E 201 Materials & Techniques.		
<u>Studio Electives</u>		<u>7.5-10.5 Credits</u>
Complete 7.5-10.5 credits of 200-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 credits</u>
Complete the following courses:		
AH 200	Art History III	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
<u>Drawing Core Requirements</u>		<u>9.0 Credits</u>
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
<u>Drawing Electives</u>		<u>6.0 Credits</u>
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 I.E 201 Materials & Techniques.		
<u>Studio Electives</u>		<u>3.0-6.0 Credits</u>
Complete 3.0-6.0 credits of 200- or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
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
<u>Thesis Requirements</u>		<u>3.0 Credits</u>
Complete the following courses;		
ELC 450	Thesis Seminar I	1.5
ELC 451	Thesis Seminar II	1.5
<u>Critiques</u>		<u>9.0 Credits</u>
Complete between 9.0 credits of critic credits. 3 critiques each semester.		
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 300 level drawing studios.		
<u>Studio Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200- or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>9.0 Credits</u>
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
<u>Drawing Core Requirements</u>		<u>15.0-16.5 Credits</u>
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	
<u>Drawing Electives</u>		<u>1.5-3.0 Credits</u>
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
<u>General Requirements</u>		<u>6.0 Credits</u>
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
<u>Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of any 200 level studio art or art history (AH prefix) courses.		
Third Year		30.0 Credits
<u>Critiques</u>		<u>9.0 – 21.0 Credits</u>
Complete between 9.0 – 21.0 credits of critic credits. 3 critics each semester.		
<u>Drawing Studios</u>		<u>6.0 Credits</u>
Complete 6.0 credits in any 300 level drawing courses (DR prefix).		
<u>Thesis Seminar</u>		<u>3.0 Credits</u>
ELC 450	Thesis Seminar I	1.5
ELC 451	Thesis Seminar II	1.5
<u>Electives</u>		<u>0 – 12.0 Credits</u>
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
<u>Illustration Core Requirements</u>	<u>10.5-12.0 Credits</u>
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
<u>Drawing & Painting Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of the following course:	
DR 200 Life Drawing	1.5
PT 200 Life Painting	1.5
<u>Studio Electives</u>	<u>6.0 – 9.0 Credits</u>
Complete 3.0 - 6.0 credits of 200 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>15.0 Credits</u>
Complete the following courses:	
AH 200 Art History III	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	30.0 Credits
<u>Illustration Core Requirements</u>	<u>9.0-10.5 Credits</u>
Complete the following courses:	
IL 310 Illustration II	3.0
IL 402 Professional Practices	1.5
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
<u>Studio Electives</u>	<u>9.0 - 12.0 Credits</u>
Complete 6.0-9.0 credits of 200 level studio art courses and 3.0-6.0 credits of 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
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
<u>Critiques</u>	<u>9.0 Credits</u>
Complete between 9.0 credits of critic credits. 3 critics each semester.	
<u>Thesis Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Illustration Core Requirements</u>	<u>6.0 Credits</u>
Complete the following courses:	
IL 400A Illustration Projects	3.0
IL 403A Illustration Portfolio	3.0
<u>Studio Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 200 or 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0 Credits</u>
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
<u>Illustration Core Requirements</u>	<u>15.0 Credits</u>
Take the following courses:	
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
IL 402 Professional Practices	1.5
<u>Drawing & Painting Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of the following courses:	
DR 200 Life Drawing	3.0
PT 200 Life Painting	3.0
<u>Studio Electives</u>	<u>9.0 Credits</u>
Complete 9.0 credits of 200 level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Illustration Core Requirements</u>	<u>12.0 Credits</u>
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
<u>Thesis Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Critiques</u>	<u>9.0 Credits</u>
Complete 9.0 credits of critic credits. 3 critics each semester.	
<u>Studio Electives</u>	<u>6.0 Credits</u>
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
<u>Painting Core Requirements</u>		<u>7.5 Credits</u>
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
<u>Painting Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200 level painting courses (PT prefix) or Advanced Cast Studies (DR 211).		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 200 level drawing courses (DR prefix).		
<u>Studio Electives</u>		<u>6.0-9.0 Credits</u>
Complete 6.0-9.0 credits of 200 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
Complete the following courses:		
AH 200	Art History III	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
<u>Painting Core Requirements</u>		<u>6.0 Credits</u>
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
<u>Painting Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 300-level painting courses (PT prefix)		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits of drawing courses (DR prefix).		
<u>Studio Electives</u>		<u>3.0-6.0 Credits</u>
Complete 3.0-6.0 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0-12.0 Credits</u>
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
<u>Thesis Requirements</u>		<u>3.0 Credits</u>
Complete the following courses:		
ELC 450	Thesis Seminar I	1.5
ELC 451	Thesis Seminar II	1.5
<u>Critiques</u>		<u>9.0 Credits</u>
Complete between 9.0 credits of critic credits. 3 critics each semester.		
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits of 300 level drawing studios.		
<u>Studio Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>9.0 Credits</u>
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
<u>Painting Core Requirements</u>		<u>13.5 Credits</u>
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
<u>Painting Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200 level painting courses (PT prefix), Landscape Painting (PT 315), or Advanced Cast Studies (DR 211).		
<u>Drawing Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of drawing courses (DR prefix).		
<u>Second Year Electives</u>		<u>7.5 Credits</u>
Complete 7.5 credits of 200 level studio art or art history (AH prefix) courses.		
Third Year		30.0 Credits
<u>Critiques</u>		<u>12.0 – 21.0 Credits</u>
Complete between 12.0 – 21.0 credits of critic credits. 3 critics each semester.		
<u>Thesis Requirements</u>		<u>3.0 Credits</u>
Complete the following courses		
ELC 450	Thesis Seminar I	1.5
ELC 451	Thesis Seminar II	1.5
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level drawing (prefix DR) courses.		
<u>300-Level Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level studio courses.		
<u>Electives</u>		<u>0 – 9.0 Credits</u>
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
<u>Printmaking Core Requirements</u>	<u>12.0 Credits</u>
Complete 12.0 Credits of 200 level printmaking courses (PR prefix).	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 Credits of any 200 level drawing courses (DR prefix)	
<u>Studio Electives</u>	<u>6.0-9.0 Credits</u>
Complete 6.0-9.0 credits of 200 level studio art courses (or 300 level PR if appropriate).	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
Complete the following courses:	
AH 200 Art History III	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
<u>Printmaking Core Requirements</u>	<u>12.0 Credits</u>
Complete 12.0 Credits of 200 level or 300 level printmaking courses (PR prefix).	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 200 level or 300 level drawing courses.	
<u>Studio Electives</u>	<u>3.0-6.0 Credits</u>
Complete 3.0-6.0 credits of 200 level or 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0-12.0 Credits</u>
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
<u>Thesis Requirements</u>	<u>3.0 Credits</u>
Complete the following courses:	
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Printmaking Core Requirements</u>	<u>3.0 Credits</u>
Complete 3.0 Credits of 300 level printmaking courses (PR prefix).	
<u>Critiques</u>	<u>6.0 Credits</u>
Complete 6.0 Credits of critiques. Two critics each semester.	
<u>Drawing Studio Requirements</u>	<u>3.0 Credits</u>
Complete Drawing Concepts Seminar (DR 313) and any other 300 level drawing studio.	
<u>Studio Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits of 200 or 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>9.0 Credits</u>
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
<u>Printmaking Core Requirements</u>	<u>18.0 Credits</u>
Complete 18.0 Credits of printmaking courses (PR prefix).	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 Credits of any 200 level drawing courses (DR prefix)	
<u>Electives</u>	<u>9.0 Credits</u>
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
<u>Printmaking Core Requirements</u>	<u>15.0 Credits</u>
Complete 15.0 Credits of printmaking courses (PR prefix).	
<u>Thesis Seminar</u>	<u>3.0 Credits</u>
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Critiques</u>	<u>6.0 Credits</u>
Complete 6.0 Credits of critiques. Two critics each semester.	
<u>Drawing Studios</u>	<u>3.0 Credits</u>
Complete DR313 Drawing Concepts Seminar (1.5) and any other 300 level drawing course for 1.5 (prefix DR).	
<u>Electives</u>	<u>3.0 Credits</u>
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
<u>Sculpture Core Requirements</u>			<u>12.0 Credits</u>
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	
<u>Drawing Electives</u>			<u>3.0 Credits</u>
Complete 3.0 credits 200 level drawing classes (DR prefix.)			
<u>Studio Electives</u>			<u>6.0-9.0 Credits</u>
Complete 6.0-9.0 credits of any 200 level studio art classes or art history (AH prefix).			
<u>Liberal Arts Requirements</u>			<u>9.0-12.0 credits</u>
Complete the following courses:			
AH 200	Art History III	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
<u>Sculpture Core Requirements</u>			<u>10.5 Credits</u>
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):			
<u>Drawing Electives</u>			<u>3.0 Credits</u>
Complete 3.0 credits in any 200 or 300 level drawing courses (prefix DR).			
<u>Studio Electives</u>			<u>4.5-7.5 Credits</u>
Complete 4.5-7.5 credits of 200 or 300 level studio art courses.			
<u>Liberal Arts Requirements</u>			<u>9.0-12.0 Credits</u>
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
<u>Thesis Requirements</u>			<u>3.0 Credits</u>
Complete the following courses:			
ELC 450	Thesis Seminar I	1.5	
ELC 451	Thesis Seminar II	1.5	
<u>Sculpture Requirements</u>			<u>1.5 Credits</u>
Complete at least 1.5 credits of any of the list of Core Skills courses (see above):			
<u>Critiques</u>			<u>9.0 Credits</u>
Complete 9.0 credits of critic credits. 3 critiques each semester.			
<u>Drawing Studio Requirements</u>			<u>3.0 Credits</u>
Complete 3.0 credits of 300 level drawing studios.			
<u>Studio Elective</u>			<u>4.5 Credits</u>
Complete 1.5 credits of 200 or 300 level studio art courses.			
<u>Liberal Arts Requirements</u>			<u>9.0 Credits</u>
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
<u>Sculpture Requirements</u>			<u>18.0 Credits</u>
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	
<u>Drawing Electives</u>			<u>3.0 Credits</u>
Complete 3.0 credits 200 level drawing classes (DR prefix.)			
<u>Studio Electives</u>			<u>9.0 Credits</u>
Complete 9.0 credits of any 200 level studio art classes or art history (AH prefix).			
Third Year			30.0 Credits
<u>Sculpture Requirements</u>			<u>6.0 Credits</u>
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	
<u>Thesis Requirements</u>			<u>3.0 credits</u>
Complete the following courses:			
ELC 450	Thesis Seminar I	1.5	
ELC 451	Thesis Seminar II	1.5	
<u>Critiques</u>			<u>9.0 – 18.0 Credits</u>
Complete between 9.0-18.0 credits of critic credits. 3 critiques each semester.			
<u>Drawing Studios</u>			<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level drawing studios (prefix DR).			
<u>Electives</u>			<u>0 – 9.0 Credits</u>
Complete 0-12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.			
Total			90.0-93.0 Credits

