

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 BFA & Certificate 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 an add/drop form at the Registrar's Office.
- The drop/add period is the first two weeks of classes. 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 are placed on student records by the Finance 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 Academy buildings. Please be sure to check your mailbox, 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 with your class.

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

Finance Office: Amanda Bowman
215-972-2007

Financial Aid: Dana Moore
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 Certificate and BFA students are eligible to audit one undergraduate 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 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 or Director of Student Services for more information.

ACADEMIC ADVISING

All Certificate and BFA 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>CHAIR</u>	<u>ADVISOR SIGN -UP SHEETS</u>
Drawing	Renee Foulks	Outside Drawing dept. office, Hamilton 4 th Floor.
Fine Art Illustration		Renee Foulks (4 th Floor) or Al Gury (10 th Floor)
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 schedule of classes 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 6 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.

REMEMBER:

UNINSTRUCTED COURSES ~ Uninstructed course codes will end in N, for example PT 100N is the uninstructed course that corresponds with PT 100. 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.

Certificate & BFA 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)
- 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.**

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!

Certificate and BFA Pre-Registration Schedule:

Certificate and BFA students will follow the same registration procedures, though course eligibility and some aspects of advising will differ between the programs.

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 2014	DATE & LOCATION
Level 4	90 Credits or more	March 28 – April 1, 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	60 – 89 Credits	Monday, April 4, Registrar's Office, Student Services Suite
Third year students register during assigned appointment times.		

Level 2 with Transfer Credits	30 – 59 Credits	Tuesday, April 5, Registrar's Office, Student Services Suite
Second year students register during assigned appointment times.		

Level 2	0 – 29 Credits	Wednesday, April 6, Registrar's Office, Student Services Suite
Students who are continuing with first year courses should come to the Registrar's Office for advising and pre-registration during their scheduled appointment time.		

Level 1 without Transfer Credits	0 – 29 Credits	Not Applicable
First year students without transfer credits will be automatically registered into tracks for the Spring Semester. Schedules will be available for pick-up before the end of the Spring semester.		

MFA Pre-Registration Schedule:

MFA students will register in mid-April. Completed schedules will be placed in student mailboxes by the last day of the semester.

Certificate Curriculum & Requirements

The Certificate Program ~ The Certificate program is a four-year, full-time program of intensive studio art education, combining focused group studio classes, with the individual private studios and mentoring experience of the faculty critic component. The Certificate offers five major areas of concentration: Drawing, Fine Art Illustration, Painting, Printmaking and Sculpture.

The academic year consists of 30 weeks. A full-time Certificate student is expected to complete 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 Certificate class load varies from 13.0 –18.0 semester credits. Students are not permitted to carry more than 18.0 semester credits.

Majors ~ Toward the end of the first year, during the spring semester, Certificate students are required to declare a major in Drawing, Fine Art Illustration, Painting, Printmaking, or Sculpture.

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.

Certificate Program Graduation Requirements

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

- 1) Satisfactory completion of a minimum of 120 credits.
- 2) Achievement of a minimum 2.0 cumulative GPA,
- 3) Full-time attendance at PAFA while in studio during the 3rd and 4th years.
- 4) Fulfillment of all department requirements.
- 5) Fulfillment of all financial obligations, the return of PAFA property and proper maintenance of private studios.
- 6) Graduating students are required to exhibit once in the Annual Student Exhibition.

BFA Curriculum & Requirements

The Bachelor of Fine Arts 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

A BFA student majors in Fine Art, but chooses a concentration in Drawing, Fine Art 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:

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

The First Year Curriculum:

The First Year curriculum introduces students to the key skills, concepts and studio art disciplines that are basic to their development as artists. Classes in life drawing and painting, life modeling, still life drawing and painting, perspective, anatomy, cast drawing, color give you the insights and abilities to undertake the more advanced works in the various majors and concentrations. An introduction to art history gives you the intellectual basis to begin to formulate a personal outlook and vision as an artist. Introductory classes in painting, sculpture, printmaking, fine art illustration and drawing prepare the student to find a individual direction and set of artistic concerns. The First Year curriculum is the foundation for the choice of a major or concentration in the second year.

1st Year Curriculum		30.0 Credits
DR 100 Life Drawing		3.0
DR 102 Perspective		1.5
DR 103 Intro to Anatomy 2D		1.5
DR 111 Cast Drawing		3.0
IL 100 Foundations of Visual Art		1.5
PR 152A Intaglio Printmaking		1.5
PR 153A Relief Printmaking		1.5
PT 100 Life Painting		4.0
PT 102 Basic Color		1.5
PT 110 Still Life Painting & Drawing		3.0
SC 099 Shop Safety (5 weeks)		0.0
SC 100 Figure Modeling		3.5
SC 105 Intro to Sculpture		1.5
AH 101 Art History I		1.5
AH 102 Art History II		1.5

Drawing Curriculum

Bachelor of Fine Arts

Second Year		34.5 Credits
<u>Drawing Core Requirements</u>		<u>9.0 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
LE 201	Materials & Techniques	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), Media on Paper (PT 240), Watercolor (PT 245) or Digital Imaging (PR 215):		
<u>Studio Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>15 credits</u>
Complete the following courses:		
LAN 101A	Composition I	3.0
LAN 102A	Composition II	3.0
CUL 101	World Civilizations I	3.0
CUL 102	World Civilizations II	3.0
Any Art History course (AH prefix)		3.0
Third Year		31.5 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 21x	Digital Imaging	1.5
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 or 300 level courses (DR prefix), Media on Paper (PT 240), Watercolor (PT 245) or Digital Imaging (PR 21x).		
<u>Studio Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of 200- or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
Complete 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 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>3.0 Credits</u>
Complete 3.0 credits of 200- or 300-level studio art classes.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
Complete the following courses:		
Any (2) Art History courses (AH prefix)		6.0
Any Language/Literature course (LAN prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

Certificate

Second Year		30.0 Credits
<u>Drawing Core Requirements</u>		<u>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
LE 201	Materials & Techniques	1.5
PT 240	Media on Paper	1.5
PR 21x	Digital Imaging	1.5
PR 202A	Lithography Printmaking OR	1.5
PR 260	Monotype/Monoprint	
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 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 21x	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 270	Head Structure	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
Any 200 level Art History course		3.0
<u>Electives</u>		<u>4.5 Credits</u>
Complete 4.5 credits of any 200 level studio art or art history (AH prefix) courses.		
Third Year		30.0 Credits
<u>Critiques</u>		<u>9.0 – 24.0 Credits</u>
Complete between 9.0 – 24.0 credits of critic credits. 3 critiques each semester.		
<u>Drawing Seminars</u>		<u>6.0 Credits</u>
Complete 6.0 credits in any 300 level drawing courses (DR prefix).		
<u>Electives</u>		<u>0 – 15.0 Credits</u>
Complete 0 15 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Fourth Year		30.0 Credits
<u>Critiques</u>		<u>9.0 – 27.0 Credits</u>
Complete between 9.0 – 27.0 credits of critic credits. 3 critiques each semester.		
<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 – 18.0 Credits</u>
Complete 0 – 18 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Total		120.0 Credits

Fine Art Illustration Curriculum

Bachelor of Fine Arts

Second Year	36.0 Credits
<u>Fine Art Illustration Core Requirements</u>	<u>10.5 Credits</u>
Take the following course/s:	
IL 202 Visual Narration	1.5
IL 203 Digital Photography References	1.5
IL 204 Illustration Concepts I	1.5
LE 201 Materials and Techniques	1.5
PR 215/216 Digital Imaging	1.5
Complete 3.0 credits of the following course:	
PT 200 Life Painting	1.5
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of the following course:	
DR 200 Life Drawing	1.5
<u>Studio Electives</u>	<u>3.0 Credits</u>
Complete 6.0 credits of 200 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>15.0 Credits</u>
Complete the following courses:	
LAN 101A Composition I	3.0
LAN 102A Composition II	3.0
CUL 101 World Civilizations I	3.0
CUL 102 World Civilizations II	3.0
Any Art History course (AH prefix)	3.0
Third Year	30.0 Credits
<u>Fine Art Illustration Core Requirements</u>	<u>6.0 Credits</u>
Complete the following courses:	
IL 301 Illustration Concepts II	1.5
IL 302 Digital Studio I	1.5
IL 303 Illustration Concepts III	1.5
IL 304 Digital Studio II	1.5
<u>Fine Art Illustration Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits from the following list of classes:	
DR 201, DR 203, DR 311, DR313, DR 316, DR 317, DR 318, PR 252/352, PR 253/353, PR 254/354, PR 255/355, PR 267, PT 210, PT 215/315, PT 220, PT 240, PT 245, PT 311, PT 312, SC 240/340, SC 242/342, SC 250/350, SC 255/355, SC 270	
<u>Drawing Studio Requirements</u>	<u>3.0 Credits</u>
Complete 3.0 credits of 300-level drawing courses (DR prefix).	
<u>Studio Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits of 200 or 300 level studio art courses.	
<u>Liberal Arts Requirements</u>	<u>12.0 Credits</u>
Complete 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	34.5 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>Fine Art Illustration Core Requirements</u>	<u>7.5 Credits</u>
Complete the following courses:	
IL 400 Illustration Studio/Portfolio I	3.0
IL 402 Professional Practices	1.5
IL 403 Illustration Studio/Portfolio II	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>12 Credits</u>
Complete the following courses:	
Any (2) Art History courses (AH prefix)	6.0
Any Language/Literature course (LAN prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0
Total	126.0 Credits