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
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<u>Critiques</u>	18.0 Credits
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Register for three critics each semester for 3.0 credits each. (PB500)

<u>Seminars & Studios</u>	12.0 Credits
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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
<u>Critiques</u>		<u>18.0 Credits</u>
Complete the following critiques:		
MFA 700	Visiting Critic	1.5 (fall & spring)
MFA 710	Core Critique Group	7.5 (fall & spring)
<u>Seminars</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 730	Seminar: Reframing Theory	3.0 (fall)
MFA 731	Seminar: Contemporary Art	3.0 (spring)
<u>Studio Courses</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 740	Graduate Studio electives	3.0 (fall & spring)
<u>Electives</u>		<u>0 – 3.0 Credits</u>
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
<u>Critiques</u>		<u>18.0 Credits</u>
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)
<u>Seminars</u>		<u>6.0 Credits</u>
Complete the following classes:		
MFA 830	Seminar: Studio & Beyond	3.0 (fall)
MFA 831	Seminar: Special Topics	3.0 (spring)
<u>MFA 850 Written Thesis (fall)</u>		<u>3.0 Credits</u>
<u>MFA 851 Thesis Exhibition (spring)</u>		<u>3.0 Credits</u>
<u>Electives</u>		<u>0 – 3.0 Credits</u>
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	20 th 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
CUL	History/Culture/Social Science	IN/ID	Interdisciplinary	PR	Printmaking
DR	Drawing	LAN	Language & Literature	PT	Painting
ELC	Seminar	LE	Lecture	SC	Sculpture
FY	First Year	MF/MFA	Masters level	SQT	Science/Quant.Reasoning

Course Rotation Designators

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

Credit Designators

1.5	
3.0	
V	Variable Credit

AH 101 (F) 1.5

Art History I

Beetham, Yantz

This course will trace several thematic narratives concerning the roles of art in society from prehistory to the first millennium. In the process, students will encounter the works of a variety of cultures, situating these works within historical and art historical contexts. That is to say, we will trace out how these works both relate to the larger cultural climate within which they appeared, as well as see how they relate to the traditions from which they emerge. In doing this, we will pay particular attention to elements of style, content, production, and function. In particular, we will examine the role of religious, economic, and political power in the development of art, while also understanding the artist's function as a member of a larger community, seeking to endure and transform the society within which they exist.