Certificate

Second Year	30.0 Credits
<u>Painting Core Requirements</u>	<u>10.5 Credits</u>
Take the following course/s:	
IL 202 Visual Narration	1.5
IL 203 Digital Photography References	1.5
IL 204 Illustration Concepts I	1.5
LE 201 Materials and Techniques	1.5
PR 21x Digital Imaging	1.5
Complete 3.0 credits of the following courses:	
PT 200 Life Painting	1.5
<u>Fine Art Illustration Electives</u>	<u>12.0 Credits</u>
Complete 12.0 credits from the following list of classes:	
DR 201, DR 203, PR 252, PR 253, PR 254, PR 255, PR 267, PT 210, PT 215, PT 220, PT 240, PT 245, SC 240, SC 242, SC 250, SC 255, SC 270	
<u>Drawing Electives</u>	<u>3.0 Credits</u>
Complete 3.0 credits of the following course:	
DR 200 Life Drawing	1.5
<u>Studio Electives</u>	<u>4.5 Credits</u>
Complete 4.5 credits of 200 level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Fine Art Illustration Core Requirements</u>	<u>6.0 Credits</u>
Complete the following courses:	
IL 301 Illustration Concepts II	1.5
IL 302 Digital Studio I	1.5
IL 303 Illustration Concepts III	1.5
IL 304 Digital Studio II	1.5
<u>Fine Art Illustration Electives</u>	<u>6.0 Credits</u>
Complete 6.0 credits from the following list of classes:	
DR 203, DR 311, DR 313, DR 316, DR 317, DR 318, PR 352, PR 353, PR 354, PR 355, PT 311, PT 312, PT 315, SC 340, SC 342, SC 350, SC 355	
<u>Critiques</u>	<u>9.0-15.0 Credits</u>
Complete credits of critic credits. 3 critics each semester.	
<u>Drawing Studio Requirements</u>	<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level drawing (prefix DR) courses.	
<u>Studio Electives</u>	<u>0-6.0 Credits</u>
Complete 0 – 9.0 credits of 200 or 300 level studio art or art history courses.	
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 – 20.0 Credits</u>
Complete between 9.0 – 20.0 credits of critic credits. 3 critics each semester.	
<u>Fine Art Illustration Core Requirements</u>	<u>7.5 Credits</u>
Complete the following courses:	
IL 400 Illustration Studio/Portfolio I	3.0
IL 402 Professional Practices	1.5
IL 403 Illustration Studio II	3.0
<u>Electives</u>	<u>0 – 10.5 Credits</u>
Complete 0 – 12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.	
Total	120.0 Credits

Painting Curriculum

Bachelor of Fine Arts

Second Year		36.0 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
PT 270	Head Structure	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 Credits</u>
Complete 6.0 credits of 200 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>15.0 Credits</u>
Complete the following courses:		
LAN 101A	Composition I	3.0
LAN 102A	Composition II	3.0
CUL 101	World Civilizations I	3.0
CUL 102	World Civilizations II	3.0
Any Art History course (AH 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
PT 270	Head Structure	1.5
<u>Painting Electives</u>		<u>6.0 Credits</u>
Complete 6.0 credits of 300-level painting classes (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 Credits</u>
Complete 3.0 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
Complete 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 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>3.0 Credits</u>
Complete 3.0 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>12 Credits</u>
Complete the following courses:		
Any (2) Art History courses (AH prefix)		6.0
Any Language/Literature course (LAN prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

Certificate

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
PT 270	Head Structure	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>15.0 – 24.0 Credits</u>
Complete between 15.0 – 24.0 credits of critic credits. 3 critiques each semester.		
<u>Drawing Studio Requirements</u>		<u>3.0 Credits</u>
Complete 3.0 credits in any 300 level drawing (prefix DR) courses.		
<u>Elective Seminars</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 – 9.0 credits of 200 or 300 level studio art or art history courses.		
Fourth Year		30.0 Credits
<u>Critiques</u>		<u>18.0 – 30.0 Credits</u>
Complete between 18.0 – 30.0 credits of critic credits. 3 critiques each semester.		
<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		120.0 Credits

Printmaking Curriculum

Bachelor of Fine Arts

Second Year	34.5 Credits
<u>Printmaking Core Requirements</u>	<u>12.0 Credits</u>
Complete 18.0 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>4.5 Credits</u>
Complete 4.5 credits of 200 level studio art courses (or 300 level PR if appropriate).	

<u>Liberal Arts Requirements</u>	<u>15 Credits</u>
Complete the following courses:	
LAN 101A	Composition I 3.0
LAN 102A	Composition II 3.0
CUL 101	World Civilizations I 3.0
CUL 102	World Civilizations II 3.0
Any Art History course (AH prefix) 3.0	

Third Year	31.5 Credits
<u>Printmaking Core Requirements</u>	<u>12.0 Credits</u>
Complete 15.0 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>4.5 Credits</u>
Complete 4.5 credits of 200 level or 300 level studio art courses.	

<u>Liberal Arts Requirements</u>	<u>12 Credits</u>
Complete 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>3.0 Credits</u>
Complete 3.0 credits of 200 or 300 level studio art courses.	

<u>Liberal Arts Requirements</u>	<u>12 Credits</u>
Complete the following courses:	
Any (2) Art History courses (AH prefix)	6.0
Any Language/Literature course (LAN prefix)	3.0
Any Science/Quantitative Thinking course (SQT prefix)	3.0

Total	126.0 Credits
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Certificate

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>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>6.0 Credits</u>
Complete 6.0 Credits of 200 or 300 level studio art courses or any 200 level art history courses (AH prefix).	

Fourth Year	30.0 Credits
<u>Printmaking Core Requirements</u>	<u>12.0 Credits</u>
Complete 12.0 Credits of printmaking courses (PR prefix).	

<u>Critiques</u>	<u>6.0 Credits</u>
Complete 6.0 Credits of critiques. Two critics each semester.	

<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>9.0 Credits</u>
Complete 9.0 Credits of 200 or 300 level studio art courses or any 200 level art history courses (AH prefix).	

Total	120.0 Credits
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Sculpture Curriculum

Bachelor of Fine Arts

Second Year		36.0 Credits
<u>Sculpture Core Requirements</u>		<u>12.0 Credits</u>
Complete:		
SC 223	Plaster & Casting Techniques I	1.5
SC 224	Plaster & Casting Techniques II	1.5
PR 21x	Digital Imaging	1.5
Complete 7.5 credits of 200 level sculpture courses (SC Prefix). At least one course must be from the following list: of Core Skills courses:		
SC 240	Large Figure	1.5
SC 250	Ecorche	1.5
SC 260	Carving	1.5v
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 Credits</u>
Complete 6.0 credits of any 200 level studio art classes or art history (AH prefix).		
<u>Liberal Arts Requirements</u>		<u>15.0 credits</u>
Complete the following courses:		
LAN 101A	Composition I	3.0
LAN 102A	Composition II	3.0
CUL 101	World Civilizations I	3.0
CUL 102	World Civilizations II	3.0
Any Art History course (AH 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 Credits</u>
Complete 4.5 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
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 critics 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>1.5 Credits</u>
Complete 1.5 credits of 200 or 300 level studio art courses.		
<u>Liberal Arts Requirements</u>		<u>12.0 Credits</u>
Complete the following courses:		
Any (2) Art History courses (AH prefix)		6.0
Any Language/Literature course (LAN prefix)		3.0
Any Science/Quantitative Thinking course (SQT prefix)		3.0
Total		126.0 Credits

Certificate

Second Year		30.0 Credits
<u>Sculpture Requirements</u>		<u>18.0 Credits</u>
Complete:		
SC 223	Plaster & Casting Techniques I	1.5
SC 224	Plaster & Casting Techniques II	1.5
PR 21x	Digital Imaging	1.5
Complete 13.5 credits of 200 level sculpture courses (SC Prefix and 9.0 must be instructed.)		
<u>Drawing Electives</u>		<u>3.0 Credits</u>
Complete 3.0 credits 200 level drawing classes (DR prefix.)		
<u>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>3.0 Credits</u>
Complete at least 3.0 credits (2 courses) of any of the following list of Core Skills courses:		
SC240/340	Large Figure	1.5
SC 250/350	Ecorche	1.5
SC 260	Carving	1.5v
SC 291/391	Wood Studio	1.5v
SC 292/392	Metal Studio	1.5v
<u>Critiques</u>		<u>9.0 – 24.0 Credits</u>
Complete between 9.0 – 24.0 credits of critic credits. 3 critics 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 – 15.0 Credits</u>
Complete 0 – 15 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Fourth Year		30.0 Credits
<u>Sculpture Requirements</u>		<u>1.5 Credits</u>
Complete at least 1.5 credits of any of the following Core Skills courses:		
SC240/340	Large Figure	1.5
SC 250/350	Ecorche	1.5
SC 260	Carving	1.5v
SC 291/391	Wood Studio	1.5v
SC 292/392	Metal Studio	1.5v
<u>Critiques</u>		<u>18.0 – 28.5 Credits</u>
Complete between 18.0 – 30.0 credits of critic credits. 3 critics each semester.		
<u>Electives</u>		<u>0 – 12.0 Credits</u>
Complete 0 – 18 credits of 200 or 300 level studio art or art history (AH prefix) courses.		
Total		120.0 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, a program Advisor, 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 renowned Certificate program. 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	32.0 Credits
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<u>Critiques</u>	<u>20.0 Credits</u>
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Register for four critiques each semester for 2.5 credits each. (PB 500)

<u>Seminars</u>	<u>6.0 Credits</u>
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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 32.0 Credits

Master of Fine Arts Curriculum & Requirements

Master of Fine Arts Program

The 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>		18.0 Credits
Complete the following critiques:		
MFA 700	Visiting Critic	1.5 (fall & spring)
MFA 710	Core Critique Group	7.5 (fall & spring)
<u>Seminars</u>		6.0 Credits
Complete the following classes:		
MFA 730	Seminar: Reframing Theory	3.0 (fall)
MFA 731	Seminar: Contemporary Art	3.0 (spring)
<u>Studio Courses</u>		6.0 Credits
Complete the following classes:		
MFA 740	Graduate Studio electives	3.0 (fall & spring)
<u>Electives</u>		0 – 3.0 Credits
Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.		

Second Year		30.0 Credits
<u>Critiques</u>		18.0 Credits
Complete the following critiques:		
MFA 700	Visiting Critic	1.5 (fall & spring)
MF700.XX	Critics (3 @ 2.5 credits)	7.5 (fall & spring)
<u>Seminars</u>		6.0 Credits
Complete the following classes:		
MFA 830	Seminar: Studio & Beyond	3.0 (fall)
MFA 831	Seminar: Special Topics	3.0 (spring)
<u>Elective Courses</u>		3.0 Credits
Complete one of the following classes (fall):		
MFA 740	Graduate Studio elective	3.0
MFA 850	Written Thesis	3.0
	Undergraduate elective	3.0
<u>Thesis Exhibition</u>		3.0 Credits
MFA 851	Thesis Exhibition	3.0 (spring)
<u>Electives</u>		0 – 3.0 Credits
Graduate students may take one undergraduate course as an elective that will count towards graduation credit. Students may also audit one undergraduate course per semester to develop particular skills.		
Total MFA Curriculum 60.0 Credits		

Low Residency Master of Fine Arts Curriculum & Requirements

Low Residency Master of Fine Arts Program

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

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

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

Low Residency Master of Fine Arts Curriculum

Summer I			11.0 Credits		
MFA 705A	Prof. Practices: Online Tools	1.0			
MFA 710	Core Critique Group	3.0			
MFA 730	Reframing Theory	3.0			
MFA 740x	Graduate Studio elective	3.0			
MFA 800	Visiting Artists Program	1.0			
Fall I			6.0 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 820	Writing on Art for Artists	3.0			
Spring I			6.0 Credits		
MFA 715	Off-Site Studio Critique	3.0			
MFA 742	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 825	Critical Issues	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

CUL History/Culture/Social Science

DR Drawing

ELC Seminar

IL Fine Art Illustration

IN Interdisciplinary

LAN Language & Literature

LE Lecture

MF/MFA Masters level

PB Post-Baccalaureate

PR Printmaking

PT Painting

SC Sculpture

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

Gruborovic

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

Gruborovic

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 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 202 (IR) 3.0

Art of the Genre: Baroque in the North

Gruborovic

Initially created in Italy as a style of the Counter-Reformation, Baroque soon spread throughout Europe, and, perhaps, emanated itself in the most diverse and distinct styles and genres in arts of the North of Europe. Such diversity in artistic expression as evident in the arts that flourished in Southern Netherlands and in the United Provinces in the seventeenth century was, and still is, a seminal stage in development for such genres as portrait, allegory, allegorical portrait, still life, and landscape, to name but a few. To approach and to trace those, this course will focus on the works of many diverse and great Flemish and Dutch artists, including Rubens, Van Dyck, Teniers, Snyder, Jan Brueghel, Rembrandt, Vermeer, Hals, Ruisdael, Ter Borch, Claesz, and Saenredam.

AH 203 (IR) 3.0

Italian Renaissance Art

Gruborovic

This survey will focus on art of the Italian Renaissance. The works of this period will be examined in relation to historical developments in Italy and Europe from the late fifteenth to late sixteenth century. Artists such as Leonardo, Michelangelo, Raphael, Titian, Giorgione, Pontormo, Tintoretto, and others will be understood through their regional differences and shared cultural ideals. The importance of patronage as a driving force to the development of art during this period will also be a tool to understanding the developments of art during the Italian Renaissance.

AH 204 (IR) 3.0

Mannerism: Concepts & Styles

Gruborovic

This class will explore mannerism as an artistic style. Beginning with an investigation of its roots in the 16th century Italian term "maniera" (meaning "style"), students will become familiar not only with Italian Mannerism but also the ways in which mannerism can be used to describe works of art from other historical periods. Particular attention will be paid to how mannerism is applicable as a stylistic term in relation to contemporary art. Students will discover the ways in which mannerism comes to illuminate stylized modes of representation emphasizing formal exaggeration, repetition, and visual quotations.

AH 205 (IR) 3.0

The Body in Art: Figuring the Figure

Richards

This course will assess the body as a sight/site for artistic exploration, mapping out the tradition of representing the human form. Particular attention will be paid to 19th & 20th Century art depicting the body, situating these works of art in relation to the larger cultural discourses concerned with the body, especially in the realms of philosophy, psychology, and sociology. By focusing on the discourses related to the body, the debates surrounding the visual language of both classical art and avant-garde art can be brought into a meaningful relationship, demonstrating the centrality of the figure to art during the past two centuries. In addition, through drawing upon historical context, the transformations in depicting the body visually may be better comprehended.

AH 206 (IR) 3.0**The Currents of Realism****Richards**

This course will map out the different traditions of realism that define art during the nineteenth and twentieth centuries. Attention will be paid to a wide array of realist modes, situating these visual languages within both their particular material history and also their larger aesthetic context. In doing this, students will become aware of how realist imagery comes to address the artist's environment, not as a simple representation of that environment, but as an active engagement with it. We will explore how that engagement takes place both at a specific moment in the world and as part of a larger cultural tradition. By focusing on the discourses surrounding realism, the debates surrounding both traditional and avant-garde art can be brought into meaningful relationships, demonstrating the centrality of realism to a range of artistic practices during the past two centuries. Lastly, through looking at the transformation of society, we will explore the ways in which the world poses new challenges for realist modes of representation.

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 210 (IR) 3.0**Baroque to Rococo****Gruborovic**

This course will explore the development of the arts during the Baroque and Rococo eras (1600-1789). The interrelated concepts of 'naturalistic' and 'ornamental' will be used to understand the aesthetic issues at play in these stylistic periods. The class will explore the role of naturalism in the work of Caravaggio and see how Caravaggio's style helped to set in motion the development of the Baroque interest in a return to Nature as a source for all artistic imitation. This course also will follow Baroque art to what many call its final stage: the Rococo, in which, perhaps paradoxically, many of its thematic, representational and compositional paradigms were challenged and finally abandoned. Today, however, both Baroque (Northern or Southern) and Rococo art, with their admiration for Nature are usually seen as purely ornamental and completely unnatural. This course will help students understand the underlying concepts to the art of this era.