AH 102 (S) 1.5

Art History II

Beetham, Yantz

This course will examine the development of art from the end of the first millennium to the end of the second millennium, placing a particular focus on the role of artists, the function of art, and the larger social contexts within which art develops. In addition, students will learn how to identify images visually in relation to styles, techniques, and media, while developing their knowledge of key influential works. Also, students will have the opportunity to explore the role of patrons, religious institutions, and political authority in the transformation of art, while also situating the development of Western art within the context of larger global forces.

AH 200 (F) 3.0

Art History III

Richards

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.

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 209 (IR) 3.0

Contemporary Art

Richards

This class will introduce students to some of the major artists, works, movements, and mediums defining contemporary art. The narrative of art today will be woven into the larger context of recent events effecting and informing the contentious terrain of art today. In particular, attention will be paid to the issue of identity and how artists try to define themselves and others through a rapidly changing social and cultural fabric. In addition, the material conditions through which these works were produced will also be analyzed, including a discussion of new and traditional mediums, materials, visual language, processes, and the audiences for art today. This will allow students to see how the defining issues of the contemporary world are negotiated between artists and the physical world around them through works 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 218 (IR) 3.0 War & Art in America Beetham**
 This course will examine the ways in which armed conflict has shaped the work of American artists from the Revolutionary War to the present. From news images and political cartoons to paintings, monumental sculpture, and ephemera, this course will consider war's effect on American visual and material culture. The course will be taught in conjunction with "World War I and American Art," a major exhibition opening at PAFA in fall 2016, and will include use of PAFA's collection and visits to other collections and institutions in Philadelphia.
- 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 222 (IR) 3.0 Art & Social Practice Marsh**
 This course examines works made in the late 20th and early 21st centuries that fall within the broad category of art and social practice. Because this type of work has only recently been defined as a genre, the course will look at how this kind of artistic practice came into being, as well as proto-types from earlier in the 20th century. Students will study practices that include murals and community engagement efforts; interventionist and site-specific works; feminism and DIY tactics along with performative strategies and activist art. As part of the curriculum, students will have the opportunity to employ these methodologies in a final project.
- CUL 200 (F) 3.0 Introduction to Social Sciences Faculty**
 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 Everest**
 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 208 (IR) 3.0** **Medieval Europe: Birth of the Modern Age** **Faculty**
 This course will explore Europe (c. 300 – 1500), from Late Antiquity to the beginnings of the Renaissance, emphasizing political, economic, and social developments. Topics to be covered will include: early Christianity, the Fall of the Western Roman empire, the Crusades, Byzantium, The Black Death, The Hundred Years' War and the beginnings of the Renaissance, with special focus on the Calamitous 14th Century and the consequences of war, disease, famine, religious upheaval, and revolt. These topics will be explored through discussion and readings of primary and secondary sources and critiques of scholarly arguments.
- CUL 209 (IR) 3.0** **Topics in Culture, Race & Ethnicity** **Faculty**
 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.
- DR 200 (FS) 1.5** **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** **Baltzell, 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** **Richards & Van Dyck**
 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 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 (FS) 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 317 (S) 1.5 Drawing/Mixed Media Rupinski

Experience a variety of drawing techniques using historical as well as contemporary materials and surfaces. There will be ample presentation, and demonstration by the instructor. Along with observational study, students will be guided in working conceptually using sketches, paintings, memory, and photography.

DR 318 (F) 1.5 Advanced Drawing Foulks

Beginning with the basic question - "What is drawing?" - we will examine the numerous and complex potential answers available to the contemporary draftsman. 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 is 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 studio component of this course, leading to a body of work developed organically from an initial prompt. Discussions, individual and group critiques and independent research will assist in the development of a personal vision.

ELC 450 (FS) 1.5 and ELC 451 (FS) 1.5 Thesis Seminar I & II Rosati, Gallagher, Roesch

This course is a two-semester seminar sequence. Part I and Part II must be taken in sequence and through one instructor. The objectives of the course include writing a thesis artist's statement that focuses on the intent and content of a body of work, creating professional artist's resumes and resumes for employment, documenting artwork through photographic and digital means, and giving an oral presentation on their artwork to a student audience. Participation in a Thesis Seminar Group exhibition is also required. The exhibition will include one work of art by each student, a wall label, and his or her artist statement. Included are weekly seminar discussions, writing workshops, photography workshops, digital documentation, preparations for public speaking and any subject determined by the professor to be relevant to the course. For students in the Bachelor of Fine Arts program, the work of this class will amplify the required Graduation Portfolio that consists of the artist's thesis statement, digital documentation of student work and a writing sample.