AH 211 (IR) 3.0**American Art****Faculty**

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****Faculty**

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****Faculty**

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 214 (IR) 3.0** **Frank Furness, PAFA and Philadelphia Art in the 19th Century** **Faculty**
 2012 is the centennial of the death of Frank Furness, arguably Philadelphia's most important architect of the 19th century. The class will provide a general survey of the art world in Philadelphia in the second half of the 19th century, for which PAFA was an important center. This will provide background for a more focused study of the architecture of Frank Furness and his building for the Pennsylvania Academy of the Fine Arts, one of his master works. The chance to study the importance of PAFA alongside Furness and the collaboration of both in the Landmark building we now know as an icon will give PAFA students a true understanding of their own place in the history of art as students of this venerable institution.
- AH 215 (IR) 3.0** **History of Illustration** **Faculty**
 This class will address the importance of Philadelphia in the history of illustration in the United States by examining several key figures working during the period 1875 to the present. At the end of the 19th Century an explosion of print materials became available to the mass market through advances in printing technologies. The demand for images in these new publications necessitated a specific type of art making. Major publishing companies in Philadelphia made the city particularly important center of the art of illustration. Maxfield Parrish, Violet Oakley and Jessie Wilcox Smith, who all studied at the Pennsylvania Academy of the Fine Arts, will be highlighted. Other important area illustrators of the 19th and 20th Centuries such as Will Howard Pyle, NC Wyeth and Charles Santore, will also be studied in detail. The class will provide students with information about the history of the field and its place within general art history, the biographies of the artists and the importance of illustration in the history of PAFA as well as the city of Philadelphia.
- 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 217 (IR) 3.0** **Craft at the Academy** **Faculty**
 The recent gift of the Linda Lee Alter Collection to PAFA has exponentially increased the amount of craft art in the Museum's permanent collection. This class will examine those recently acquired artworks as well as glass, metal, fiber, ceramic and wood artworks that have been part of PAFA's collection since the 19th Century. These include stained glass windows by Violet Oakley and Judith Schaechter, ceramic sculptures by Viola Frey and Karen Shapiro, and tapestries by Alexander Calder and Edna Andrade. The class will delve into the history of craft in general and specifically at PAFA, as well as explore the complex and controversial theory and discussion about the nature of craft and its place in the art world. The integration of traditionally craft based materials and processes in the wider art world makes this study especially timely, useful and meaningful.
- 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.
- CUL 101 (F) 3.0** **World Civilizations I** **Sena**
 interconnections between these cultures over the course of time, and how different cultures were connected through economics, the spread of technology, exploration, and conflict. Through reading and writing assignments, students will develop their communication skills while gaining familiarity with a range of cultures. It is recommended but not required that CUL201 and CUL202 be taken in sequence.
- CUL 102 (S) 3.0** **World Civilizations II** **Sena**
 Part Two of World Civilizations explores how dramatic shifts in global economics, culture, religion, technology, and politics defined the transition to the Modern Era. Attention will be paid to interconnections between cultures of Asia, Europe, Africa, and the Americas during the second millennium. Students will become acquainted with these cultures through reading assignments while also developing their skills as a researcher through a semester-long research project on a topic of their choosing. It is recommended but not required that CUL 201 and CUL 202 be taken in sequence.
- CUL 202 (IR) 3.0** **Anthropology of Art** **Faculty**
 The anthropology of art seeks to explore art as a social and cultural phenomenon. We will examine cross-cultural ideas about "art" and "craft", aesthetics, the cultural role of the "artist", and shifting categories of what constitutes "art". We will be looking at examples of both Western and non-western "art" and reading ethnography about art.
- CUL 206 (IR) 3.0** **Poverty & Homelessness in History** **Sena**
 In this course we will examine the diverse societal perceptions of homelessness and poverty, and how those perceptions have shifted over time. We will also study changes in government policy that have affected people experiencing poverty and homelessness. We will connect the topic of homelessness and poverty to issues of race, education, incarceration, the war on drugs, jobs and wages, allocation of resources, gender, and immigration. We will study the root causes of the expansion of homelessness in the U.S., and the obstacles to overcoming poverty. This course will provide the history and context of homelessness in the U.S. so that we can answer the question: "Is homelessness an inevitable part of our landscape, and if it is not, what can we do to eliminate it?" We will also explore the efforts that are currently being made to meet the needs of people experiencing homelessness and poverty. Ultimately, this course will help us identify how we can advocate for long term changes which can prevent homelessness.
- DR 100 (FS) 1.5** **Life Drawing** **Faculty**
 This course will introduce concepts of gesture, balance, shape, mass, proportion, anatomy, line and tone. Emphasis will be placed on the structural and anatomical understanding of the figure, as well as expressive description as a whole. Additional topics will include the history of figure drawing, methods and materials.

- DR 102 (FS) 1.5 Perspective Drawing Van Dyck**
The objective of the course is to develop an understanding of the concept of perspective drawing and a basic literacy of the terminology involved. The focus is on the interpretation of space, how to organize objects in space and relative proportions. The course of study will define a variety of drawing systems including orthographic, oblique and isometric. Linear perspective drawings will be executed using both grid and free hand techniques.
- DR 103 (FS) 1.5 Intro to Anatomy 2D Horn**
Introduction to Anatomy 2D will focus on the geometric, proportional and anatomical construction of the figure. Emphasis will be placed on how to describe form three dimensionally through drawing on a 2 dimensional surface. To explore figure construction and human form from an anatomical basis. To understand underlying skeletal structure and its relation to surface form. To understand muscular form and how it is influenced by skeletal form. To develop the students intuition of human form & motion through anatomical knowledge. To be able to construct a figure and simple figure groups from imagination/visualization.
- DR 111 (FS) 1.5 Cast Drawing Faculty**
The study of form, structure and spatial development in drawing using the Academy's historic collection of casts. Issues to be addressed include: drawing materials, line, tone, open and closed form drawing, proportion, plane and mass, form modulation, light and shade, atmospheric perspective, drawing methods and their history, figure structure, composition and a structural analysis. Each class will include individual and group critiques, and a lecture/demonstration by the instructor.
- DR 200 (FS) 1.5 Life Drawing Noel**
The course explores the distinction between sculptural and painterly approaches to figure and draftsmanship. The course understands these approaches as complementary and examines their unfolding and interaction in selected artists across five centuries. The aim of the course is to strengthen the student's grasp of the central importance of composition and how these categories of painterly and sculptural shape compositional choices.
- DR 200 (FS) 1.5 Life Drawing Gury**
Students will learn in depth figural composition and design through stage sets with one and two models, both nude and costumed. Large-scale drawings in a variety of media will be explored and encouraged as well as a variety of lighting and compositional setups. Students will learn how to use reference material as sources for their drawings as well as using the models and staged setups to create finished powerful figural images. A goal of learning how to create powerful images in drawing is the focus of this course.
- DR 201 (FS) 1.5 Drawing Baltzell**
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 202/IL 202 (F) 1.5 Visual Narration Gury**
This drawing course will focus on using personal narratives, reference material, imagination, memory, family history, popular accounts and literary sources as subject matter. Students will create images that are both figural and non figural. They will work from models, photographs, local plein air drawings and research material. Scenes from real and imagined life will be created in a variety of wet and dry media. A series of finished compositions will be created.
- DR 203 (FS) 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 Faculty**
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 Van Dyck**
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 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 314 (S) 1.5 Drawing Studio Grassi

Course participants will explore individual philosophies and concepts through various uses of drawing. Students work on developing an awareness that drawing establishes a cohesive idea on a two-dimensional surface by controlling a variety of design elements and organizational issues.

DR 316 (F) 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, alterpieces, 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 Gallagher

Many recent exhibitions that attempt to survey contemporary drawing make one thing very clear: the parameters of drawing have expanded to such a degree that it now covers a wide range of forms and necessitates a diverse and fluid definition. This course will posit various methods and techniques to expand the potential of drawing both as a process to generate ideas and images, and as a primary means of expression. The ability to see and describe the content and the formal elements of drawings, thereby extending the students critical faculties and descriptive vocabulary will be an integral part of the course content. Historical and contemporary drawing methods and strategies will be analyzed and will serve as the basis for various exercises.

Class time will alternate between topic-based presentations and assignment group critiques. Ten different topics will be examined and these will serve as the basis for a series of drawing assignments. The class participants choose topics; therefore the topics will change from semester to semester.