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.		
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.		
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 (S) 3.0	Graphic Narrative	Gran, LaBan, Tsurumi
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	Reyer
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. <u>Prerequisite: FY 103 Print & Communication I or PR 215 Digital Imaging.</u>		
IL 217/317 (S) 3.0	Digital Drawing & Painting	Baskin
Explore the creative potential of drawing and painting digitally. This is a project-based class designed to prepare students for professional practice. We will cover intermediate and advanced drawing and painting approaches, including character and environmental design, using software such as Adobe Photoshop, Clip Paint Studio, and Adobe Illustrator as well as combining 2-D and 3-D programs such as 3DCoat, Zbrush and SketchUP for the purpose of preparing and lighting reference material. Special attention will be given to design and iterative process using digital tools. Paired with a solid foundation, digital tools can enhance the speed and efficiency of the artist. Digital Drawing and Painting can be retaken as a 300-level independent study to complete advanced projects and deepen students' engagement with digital tools. <u>Prerequisite: FY 103 Print & Communication I or PR 215 Digital Imaging.</u>		
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. <u>Prerequisite: Illustration I.</u>		
IL 315A (S) 3.0	Narrative Projects	Lewis
An advanced class in creating graphic narrative. This class is aimed at students interested in comics, picture books, and other longer narrative forms. <u>Prerequisite: IL 205 Graphic Narrative or instructor's permission.</u>		
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
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 third year represents the greatest period of transition in the student's Academy 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 3 rd and 4 th 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	Abendroth, Everest
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	Abendroth, Everest
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. <i>Prerequisite: Composition I or equivalent.</i>		
LAN 203 (S) 3.0	Engaging the Other: Postcoloniality in Literature	Maugeri
In this course, students will read writers whose references are marked by colonial, transnational, and diasporic histories and whose definitions of the hero are bound by and pitted against the notion of the Other. If we see the hero as "outsider," in the context of postcoloniality, the association of the Other as outsider becomes all too easy to make. We will critically question this equation as we consider discourses in race, gender, national, ethnic, class, and globalization also put forward by the literature. Readings may include Wole Soyinka's <i>Death and the King's Horseman</i> ; Bruce Chatwin's <i>Viceroy of Ouidah</i> ; Haruki Murakami's <i>Wind-Up Bird Chronicle</i> ; Theresa Hak Kyung Cha's <i>Dictée</i> ; Rosmarie Waldrop's <i>Key to the Language of America</i> ; Kamau Brathwaite's <i>Middle Passage</i> ; and Ama Ata Aidoo's <i>Our Sister Killjoy</i> . <u>Prerequisite: Composition II or equivalent.</u>		
LAN 204 (IR) 3.0	The Alienation Effect: Techniques in Poetry & Drama	Maugeri
This course will function as a hybrid: one part critical study of twentieth & twenty-first century drama, poetics, & performance in specific relation to Bertolt Brecht's artistic methods, namely "the alienation effect," & one part creative workshop for students to discuss their own writing as informed by the readings. The foundation text will be Russian Formalist Viktor Shklovsky's seminal essay, "Art as Technique," which stakes its claim in the formal strategies in the art of defamiliarization & seeded its influence in the Brechtian phenomenon <i>to make it (art) strange</i> . We will perhaps not only build on Shklovsky's & Brecht's ideas but, more importantly, challenge them. The literature to be read will be international in scope & include discourse on post-colonialism & the politics of estrangement. Students will engage in research, critical & creative writing, narrative strategies, as well as mapping the everyday as a mode of discovery. The course will culminate in a text-based project – chapbook, performance, or installation. <u>Prerequisites: Composition II or the equivalent.</u>		
LAN 205 (IR) 3.0	Survey of World Literature	Abendroth
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. <u>Prerequisites: Composition II or the equivalent.</u>		

LAN 206 (IR) 3.0**Prison Landscapes/Prison Literatures****Abendroth**

This course will focus on the literatures coming out of and inquiring into carceral spaces (predominantly in the U.S.) in order to launch a broad but rigorous exploration into the dynamics of disciplinary institutions/structures, as well as the shape of some of the oppositions and resistances to them. From a literary standpoint, we will be particularly interested in the influence of these environments on the production of artistic/cultural forms and in investigating how the language choices and writing strategies of the selected authors under study seek to variously reveal, interrupt, explode or reconfigure the relations of power which they find themselves within. We will use our conversations and questions surrounding these pieces as both instigations and launching points for our own analytical writing projects and reading response experiments. Topics/Readings for the course will include investigations, exploration, and discussion of: the panopticon as both architecture and social gesture; the “otherworldly” penal colonies in certain works of futuristic fiction; historical cases where literature meets the law; the rise of certain literary forms in their concurrence with certain military/disciplinary structures; prose works that channel or are “haunted by” the figure of the incarcerated transgressor; structures of constraint and punishment (including their physical and narrative consequences); and the additional pressures on the question of “audience” which are presented in environments of extreme disciplinary control and isolation. Prerequisites: Composition II or the equivalent.

LAN 208 (IR) 3.0**Poetic Interventions: Writing As Social Experiment****Abendroth**

In this course we will examine the efforts of a variety of poets/authors (as well as several filmmakers and sound artists) whose work directly seeks to intervene upon and/or interrupt our “reading” of contemporary social structures and relationships. As part of their creative projects, many of the selected authors/artists activate unlikely sites as public forums, employ unusual procedural approaches in order to generate new work, and labor in notably genre-crossing forms to invoke the reader/listener’s surprise, analysis and spirit of investigation. In the classroom, we will use our discussions of these pieces and the choices made by their creators as critical provocations and jumping off points for the production of our own weekly writing exercises, responses and experiments. Prerequisites: Composition II or equivalent.

LAN 209 (IR) 3.0**Blast Zones: 20th-Century Writings from the Point of Impact****Abendroth**

This course will focus primarily on contemporary works of literature that investigate the experience of bombardment and/or persecution, as well as the search for zones of relief and/or escape from such conditions. Using a carefully curated selection of texts from around the globe (all in English translation), together we will take up these themes in the many rich and complicated forms – both literal and metaphorical – that these authors/artists have attempted to explore them. Prerequisites: Composition II or the equivalent.

LAN 210 (IR) 3.0**Feminist (Re)Constructions of Narrative & Self****Abendroth**

This course will investigate how and where gender expectations and genre expectations can meet to produce intersecting or overlapping constraints, as well as possibilities. It will focus on the dynamic ways that various feminist artists/authors have used their work to defy or upend conventional expectations of aesthetics and identity alike. It will provide a critical engagement with the literary texts of individual writers whose labors have creatively entered and opened out long-standing historical, political, philosophical, and theoretical debates surrounding the questions of self, gender, and personhood. As a class, it will be our job to take up the challenges posed by these authors to examine the complex social/political landscapes we inhabit, in which race, sexual orientation, and class always inflect understandings of gender – as well as the prospects for collective or individual self-determination. We will ask ourselves: What does a “feminist” practice or project consist of in these texts? And: What else could or should it consist of? Where do feminist questions about the very constitution of subjectivity overlap with feminist projects to change material conditions and challenge existing power structures? While the primary focus of this course will be on creative literary texts in the form of fiction, poetry and creative nonfiction, these pieces will occasionally be paired with critical, historical, and political essays or manifestos to situate these works within a larger context. Selected authors will include: Audre Lorde, Adrienne Kennedy, Butch Lee, Tonya Foster, Gertrude Stein, Theresa Hak Kyung Cha, Cecilia Vicuna, and more. Prerequisites: Composition II or equivalent.

LAN 211 (IR) 3.0**Understanding the *Bhagavad Gita* through Epic Stories****Maugeri**

We will be reading old stories. In *Haroun and the Sea of Stories*, a contemporary story by Salman Rushdie, the character Iff declares, “Nothing comes from nothing... no story comes from nowhere; new stories are born from old—it is the new combinations that make them new.” In this course, we will be reading old, Sanskrit epics *Ramayana* and *Mahabharata* to deepen our understanding of the *Bhagavad Gita*. While this course may serve as both prequel and continuation for the study of the *Bhagavad Gita*, we will also examine literary devices such as archetype, narrative strategies, lyrical form, and allegory within the epic tales that come before this text. Adjacent topics will include gods and goddesses, theology, gender, colonialism, and cultural appropriation. Although the course will resume with the second half of *Bhagavad Gita*, where the most profound declarations on human and spiritual existence take place within the text, new students with no prior experience with the *Bhagavad Gita* are welcome. Through rigorous discussions, activities, and writings, we will hone in on the importance of stories and storytelling, and why we still need ‘old stories’ today.

LE 201 (FS) 1.5**Materials & Techniques****Ciambella**

This course is designed to ensure that students construct their paintings using the most stable materials available. Advantages, disadvantages, compatibility, durability, permanence, and various applications will be thoroughly covered. Students will make traditional gesso, prepare panels, stretch canvas, and apply sizes and grounds, while working with egg tempera, oil and acrylic paints. The class will discuss health risks, brushes, layering, mediums, varnishes, raming, storage, presentation, and exhibition strategies. Exploring the materials covered in this class, students will be required to complete one egg tempera painting, four oil paintings, one acrylic painting and one mixed media project. The subject matter 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. Required for painting, drawing and illustration majors.

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.
- MFA715 (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 Csaszar, 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 740D/PB 540D (IR) 3.0 Graduate Studio: Drawing Between Narratives Blavat**
 Students will take part in a communal undertaking that operates against binary oppositional energies by supporting sympathetic investigations and productive unraveling of each of their languages, images and specific (fer)mentations: in an *baptic field* as alert body to sensuous matter, forming and transforming according to the arising of feeling touched into being, and; in an *optic theatre* observing, observed and ordered, gridded and girded, rational structures, limits operating as if they were laws suggested by an eye operating at a threshold between outside and inside; and in *orphic zones* to play out histories and dreams and dream histories, fantasy, tragedies and comedies and spiritual exercises for a kind of self remembering where memory and conceptualization roam borderless.
- 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**
 This class is a combination of private studio visits and group critiques revolving around a set of ongoing assignments in which the student works on different iterations of the same project. Through these assignments the student will consider translation, abstraction, sequencing, scale, and process. The student will move from 2D to 3D (in the round and independent of the wall). The 3D will focus on low tech rather than traditional Western European sculptural methods. By separating the need to master complex techniques at this point, the development of the student's personal 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 basic digital image and video editing techniques through workshops in Premier, After Effects and Photoshop. Students will also learn the use of cameras, lighting equipment, cell and roto-scope animation with an emphasis on integrating these skills with their current studio practices. The workshops will be framed by lectures and group discussions about photography-film-video history and critical theory, with a strong emphasis placed on the 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.” Special attention will be paid to value construction (as shape, form and space) as well as principles of organization, form concept and body language. A series of class exercises utilizing the figure will explore structural issues as well as mood, metaphor &/or narrative implications of design decisions. Students will be encouraged to identify personal goals and explore strategies to promote their interests. Working session are open and self directed. Models will be scheduled regularly throughout the semester; however, various types of subject matter will be accommodated.

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 740R (Sum) 3.0**Graduate Studio: E, M & C on Toast (Etching, Monoprint, Collograph)****Rosati & Shils**

This is a graduate level, two-part printmaking course centered around the combination of various techniques into unique large format, mixed media prints. These versatile techniques will be utilized in hybrid ways and once introduced and practiced, can be combined with other materials and processes according to the interest of each student. Designed for the novice as well as those with some printmaking experience, and for sculptors as much as painters, four-week Part I is a study of line etching, collograph, and monoprint. Potential additions such as hand painting, collage, and other creative attachments will be discussed and examples of mixed media prints will be shared. At the end of week 4 each student will present a group of works (finished or in-process) demonstrating an understanding of the introduced techniques and including at least one large format print or paper object combining two or more of them. In the spirit set by this playful mash-up of techniques, Part II sees a change in faculty and in the final three weeks the student will use these new skills, potentially some of the plates made in the first four weeks, as well as other materials to challenge and enhance their current interests, resulting in a group of works completed, or begun with the plan of continued layering in mind. There will be additional shop hours in order to support the needs of this summer intensive.

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 742 (F) 3.0**20th 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****Butler, 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 14-week seminar and studio course with reading, writing, and visual work assignments. During the course we will read and examine contemporary art writing by Roberta Smith, Jerry Saltz, Susan Sontag, David Carrier, Jane Rendell, Okwui Enwezor, and others. We will focus on contemporary art criticism in its various modes as art journalism, art writing, educational criticism, cultural critique and professional studio critical thinking and making. We will discuss our responses to visual works, read the responses of others to visual works, and make works in relation to our own and other's responses to the visual. We will look primarily at contemporary readings and works, but may also include contemporary responses to histories of art and visual culture. We will look at contemporary works in various museums and galleries in Philadelphia. We will also post works and writings about art on the hubpages blog, <http://commentsonart.hubpages.com>. The goal is for this class to be the last seminar, art history class, art theory/art criticism class, and studio class you need to take as a student, and the first you need to take to move into a professional role in the visual arts.

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.

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** **Blavat, Pomerantz**
 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 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, Frascioni, 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.

PT 200 (FS) 1.5 Life Painting Foulks, Gury, Martenson, 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. 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 (S) 1.5 Color for Painters Gury
 A comprehensive examination of the history, theories and practices of color in painting. The course presents an overview of color history in painting and how it has evolved to the present, a survey of the major theories and their practical applications in art making, a hands on study of the most useful color charts, gradations and mixing, studio exercises implementing the use of color aesthetics and practices in art making and visits to the PAFA museum to study and analyze color in masterworks. This course is open to all students and is applicable to a variety of media.