DR 318 (F) 1.5 Advanced Drawing Faculty

Through various studio prompts, critique, reading, and discussion we will use the basic question - "What is drawing?" to guide our engagement. While seemingly straightforward, the potential answers to this question are innumerable and complex. Some may see drawing as practice for a larger work in another medium; a system of note taking; a substitute for the camera; an act vital to artistic, spiritual, or intellectual growth; the primary focus of art; a method for experiment and risk; not confined to two dimensions; an extension of the body; doodling; everything. The aim of this course is to expand the participants' knowledge and understanding of the state of contemporary drawing and to use this knowledge to further their own work. These aims will be facilitated through studio prompts, first-hand experience with a wide-range of contemporary drawings, directed readings, and critiques, both individual and group. The major studio component will be a project called Taxonomy. The studio prompts Significant Object and Visual Analog will also be utilized.

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 in Gallery 128 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.

IL 100 (FS) 1.5 Foundations of Visual Art Gallagher, Langberg

A course dedicated to the study of compositional, design and content strategies in two and three dimensional narrative and content driven artworks. Included will be the history of these strategies, compositional thinking, the technical narrative, visual narrative, and the use of symbol and allegory as visual solutions. Students will complete projects related to the understanding of the course material.

IL 202/DR 202 (F) 1.5 Visual Narration Noel

This drawing course will focus on using personal narratives, reference material, imagination, memory, family history, popular accounts and literary sources as subject matter. Students will create images that are both figural and non figural. They will work from models, photographs, local plein air drawings and research material. Scenes from real and imagined life will be created in a variety of wet and dry media. A series of finished compositions will be created.

- IL 203 (F) 1.5 Digital Photography References Faculty**
 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 204 (S) 1.5 Illustration Concepts I Lewis**
 Students will be guided from concept to finish in the development of a picture book. Manuscript analysis, preparatory sketches, character and environment development and research skills will be strengthened through various strategies. All media, including photography and film, will be analyzed to explore story telling as a visual language. Prerequisite: 2nd-year standing and DR/IL 202 Visual Narration OR DR 316 Narrative & Sequential Drawing.
- IL 301 (F) 1.5 Illustration Concepts II Faculty**
 An exploration of the key topics and problem solving in illustration work: editorial, magazine covers, spot illustrations, children's book, etc. Emphasis is on the development of the topic area and completion of finished art as publication samples.
- IL 302 (F) 1.5 Digital Studio I Staff**
 This course serves as an introduction to the essential digital drawing and painting tools and programs and their interface with hand done work. Adobe Illustrator, Corel Draw, Corel Paint, Advanced Photoshop, etc. will be explored as well as their application to hand done studio practices and concepts. Class work will be done both in the digital studio as well as in the traditional studio. Prerequisite: PR 215 or PR 216 Digital Imaging.
- IL 303 (S) 1.5 Illustration Concepts III Faculty**
 A continuation of Illustration Methods II, students will explore topics and problem solving in illustration.
- IL 304 (S) 1.5 Digital Studio II Baskin**
 This course is a continuation of the topics covered in Digital Studio I. In addition, students will combine 2-D programs with 3-D programs such as Zbrush and SketchUP. This will be a project-based class designed to prepare students for professional practice. 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 designer/illustrator. Prerequisite: IL 302 Digital Studio I.
- IL 400 & 403 (FS) 3.0 (6.0 total) Illustration Studio & Portfolio I & II Faculty**
 As part of professional development, In IL 400, followed by IL 403, students will take part in a class designed on the model of an illustration production studio as an in house internship. Topical projects will be assigned to the student as formal portfolio pieces bases on industry demands. Editorial, book cover, children's book, poster, etc., designs will be assigned, guided and critiqued by the instructor. The instructor will fulfill the role of an in house editor and be a portfolio mentor with a goal of the student creating a superior illustration portfolio. IL 400 and IL 403, along with IL 402 and Thesis Seminar completes the professional development sequence.
- IL 402 (F) 1.5 Professional Practices Faculty**
 Guided by professionals in the illustration field, students will learn how to promote themselves and work with agents, agencies, publishing houses, set up a business, deadlines, contracts, editors and legal aspects of the field and develop appropriate outlets for their portfolios. IL 402, along with Thesis Seminar, completes the 4th year professional development sequence.
- 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) 1.5V Internships Faculty**
 Internships offer opportunities, to 3rd and 4th year students, for practical experiences in an on or off-campus art-related work situation or service activity. Students are carefully supervised in internships designed to provide pre-professional experience in areas related to studio course work and career choice of the individual intern. To qualify for internships students must meet specific departmental guidelines and requirements. See the Director of Career Services for more information. (45 hours/semester = 1.5 credits; 90 hours/semester = 3.0 credits)
- LAN 101A (F) 3.0 Composition I Maugeri**
 This course and will focus on writing, developing the skills that students need to write coherent essays at the collegiate level. A strong emphasis will be placed on the importance of syntax and grammar, while at the same time encouraging students to develop their own individual voices. In particular, attention will be paid to different forms of writing related to the arts. Through writing assignments, students will not only develop their skills as a writer further, but will also learn how to craft a public voice as a writer. This will involve a negotiation between their individuality and the expectations of audiences interested in the visual arts.

LAN 102A (S) 3.0**Composition II****Maugeri**

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

LAN 203 (S) 3.0**Engaging the Other: Postcoloniality in Literature****Abendroth**

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 *Death and the King's Horseman*; Bruce Chatwin's *Viceroy of Ouidah*; Haruki Murakami's *Wind-Up Bird Chronicle*; Theresa Hak Kyung Cha's *Dictee*; Rosmarie Waldrop's *Key to the Language of America*; Kamau Brathwaite's *Middle Passage*; and Ama Ata Aidoo's *Our Sister Killjoy*. Prerequisite: Composition II or equivalent.

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 *to make it (art) strange*. 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. Prerequisites: Composition II or the equivalent.

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. Prerequisites: Composition II or the equivalent.

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.

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

A survey of the materials, practices, health hazards, permanency, etc. of drawing and painting media for painters, drawers and illustrators. Included: oil paints, acrylics, dry pigments, egg tempera, painting surfaces, papers, dry drawing media, wet drawing media, etc. A combination of weekly lectures and hands on experimentations with media will be the basis of the course structure. Powerpoint presentations, hand outs, museum visits and writing projects will complete the course. A primary learning goal is familiarity with media and materials in developing personal artistic voice and studio practice. 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****Faculty**

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****Faculty**

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 740B/PB 540B (FS) 3.0 Graduate Studio Principles of Drawing**Moore**

This graduate drawing course emphasizes how to make drawings with an understanding of the basic principles of drawing, from which to make all drawings – representational, figural, symbolic, personal, non-representational, abstract, decorative, schematic, diagrammatic, physical, perceptual, expressive, plus many others. Participants will work from the subjects and objects they prefer, using whatever materials best serve their drawings, while making drawings that best serve their artistic needs. Every week students will bring their drawings to class for presentation and discussion, followed by individual and group exercises in drawing based on ideas and concepts that can be realized and manifested through the act of drawing.

MFA 740C/PB 540C (FS) 3.0 Graduate Studio: Interpretive Figure Drawing**Samuelson**

This drawing studio will utilize working from the life model to explore drawing the human figure as an end in itself or as a point of departure, to develop an understanding of drawing as a stand-alone work of art and to approach drawing from the figure in connection to the student's private studio work.

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 *orbic 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 740J/PB 540J (IR) 3.0 Graduate Studio: Upside down, Inside out, Opposite, Reverse, Repeat**Bowlby**

This is a course in visual thinking in which the student's thought process is manifested visually in two-dimensional and three-dimensional objects. It is a studio class and consists of three on-going projects: Village, Text/Image/Object, and Taxonomy, as well as readings, discussing/critique, and four in-class workshops. The course is designed to both complement and challenge the student's current studio practice. Material choices and subject matter will be determined by each student based on their interests. Various modes of examination including drawing, writing, and 2D and 3D collage, will be used for in-class making sessions based on specific prompts. This course sets the tone for the first summer residency in which lots of things will get made and almost nothing will be finished. The student will return to home base with a strong and broad underpinning of possible directions that have developed visually far beyond the sketch point without yet coalescing into a finished body of work.

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 740P / PB 540P (IR) Graduate Studio: Graphic Impulse William

Picking up where the 2011 MOMA exhibition by the same name left off, this course aims to access the Painter’s surface through a rigorous investigation of printing methods. We will work through the long tradition of artists engaging print in order to build new and varied relationships with painting. We’ll approach painting from an explicitly interdisciplinary perspective in order to build alternative visual vocabularies that allow critical space for conversations around the body, gender, religion, nature, spirituality, and more. We’ll also examine the work of a diverse selection of artists who not only share similar visual and thematic concerns but also antagonize the line of demarcation between painting and printmaking. Among others these include Sigmar Polke, Carroll Dunham, Shazia Sikkander, Robert Rauschenberg, Trenton Doyle Hancock, Mel Bochner, Mickalene Thomas, Nalini Malani, Ellen Gallagher, Julie Mehretu, R.B Kitaj, Robert Colescott, etc, It’s preferred that students have had some shop experience and proficiency with at least one print technique. Bi weekly assignments will be complemented by group studio visits, visits to the Study Centers at the PMA, as well as PAFA’s own works on paper collection in the museum.