- PT 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 Baltzell**
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 Baskin**
See IL 217/317
- PT 220 (FS) 1.5 Portrait Painting Foulks, Gury, Noel, Rupinski, Samuelson**
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 245 (F) 1.5 Watercolor Rupinski**
In this course, we will be studying the history, craft and painting techniques in a variety of approaches of this luminous material. Working with color from subtle transparencies to intense hues, freezing the brushstroke and painting with fluid washes will be explored. Lectures and examples on the use of good quality watercolor paper from pre-stretched to a heavyweight papers will be given.
- 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 309 (IR) 1.5 Painting Reeder**
A project-based, interdisciplinary media studio course. Students will be introduced to social, historical and philosophical topics, particularly contemporary social/cultural issues and ideas as content for art making projects in class and out of class. The process of choosing and developing an idea, choosing appropriate media for the visual idea and critiquing the outcome is central to the course and its learning goals and outcomes. All media are welcome. Course work will be done both in class and as independent projects outside of class.
- PT 310 (IR) 1.5 Painting Shils**
A labor-intensive but very fun advanced painting class, requiring the student to expand her or his evolving sense of the meaning of ‘*observation*’ by way of varieties of studio practice. *Observation* of what? – nature, one’s self, the process of putting paint on a surface, the nature of materials, one’s relation to both history and the context of the surrounding dynamic world? Considerable emphasis will also be placed on drawing as the engine and foundation of all visual thinking and on developing a personal analytical vocabulary both perceptually, conceptually and verbally.
- PT 310 (IR) 1.5 Painting Hauser**
In this class, students will stretch their painting boundaries to make a number of works that simultaneously consider both formal and conceptual concerns. Three prompts will guide the creation of these paintings, and will explore ideas including: memory and observation, subject matter and content, and the development of a series. Inside each prompt there will also be formal structures for investigating one’s own relationship to color, composition, and various speeds of making. Group critique will follow the completion of each project. Students will learn more about the conversations currently going on inside contemporary painting through multiple brief presentations.

- 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 311 (IR) 1.5 Painting 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.
- SC 099 (FS) Non-credit Wood Shop Safety Greig**
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. These 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.
- 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.
- SC 208 (S) 1.5 Ideas & Critique 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 and a New York gallery trip. 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 will have three main projects: a tableau, an installation, and a sculpture that functions through the use of color. The spring semester's projects will be: a sculpture that functions through a scale shift, from the miniature to the gigantic; a memorial, and a performative object. The projects are the spring board for students to pursue their own work and ideas, and to open up a conversation about contemporary art.
- 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 230/330 (F) 1.5 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 Borghese 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 (FS) 1.5** **Figurative Open Studio** **Brockman & Weisman**
 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 280/380 (S) 1.5** **3-D Printing: Digital Fabrication** **Roesch**
 Students will explore how their ideas can be achieved through 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 is being explored. Prerequisite for Advanced Metal Studio is 3.0 credits of Intermediate.
- SC 365 (S) 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 201 (S) 3.0** **Topics in Science** **Bartholomew**
 This class will offer a survey of scientific ideas from the fields of astronomy, physics, earth sciences, biology, or other relevant field of scientific inquiry. Students will become acquainted with basic scientific terms and concepts. Readings will provide an opportunity for students to further their appreciation of the relation of science to the way we understand the world in which we live. The class will also present a historical context for the development of scientific theories, helping students understand the role the sciences have played in human civilization.
- SQT 203 (F) 3.0** **Quantitative Topics: 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.

APPOINTED & FULL-TIME FACULTY

Jessica Abel

Associate Professor and Chair, Illustration Department. Teaches illustration, graphic narrative, creative entrepreneurship.

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.

Jan C. Baltzell

Full Professor: Painting. Teaches drawing, painting, still life. (also Post-Baccalaureate program)

MFA, Miami University; BFA, Philadelphia College of Art. Collections: Philadelphia Museum of Art; Bryn Mawr College; Woodmere Art Museum; National Museum of Women in the Arts Washington D.C. Represented by Mangel Gallery Philadelphia. Numerous solo exhibitions include Mangel Gallery (2001) and Wayne Art Center (1999). Group exhibitions include Concord Art Association Concord Mass. (2001) and U.S. Embassy Muscat Oman (2001).

Renee P. Foulks

Full Professor and Chair, Department of Drawing. Teaches painting and drawing. (also MFA Program)

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 by F.A.N. Gallery, Phila., PA. Represented in private and public collections including Delaware Art Museum, LaSalle University Art Museum and the Pennsylvania Academy of the fine Arts.

Michael Gallagher

Full Professor: Painting. Teaches painting, drawing and thesis seminar. (also MFA Program)

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.

Al Gury

Full Professor and Chair, Department of Painting. 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.

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.

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 Contemporary 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.

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)

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.

Kevin Richards

Full Professor and Chair, Liberal Arts Department; Program Coordinator, Low Residency MFA Program. Art history (also in MFA program).

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: 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), "After Words" in *Nothing to See* (The Land/an art site), and numerous contributions to *American Book Review*.

Robert Roesch

Full Professor and Chair, Department of Sculpture. Teaches sculpture, digital arts.

BFA, Pratt Institute School of Fine Arts. Recent Public Commissions: State of CT at Norwich (2008); Texas A&M University in Corpus Christi (2004); Gateway to the city of Wichita Kansas (1997); Science Complex, NC, (1999); Florida Atlantic University (2000); Light Rail Shelters at Philadelphia Zoo (2004). He has received 20 Grants including: Ford Foundation; Senior Fulbright (2006); PA Council on the Arts, and Mid Atlantic States. (2002). Solo exhibitions: Sande Webster Gallery (2006)&(2008), ICA City Arts, Wichita KS (2007), Moon Gallery Georgia (2002), American Cultural Center Gallery, Alexandria Egypt (2001); Le Pont Gallery, Aleppo Syria and Gallery Amar, Latakia Syria (2000). Work in 18 international museum collections including recent acquisitions by The Paper Museum, Tokyo, Japan and Bibliotheca Alexandrina Museum, Egypt. Cultural Advisor to the US Embassy in Argentina, Ecuador, Myanmar, Egypt and Syria. Co-curator of the Biannual in Alexandria, Egypt (2007).

Anthony Rosati

Full Professor and Chair, Department of Printmaking. Teaches Intaglio Printmaking, Screenprinting, Monotype, Print Media, and Thesis Seminar.

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: 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; 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 Rupinski

Full Professor: Painting. Teaches drawing, painting and color.

BFA, Philadelphia College of Art; Certificate, Pennsylvania Academy of the Fine Arts. Spanish Exchange Program for one month travel in Spain from the Creative Artists Network Philadelphia 1989. Landscapes Oils and Pastels Philadelphia Art Alliance 1996. Lecture: "Color-Earth and Prismatic" Reading Public Museum 1998. Collections: Colgate University Hamilton NY; Villanova University.

Bruce Samuelson

Full Professor: Painting and Drawing. Teaches Painting and Drawing. Faculty Critic. (also in MFA program)

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).

Peter Van Dyck

Assistant Professor: Painting and Drawing. Teaches cast drawing, perspective, animal drawing, life painting.

BFA, Wesleyan University; The Florence Academy of Art: 4-year program. Solo Exhibitions: 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.

MFA, Montana State University, Bozeman; BFA, State University of New York at Buffalo. 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: *Jan Baltzell, Renee P. Foulks, Michael Gallagher, William Scott Noel, Kevin Richards, Bruce Samuelson*. Please see the “Appointed & Full-Time Faculty” section for a full description.

Mark Blavat

MFA, University of Iowa; BFA with a minor in religion, Temple University. Recipient: MacDowell Colony Fellowship. Director International School of Chen Style Taijiquan (Philadelphia branch).

Sharon L. Butler

MFA, University of Connecticut at Storrs. BFA, Massachusetts College of Art (Honors); BA, Tufts University. Awards: Yaddo’s Patricia Highsmith-Plangman Residency; Connecticut Commission Artist Fellowship; Pollock Krasner Foundation Artist Fellowship; Creative Capital / Andy Warhol Arts Writers Grant Program Awards (2013, 2016). Affiliated with TheodoreArt (Brooklyn, NY), SEASON (Seattle, WA). Publisher and Editor of *Two Coats of Paint* since 2007.

Tom Cszasz

BA, Fine Arts and English. Written more than a hundred pieces over the last decade for The Journal of Art, Artnews, Art in America, American Crafts, The New Art Examiner, Eyelevel, and Sculpture. Member of the International Association of Art Critics and the College Art Association; senior lecturer at the University of the Arts.

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, Florida Museum shows- 2001 Morris Gallery, Pa. Academy of the Fine Arts, 2001 Pensacola Art Museum, 1999 Susquehanna Art Museum, 1998 Charles Demuth Foundation.

Daniel Heyman

MFA, University of Pennsylvania; BFA (cum laude), Dartmouth College. Painter and printmaker who spends a great deal of time teaching. His portraits are the results of in-depth interviews with men and women who have had their human rights violated as a result of the recent spate of wars. He has drawn and painted Iraqi torture victims, Iraqi survivors of collateral violence in Baghdad, American homeless war veterans, ex-inmates from the Philadelphia prisons and, most recently, female American service personnel raped by their male colleagues. Heyman has received Guggenheim and Pew Foundation fellowships, among many other awards and residencies. His work has been widely reviewed nationally including in the *Los Angeles Times*, the *New York Times*, *Art in America*, the *Chicago Tribune*, NPR, the *Philadelphia Inquirer*, and the *Boston Globe*. Heyman has given workshops and lectured at the Rhode Island School of Design, Tyler School of Art, the Fashion Institute of Technology, Centre International des Arts Contemporain (Pont Aven, France) and Philadelphia University.

Virgil Marti

BFA, Washington University; MFA, Tyler School of Art; also attended Skowhegan and worked for many years as a master printer and project coordinator at The Fabric Workshop and Museum. Awards and grants include a Pew Fellowship (1995), Pennsylvania Council on the Arts Fellowships (2005, 2003, and 1997) and a Louis Comfort Tiffany Award (1997). His work was included in the *The Jewel Thief* at the Frances Young Tang Teaching Museum (2010), *La Biennale de Montréal* (2007), *Whitney Biennial* (2004) and *Apocalyptic Wallpaper* at the Wexner Center for the Arts, Columbus, Ohio (1997). Recent collaborative projects and solo shows include *Set Pieces* at the Institute of Contemporary Art, Philadelphia (2010), *Ab! Sunflower* at the Visual Arts Center, Richmond, VA (2008) and *Directions: Virgil Marti/Pae White* at the Hirshhorn Museum, Washington, DC (2007). Marti also teaches at the Tyler School of Art and at the University of Pennsylvania.

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: Pew Fellowship in the Arts, National Endowment for the Arts, Pennsylvania Council on the Arts, Mid-Atlantic States Art Consortium, The Leeway Foundation; Residencies: La Napoule Art Foundation, The MacDowell Colony, The Rosenbach Museum and Library, The Fabric Workshop and Museum. Collections: Philadelphia Museum of Art, Pew Charitable Trusts, Art in Embassies, Banco Espírito Santo (Lisbon, Portugal), Mellon Corporation, Progressive Corporation, The Fabric Workshop and Museum. Numerous group exhibitions; Solo exhibitions at Locks Gallery (Philadelphia, 2001, 2004), Institute of Contemporary Art (Philadelphia, 1992, 2007), Artists Space (New York, 1992), P.S.1 (Long Island City, NY, 1982).

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, and Assistant to the MFA Chair. 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.

Judith Schaechter

BFA, Rhode Island School of Design. Has exhibited stained glass work internationally and recently completed an installation called “The Battle of Carnival and Lent” at the Eastern State Penitentiary in Philadelphia. Has received numerous grants, including two National Endowment for the Arts Fellowships and a Guggenheim Fellowship. Collections: Philadelphia Museum of Art, the Fine Art Museum of San Francisco, the Museum of Arts and Design in New York, the Corning Museum of Glass, the Renwick Gallery of the Smithsonian Institution, the Victoria and Albert Museum in London, and numerous private collections. Has taught in various art schools including University of the Arts, the New York Academy of Art and the Penland School of Crafts.

ADJUNCT FACULTY

Emily Abendroth

Assistant Professor in Composition & Literature;

MA from Temple University; BA, University of California at Berkeley. Co-curator of the “Moles not Molar Reading & Performance Series”, a monthly series featuring innovative and experimental writers in poetry and fiction, as well as occasional filmmakers, musicians, sound artists and puppeteers who employ exciting textual strategies within their work. She regularly teaches literature, critical theory, the contemporary essay, and creative writing to students of all ages. Recent work can be found in the journals *Digital Artifact*, *Jacket 2*, *Encyclopedia*, *How2*, *Pocket Myths*, *Never on Time*, *Horseless Review*, *Eco-poetics* and *Cut & Paint*. Recent print publications include: a chapbook, *Toward Eadward Forward* (Horse Less Press); a broadside and multi-media collaboration “Property: None / Property: Undone” (TapRoot Editions); and an extended excerpt from the book-length work “Muzzle Blast Dander” in *Refuge/Refugee* (vol. 3 of the ChainLinks book series).

Blair Baskin

Instructor in Drawing and Digital Media;

BFA & Certificate, Pennsylvania Academy of the Fine Arts; Art Center College of Design; Florence Academy of Art.

Sarah Beetham

Assistant Professor in Liberal Arts (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.

Kate Brockman

Instructor in Sculpture;

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;

Pennsylvania Academy of the Fine Arts Conservation Department Apprenticeship Program. Work: Conservator in Private Practice (1986-present), The Barnes Foundation Conservator (1987-1992). Member: American Institute for Conservation, International Institute of Conservation, New York Conservation Association. Exhibitions: Highwire Gallery 2005, Studio 355 2006, Cerulean Arts 2007.