MFA 740Q (Sum) 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) 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 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/Throckmorton

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 Kabat

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 825 (F) 3.0**Critical Issues****Asper**

This seminar will focus on critical issues 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. Students will consider their own artistic practice in relation to the topics being explored. The course has a strong writing component and is intended to help support students as they begin their written thesis.

MFA 830 (F) 3.0**MFA2 Seminar: The Studio & Beyond****Faculty**

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) 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) 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) 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) 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, Moore
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) See MFA 740	Post-Baccalaureate Studios Graduate Studio	Faculty
PR 152A (FS) 1.5	Intaglio Printmaking	Rosati, Hamilton
This course introduces a variety of intaglio techniques including dry and etched processes as well as solar plate and collograph methods. It is taught with an emphasis on creative drawing. An overview of the history of intaglio will be examined through presentations and museum visits. The primary objectives of the course are to introduce intaglio techniques, to challenge students to be proficient in the methods, to encourage self-expression and instill confidence and ease with intaglio printmaking. <u>Intaglio Printmaking is a prerequisite for PR 252 Intermediate Intaglio Printmaking</u>		
PR 153A (FS) 1.5	Relief Printmaking	Miller
This course offers an introduction to the craft and art of relief printmaking emphasizing basic drawing, cutting and printing techniques. Black and white hand printing will be stressed with simplified color experimentation made possible later in the term. A variety of matrices and methods will be discussed. Scheduled slide lectures will demonstrate woodcuts contribution to the development of illustrated books as well as discussing the careers and visions of major practitioners past and present. The primary objectives of the course are to introduce fundamental techniques, to challenge students to be proficient in the methods, to encourage self-expression, to foster the development of visual purpose and to instill confidence and ease with the processes. <u>Relief Printmaking is a prerequisite for PR 253 Intermediate Relief Printmaking</u>		
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. <u>Lithography Printmaking is a prerequisite for Intermediate Lithography PR 254.</u>		
PR 215/315 (FS) 1.5V	Digital Imaging: Websites & Animation I and II	Horvitz
Digital Imaging I introduces students to image capturing, image manipulation, image scanning and printing. The digital camera and the computer will be explored as essential artistic instruments. Students will learn to use Adobe Photoshop tools and develop skills to include controlling the digital image format, manipulating images (alter, enhance, re-size, color correct, and color separations for printmaking), emailing images, creating and moving files, making high quality prints, & presenting images for web viewing. The creative potential of Flash animation will be surveyed in this class. Digital Imaging II is designed as an independent study of expanded Digital Arts. In keeping with the chosen credit level students are challenged to choose a project that could include a Digital Print series, a short Flash or Stop Motion Animation, digital audio recording and editing, digital or video image capturing and editing, and web site creation. Individual critiques and support will be ongoing. This course is a studio situation that will contain lectures, demonstrations, and time to work in class. <u>PR 215 Digital Imaging I is a prerequisite.</u>		
PR 216/316 (FS) 1.5V	Digital Imaging: Sequential Images & Books I and II	Roesch
Digital Imaging I introduces students to image capturing, professional image manipulation, image scanning and printing. The digital camera and the computer will be explored as essential artistic instruments. Students will learn to use Adobe Photoshop tools and develop skills to include controlling the digital image format, manipulating images (alter, enhance, re-size, color correct, and color separations for printmaking), emailing images, creating and moving files, making high quality prints, & building web pages. This course includes in-class demos and bi-weekly group discussions. Digital Imaging II is designed as an independent study, compliant with the credit level, that invites students to create a portfolio of 6 sequential images or to create an artist constructed book. Students are challenged to create the foundation for their own professional website and/or blog by way of "wordpress" or "templates" for artists. Individual critiques, demonstrations, and support will be ongoing. <u>PR 216 Digital Imaging I is a prerequisite.</u>		
PR 217/317 (FS) 1.5V	Digital Imaging: Drawing in Three Dimensions I and 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.		

- 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 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 (FS) 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 and 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 & Collaborative Edition Printing Wyffels**
This course is comprised of a lithography studio component and a collaborative edition-printing component. The **lithography studio** component includes extensive use of the litho stone, investigated through counter-etching and altering drawings to explore further states of the drawn image. The use of hand-drawn aluminum plates is enhanced with demonstrations showing traditional litho crayon and thermo-plastic toner washes. Multi-color printing is demonstrated. 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 lithograph. 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 lithograph. Prerequisite: Lithography Printmaking PR 202 or Lithography PR 602E.
- 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, Frascini, 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 100 (FS) 1.5 Life Painting Faculty
Oil medium will be used throughout this course to produce a series of achromatic, monochromatic, limited color and full color studies of the figure in simple spatial situations. Paint application will be direct, although indirect approaches and optical color will be addressed later in the term. Particular attention will be paid to the analysis of hue, value and chroma to describe form and levels of space. Early poses and environments will be kept simple, this will allow for the development of small, rapid studies. Time spent on each pose will expand throughout the semester in an effort to explore a more complex treatment of form, color, surface and design.

PT 102 (FS) 1.5 Basic Color Rupinski
This course will present a working knowledge of color theory and the mixture of pigments, utilizing the life model as subject matter. Emphasis will be placed on color missing, value, temperature, and pigment variations. A variety of palette settings and painting methods will be introduced along with painting grounds, materials, color terminology, and systems.

PT 110 (FS) 1.5 Still Life Faculty
Composition is the structural component of the creative process. Still life is perhaps the most useful category of painting for the study and development of compositional skills. This course will emphasize the importance of design in painting, in particular the establishment of rhythmic relationships of two dimensional shapes, light and dark values and color harmonies towards a unified artistic expression. Color, composition, and drawing will be emphasized.

PT 200 (FS) 1.5 Life Painting Gury
Students will learn how to compose and execute complex figurative compositions of both nude and costumed figures. Stage sets and interiors will present a variety of compositional types and lighting and spatial effects. Students will learn how to add to, change and create compositions using both the life model and setups as well as using ... Students will learn how to use both the setup as well as reference material to create powerfully designed figural compositions. Being able to understand their own aesthetic directions in figural painting is a goal of this course.

PT 200 (FS) 1.5 Life Painting Foulks
In this course, emphasis will be placed upon analysis and description of the figure within simple spatial situations. In the Fall semester, two poses will be scheduled during the semester. Small preparatory sketches in wet or dry media which examine basic tonal, temperature and compositional relationships will precede each painting. Although a variety of individual approaches will be accommodated, indirect painting techniques will be presented. A variety of compositional devices and design strategies will be discussed allowing students to explore concepts which best suit individual interests. In the Spring semester, this course will explore the challenges inherent in large-scale figure painting. A single pose will be established for the entire semester. A variety of preparatory studies will precede a single painting (approximately 12 weeks). Technical concerns will include the preparation of support and ground, approaches to drawing (direct vs. transfer), layering and the use of mediums. Students will explore a range of compositional options -and will choose to describe the figure within the space of the studio, develop reference materials to place the figure within an alternate location or depict an imagined space.

PT 200 (FS) 1.5 Life Painting Samuelson
This course will promote an individual way of seeing and working from the human figure, encourage individual exploration of materials and techniques, address formal issues, and encourage experimentation. The instruction will be individual and based on the life model.

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 210 (FS) 1.5 Advanced Still Life Gallagher, 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 215/315 (FS) 1.5 Landscape Painting Martenson**
 This course will take landscape that is inspired by nature using nature and turning it into your personal vision working abstractly or representationally working in- doors from studies and other sources as well as outdoors. This will allow you to explore your imagination and reflections on nature. We will also work “plein Air” using the many varied outdoor locations in and around Philadelphia. In this course students will be capturing the many varied aspects and conditions of landscape. Exploring and utilizing the various locations throughout Fairmount Park and Philadelphia students will work from the variety of landscape subjects that the location has to offer. Students will also learn to work with reference material to develop their paintings and will explore the possibilities of the interior landscape and or cityscape. Historic through contemporary landscape painters will be introduced and discussed. The students will work on “plein air” paintings/studies then these works will be used with additional materials to create a more in depth studio work.
- PT 220 (FS) 1.5 Portrait Painting Noel**
 Portrait painting is arguably the distinctive central emphasis in western painting from the encaustic memorial paintings of Roman Egypt through Titian and Velasquez to Modigliani and Soutine. This class will explore portrait painting from life with an equal emphasis on the problems of perceptual response and the formal concerns which transform a portrait into a compelling work of art.
- PT 220 (FS) 1.5 Portrait Painting Gury**
 Students will learn how to get a likeness and do a well-designed solid direct portrait and head structure. Students will also learn about the different types of portraits in painting history and the contemporary world: formal and informal portraits, portrait commissions, expressive and interpretive portraits versus exact real likenesses. Two costumed models will pose in each class with long poses of four to five weeks. A goal of being able to execute a complete, well designed and accurate portrait is the focus of this course.
- PT 220 (FS) 1.5 Portrait Painting Foulks**
 In this course, we will analyze volumetric and spatial issues leading to accurate descriptions of our subjects while considering a variety of design options and historical approaches to establish a particular point of view. Design and compositional discussions will address the depiction of mood, personality traits and narrative. Models are scheduled for 1/2 semester poses. This course may be taken to enhance drawing and/or painting skills.
- 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 Traub**
 This process oriented course deals with water based media on paper: watercolor, gouache (opaque watercolor) and pen and ink. Four weeks will be given to each of the three major media groups as well as study of the variety of pens, inks, colors, brushes and papers used in each. For their final project, students will combine all three methods in a traditional or experimental form of expression.
- PT 245 (F) 1.5 Watercolor Traub**
 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 270 (S) 1.5 Head Structure Connors/Koffman**
 In this course the student will consider advanced principles of classic depiction of the head through the media of oil paint and clay. The course is divided into 2 seven-week sections: in the first he or she will paint with oils and in the second sculpt with water-based clay. In both sections, the emphasis will be on the planar, volumetric, anatomical, tonal, and chromatic structures that contribute to definitive two- and three-dimensional representation. This is not a portrait or how-to-make-a-likeness studio; but, one in which the structural information achieved is of interest and use in portraiture.
- PT 309 (F) 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 it’s 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 (S) 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 311 (FS) 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.
- PT 312 (FS) 1.5 Painting Kanevsky**
 The focus of this class is to develop an individual artistic practice of painting, although models in a classroom are utilized as a departure point. Technical, as well as psychological, aspects of such practices are discussed in the course of developing individual projects by the students.

SC 100 (FS) 1.5/2.0 Introduction to Figure Modeling Horn, Koffman

This course in sculpture is designed to give the student the ability to perceive and model volume and movement in the human form. Instruction in basic anatomy and proportion, with an emphasis on gesture (the stance) and balance provide the foundation for the student to work from the life model. Students will sculpt in clay over a wire armature, working from simple block forms towards a naturalistic rendition. Two to three projects covering the head and figure will comprise the course. A system of measurement will be employed to assist the student in employing the canon of proportion.

SC 105 (FS) 1.5 Introduction to Sculpture Nocella, Peters

This class introduces students to sculpture. It provides a point of departure by defining a sculpture as being a three dimensional complex comprised of medium, subject matter, form and content. The class focuses on the integration of these comprising principles, but more importantly, how process informs and changes their interrelationship and ultimately integrates them. Students will be given assignments that stipulate one or more of the comprising principles and are asked to create those remaining. They will be taught skills for a variety of mediums such as modeling, carving and constructing, as well as skills for creative and critical thinking such as divergent thinking, convergent thinking and inferential thinking.

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 208 and SC 209 (F/S) 1.5 Ideas & Critique I and II Peters

In these classes, 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 225 (F) 1.5 Modeling: Materials & Methods Nocella

This class focuses on materials that can be permanently applied and directly modeled as opposed to cast. Students will create sculpture using a variety of these materials. They will learn multiple ways of constructing an armature as well as a range of methods and techniques for forming and modeling images with these materials. They will learn the various recipes for plaster, cement, concrete, clay and resin as well as how the different processes and qualities of these materials will inform their creative and critical thinking.

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 242/342 (S) 1.5v Book Structures Roesch

The course will explore the sculptural possibilities of book structures. Books have played a unique role in history as both an art form and as a receptacle for ideas. Artists have been creating books for over 2000 years in a tradition that encompasses Leonardo da Vinci, Albrecht Durer, William Blake and William Morris. Artists who use the book format give us an art form that merges or join borders between literature, painting, printmaking, sculpture, craft and photography. Course will include the history of artists books and a survey of contemporary artists books, showing work where the structure of the book is unique as well as traditional.

SC 250/350 (S) 1.5 Ecorche Horn

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

SC 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 260A (F) 1.5v	Carving & Modeling	Nocella
Carving and modeling have been the dominant methods of making sculpture for thousands of years; as such, are processes that have informed the sensibilities of western and non-western sculpture from ancient to present times. This class compares and contrasts these opposite methods, but more importantly, it explores them in a contemporary context. It intends to instruct students in these traditional processes. However, while referring to history, it will ask students to look beyond the known and historical uses and employ them in ways that are relevant to their lives and contemporary times. This class uses carving and modeling as method for learning to create forms and images that embody ideas based on the student's experience of living in our present culture.		
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 291/391 (F) 1.5v	Wood Studio	Nocella
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. <u>Prerequisite for Advanced Wood Studio is 3.0 credits of Intermediate.</u>		
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. <u>Prerequisite for Advanced Wood Studio is 3.0 credits of Intermediate.</u>		
SC 365 (S) 3.0	Sited Works & Public Art	Peters, 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.		
SQT 200 (F) 3.0	Topics in Quantitative Reasoning	Faculty
We live in a world where numerical information is often used to inform our decisions, from choosing a toothpaste brand to choosing a president. However, we often misunderstand those claims. This course is designed to provide the students with skills to help them to navigate this quantitative world. Students will learn how to interpret and make statistical claims, calculate odds, understand risk, evaluate poll results, comprehend quantitative medical claims, and interpret graphical representations of data (all in an unintimidating way). Additionally, we will examine the power and authority of numerically based arguments and claims in various contexts ranging from school rankings to expert testimony.		
SQT 201 (S) 3.0	Topics in Science	Faculty
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	Faculty
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 FACULTY

Jan C. Baltzell

Associate Professor: Painting. Teaches painting, still life. Faculty Critic Program. (also MFA program)
B.F.A. Philadelphia College of Art 1971, M.F.A. Miami University 1976. 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)
B.F.A. Moore College of Art and Design 1980, M.F.A. Tyler School of Art, Temple University 1982. Numerous solo and group exhibitions. Mellon Foundation Venture Fund Painting Grants 1992, 1994, 1996, 1998. Represented by Haynes Galleries, Nashville, TN and Thomaston, ME and 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

Assistant Professor: Painting. Teaches painting, drawing and thesis seminar
B.A. LaSalle University, Certificate, Pennsylvania Academy of the Fine Arts, MFA, Pennsylvania Academy of the Fine Arts. 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.
B.A. Saint Louis University 1973, Certificate Pennsylvania Academy of the Fine Arts 1976, M.F.A. University of Delaware 1991.
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.
B.F.A. Philadelphia College of Art; M.F.A. City University of New York. 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

Associate 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 and Chair of Graduate Programs. Teaches relief printmaking (also MFA program)
B.A. Lafayette College 1951, Certificate Pennsylvania Academy of the Fine Arts 1959, M.F.A. University of Pennsylvania 1958. Dean's Award Pennsylvania Academy of the Fine Arts 1989. Numerous solo exhibitions. Percy M. Owens Memorial Award 1986. 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
B.F.A. Philadelphia College of Art 1981, M.F.A. University of Pennsylvania 1984. Westby Art Gallery Rowan University Glassboro N.J. 1997. Group Exhibition: White Box Gallery Philadelphia; Sande Webster Gallery Philadelphia. Several solo exhibitions.

William Scott Noel

Associate Professor: Painting. Teaches painting and drawing; (also in MFA program)
B.F.A. Washington University - St. Louis 1978. Collections: Pennsylvania Academy of the Fine Arts; Arkansas Art Center; State Museum of Pennsylvania; Woodmere Art Museum; Represented by Gross McCleaf Gallery - Philadelphia; Twenty-seven solo exhibitions since 1980, including New York and London. Fellowships from the Franz Bader Foundation; Independence Foundation; and Cite Internationale des Artes - Paris.