Patrick Connors

Assistant Professor in Drawing & Painting;

BFA, University of Pennsylvania; Certificate, Pennsylvania Academy of the Fine Arts. Instructor at New York Academy of Art, Studio Incamminati, and Grand Central Academy of Art. Solo exhibitions include: “An American in Oxford,” Oxford, England (2003) and “Oil Studies on Linen and Paper,” New York Academy of Art (2002). Exhibited with Hirschl & Adler Galleries and Arcadia Fine Arts. Grants and Fellowships include: Oxford Summer Residency Fellowship, Pollock-Krasner Foundation Grant for Painting, and selected alternate for Fulbright Senior Research Grant in Italy. Work is in numerous private and public collections here and abroad.

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; numerous group exhibitions including “Yesterday & Today”, Sande Webster Gallery (2008); “239 Years”, Slought Foundation (2008); Moore College of Art, Creative Artists Network (2005).

Lisa Hamilton

Instructor in Printmaking & 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. Works in various printmaking techniques, encaustic painting, and sculpture. Member of the American Color Print Society, the Papermaker's Guild, and the Mid-America Print Council. Exhibitions at Widener University Art Gallery, Cerulean Arts Gallery, Bridgette Mayer Gallery, Atlantic Cape Community College Art Gallery, Limerick Printmakers Studio & Gallery (Ireland), Downtown Initiative for the Visual Arts (Oregon), North/South Print Exchange Exhibition (Florida) and others.

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".

Sarah Henry

Instructor of Social Sciences;

MA in Pre-Modern Europe, Villanova University; BA, West Chester University of Pennsylvania. Recent published work includes *Behind Blue Eyes: A Look at the Genetic and Cultural Components that Propelled the Spread of Blue-Eyed Humans* for the Center for Education and Public Initiatives at the College of Physicians of Philadelphia, September 2016. Adjunct Instructor of History at Delaware County Community College and member of The Society for Medieval Feminist Scholarship since 2012, and a docent for the Mutter Museum since 2013.

Erik Horvitz

Instructor in Digital Media;

B.A. Drexel University. Director and Graphic Designer for 633TV.Com, Horvitz has been working professionally on both audio and visual production for the past 25 years. He animates original cartoons and commercials, does promotional animation for musical groups, paints, and does commercial web animation. His work includes: Flash Music Animation for the band Phish, Ropeadope Records, a subsidiary of Atlantic Records, NY; Animated vignettes for the Grateful Dead website, Art Direction for Sonic Focus, San Diego, CA, and in collaboration with Schooly D he created the music bed for the Cartoon Network's "Aqua Teen Hunger Force".

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.

Carolina Maugeri

Instructor in Composition & Literature;

MFA, Literary Arts & Poetry, Brown University; BA, Arizona State University; English Language Teaching Certificate, TESOL, Temple University. Recent works have appeared in *Dusie #19: Asia-Anglophone Issue*, *Asian American Literary Review*, *Bedfellows*, and *Fact-Simile* among other venues. Recent chapbooks include *many a holy and obsequious tear* (Horseless Press) and *hold thee unmoored* (Fact-Simile Editions).

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.

Sarah Peters

Associate Professor in Sculpture;

MFA, Virginia Commonwealth University; BFA, University of Pennsylvania; Certificate, Pennsylvania Academy of the Fine Arts. Multiple residences and grants, including most recently a 2011 New York Foundation Grant in sculpture, an artist-in-residency at the Fine Arts Work Center in Provincetown, MA; the Marie Walsh Sharpe Studio Grant, in New York; and the John Michael Kohler Arts/Industry Residency, in Kohler, WI. Her recent exhibitions have included solo shows at Winkelman Gallery, New York; artSTRAND Gallery, Provincetown, MA; and The Front, New Orleans, LA. Her work has been favorably reviewed in the *New York Times*, the *Paris Review Daily*, *ArtSlant* and the *Atlantic Daily Dish*, among others.

Carolyn Pyfrom

Instructor in Drawing & Painting;

Certificate, Florence Academy of Art; BA, Troy University. Studied at Obirin University, Tokyo, Japan, 1993-94. Solo Shows: Artists' House Gallery, Philadelphia 2006, 2004, 2003; Select group shows: Eleanor Ettinger Gallery, NY, NY, 2007; Brigham Gallery, Nantucket, MA, 2007; Artists' House Gallery, 2007, 2006; Solomon Gallery, Dublin, Ireland, 2006; Biggs Museum of Art, Dover, DE 2004; Grenning Gallery, Sag Harbor, NY, 2002. Grants from the Elizabeth Greenshields Foundation, 2005 and 2003, the Fleisher Art Memorial 2004, American Society of Classical Realism 2001, and the John F. and Anna Lee Stacey Foundation 2001.

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.

Bill Scott

Instructor in Painting & Critic;

Certificate, Pennsylvania Academy of the Fine Arts. 2004 recipient of an Independence Foundation Fellowship in the Arts and of the Adolph & Clara Obrig Prize from the National Academy Museum, New York. Solo exhibitions in Philadelphia, San Francisco, London and New York City where he is represented by Hollis Taggart Galleries. His exhibitions have been written about in the *New York Times*, *Art News*, *Art in America*, *New York Observer*, and *Philadelphia Inquirer*.

Stuart Shils

Instructor in Painting & Critic;

Exhibitions in New York, Philadelphia, Tel Aviv, Boston, San Francisco and Cork (Ireland). Critical reviews have 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*, *American Artist* and the *Hudson Review*. An annual visiting artist at the Vermont Studio Center, Shils teaches the master class at the Jerusalem Studio School summer program in Italy and was visiting artist for their Landscape Marathon in Jerusalem in 2004 and 2005. Between 1994 and 2006 he spent 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*. His paintings are represented by Steven Harvey Fine Art Projects in New York and his monotypes are represented by Davis and Langdale, also in New York. His camera is always found in one pocket, and there is usually a pencil in the other.

Julia Staples

Instructor in Digital Media;

MFA, Tyler School of Art, Temple University; BFA, Parsons School of Design. Working with installation incorporating photography, sculpture, video and performance, her work explores the intersection of self-help and spirituality. Numerous exhibitions in and around Philadelphia as well as in Iceland, Spain, NYC and LA; she has been awarded residencies at Kimmel Nelson Harding, Ox-Bow, The Vermont Studio Center and Polli Talu in Estonia. In Philadelphia, she works as an adjunct professor and is the Member President at Vox Populi—an artist run gallery.

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.