Jody Pinto

Full Professor: General Critic (also in MFA program). Sculptor-Public Art/Video/Film.
BFA, Phila. College of Art, Certificate, Pennsylvania Academy of the Fine Arts. Awards: CEC International Arts Link Award, NEA Grant, NEA Design Award, Joan Mitchell Foundation Award, NY/NJ & PA Council Arts Grants, National ASLA Design Awards, National AIA Design Awards. Collections: Museum of Modern Art, NY, Guggenheim Museum, Whitney Museum, Denver Art Museum, Philadelphia Museum, PAFA Museum, National Gallery & others. Public Works: Palmer Street, Harvard Square, MA; Hudson River Waterfront; Ft. Lauderdale Airport; Santa Monica Waterfront & Palisades; Boone Sculpture Garden Pasadena City College; "Fingerspan Bridge" Fairmount Park, Phila.; Japan, Israel, & others. Group shows: Whitney Biennial, Venice Biennale. Publications: Museum of Modern Art & NY Public Library.

Kevin Richards

Associate Professor and Chair, Liberal Arts Department; Program Coordinator, Low Residency MFA Program. Teaches art history (also in MFA program). B.A. with honors in art history University of California- Berkeley. M.A., PhD. Bryn Mawr College. Recipient: Whiting Fellowship, Junior Research Fellow (Bryn Mawr College). 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. B.A. Rider College 1969, M.F.A. Tyler School of Art of Temple University 1980. 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 Museum, 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 painting and color.

Pennsylvania Academy of the Fine Arts 1977, B.F.A. Philadelphia College of Art 1981. 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 1968. 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.

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

Associate Professor: Printmaking. Teaches lithography, drawing, and in the Faculty Critic Program.

B.F.A. State University College at Buffalo 1973, M.F.A. Montana State University, Bozeman 1981. 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 Certificate/BFA program: *Jan Baltzell, Astrid Bowlby, Renee P. Foulks, Michael Gallagher, Daniel D. Miller, William Scott Noel, Dr. Kevin Richards and Bruce Samuelson.* Please see the "Appointed Faculty" section for a full description.

Mark Blavat

B.F.A. with a minor in religion Temple University. M.F.A. University of Iowa. Recipient: MacDowell Colony Fellowship. Director International School of Chen Style Taijiquan (Philadelphia branch).

David Cohen

University of Sussex and Courtauld Institute of Art. Critic and author of numerous books, exhibition catalogues and articles, and editor of the influential art blog ArtCritical.com. Previously Gallery Director at the New York Studio School and art critic at the New York Sun. Founder-moderator of the Review Panel/Philadelphia hosted by the Pennsylvania Academy of Fine Arts. Also teaches at Pratt Institute and other institutions

Tom Cszaszar

B.A. 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

Certificate in sculpture, PAFA; BFA, University of Pennsylvania; MFA, Columbia University. 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

BFA cum laude, Dartmouth College; MFA, University of Pennsylvania. 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.

Michael Moore

B.F.A. Printmaking Syracuse University. M.F.A. Drawing University of Washington. Recipient: Fulbright Teacher Exchange Grant for Scotland. Exhibitions: regional and national. Faculty: University of Southern Maine 1967-91. Director, Graduate Programs Pennsylvania Academy 1994-1998.

Kate Moran

B.A. Antioch College; Certificate, PAFA. M.F.A. University of North Carolina at Chapel Hill. 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

M.F.A. Tyler School of Art, B.F.A. Philadelphia College of Art, B.A. 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 Espirito 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).

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

Instructor in Liberal Arts; BA, University of California at Berkeley; MA from Temple University. 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).

Sarah Beetham

Instructor in Liberal Arts; M.A., Ph.D. in art history, University of Delaware; B.A. in Art History and English 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.

Astrid Bowlby

Low-Residency MFA. Instructor in Drawing; Critic in the MFA, Certificate & BFA programs; BFA from the University of Southern Maine; MFA from PAFA; also attended the Skowhegan School of Painting and Sculpture and the Art Students League. Received Pennsylvania Council on the Arts Fellowships for both works on paper and sculpture/installation as well as a Leeway Award for Excellence and a Pew Fellowship in the Arts. Exhibitions have included the Drawing Center, Portland Museum of Art, Philadelphia Museum of Art, Southeastern Center for Contemporary Art, Bates College Museum of Art and the Aldrich Contemporary Art Museum. Her work is in numerous collections including the Arkansas Art Center, The Progressive Collection, Baltimore Museum of Art, Philadelphia Museum of Art, Colby College Museum of Art, Bates College Museum of Art, New York Public Library and the Brodsky Center for Innovative Editions at Rutgers University. She is represented by Gallery Joe, Philadelphia; Steven Zevitas Gallery, Boston; and Patrick Heide Contemporary Art, London.

Kate Brockman

Instructor in Sculpture; Certificate, Pennsylvania Academy of the Fine Arts 1991. Apprenticeship with Evangelos Frudakis, and studies at Barnstone Studios. Recent exhibitions include Riverbank Arts, Stocton, NJ; Artists House Gallery, Philadelphia; Michener Museum, Doylestown, PA; Sephona, Rockefeller Center, NY; Kerygma Gallery, N.J.; Woodmere Museum, PA. Propretor, Bella Castings Art Foundry. Numerous awards and private collections.

Moe Brooker

Critic in the Certificate & BFA programs; Certificate from PAFA; BFA and MFA from the Tyler School of Art. Brooker has an extensive exhibition record of both solo and group exhibitions. He has had 32 one-person exhibitions. He is represented by the June Kelly Gallery in New York and the Sande Webster Gallery in Philadelphia. Brooker is the recipient of several honors and awards, including the 2011 Legacy Award from the African American Museum of Philadelphia; the Hazlett Memorial Award for the Artist of the year for the State of Pennsylvania, also known as the Governor’s Award; and accepted invitations to Oxford University in 2006 and 2008. Absolut Vodka commissioned an “Absolut Brooker” in 1992, and Brooker has been listed in *Who’s Who in American Art* since 1999. Collections including PAFA; the Philadelphia Museum of Art; the Cleveland Museum of Art; Musée des Beaux-Arts du Canada, Ottawa, Ontario; the Studio Museum of Harlem, New York; the Montgomery Museum, Alabama; the Lauren Rogers Museum, Laurel, MS; the University of Pennsylvania, Wharton School of Business; the Georgia Museum of Art; and the Musées de Montbéliard, France.

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; B.F.A. University of Pennsylvania. Certificate from the 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.

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).

Zlatan Gruborovic

Instructor in Liberal Arts; MA in Architecture, University of Belgrade; MA, History of Art, Bryn Mawr College; PhD, Bryn Mawr College (dissertation titled *Bronzino and the Style(s) of Mannerism*). While a doctoral candidate, he was awarded a Mrs. Giles Whiting Fellowship in the Humanities. Gruborovic specializes in Italian Renaissance to Baroque art. He has lectured at the Philadelphia Museum of Art, the Center for Advanced Study in the Visual Arts, Washington, DC, and the Institute of Fine Arts of New York University, among others. In 2010 he published the article “Bronzino’s Martyrdom of Saint Lawrence: A Reconsideration,” in *WORD & IMAGE*.

Lisa Hamilton

Instructor in Printmaking & Printmaking Shop Manager; Masters Degree in Art Education, Tyler School of Art, BFA from University of the Arts, Certificate Degree from the Pennsylvania Academy of the Fine Arts. She works in various printmaking techniques, encaustic painting, and sculpture. She is a member of the American Color Print Society, the Papermaker’s Guild, and the Mid-America Print Council. Ms. Hamilton has been in 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.

Erik Horvitz

Instructor in digital arts. 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”.

Alex Kanevsky

Instructor in Painting; Awards: Pew Fellowship for Painting; Bader Fund grant for painting; Ballinglen Arts Foundation, Ireland, residency fellowship; Pennsylvania Council on the Arts, painting fellowships Exhibitions: J. Cacciola Gallery, New York; Gallerie de Bellefeuille, Montreal; Dolby Chadwick Gallery, San Francisco ; Rosenfeld Gallery, Philadelphia; Angles Gallery, Santa Monica, CA ; Castell Welsperg, Italy. Education: Pennsylvania Academy of the Fine Arts and Vilnius University, Lithuania.

Joshua Koffman

Instructor in Sculpture; B.A. Fine Arts, University of California- Santa Cruz; Certificate, Pennsylvania Academy of the Fine Arts; trained with Anthony Visco, Stuart Feldman, Alex Hromych, and renowned figurative sculptor Gary Weisman. Koffman is a member of Philadelphia Sculptors and a co-founder of The Philadelphia Traction Company, a non-profit sculpture workshop in West Philadelphia. Exhibitions include USArtists: American Fine Art Show (2004-2007); “The Art of State: Pennsylvania 2007”, State Museum of Pennsylvania; F.A.N. Gallery (solo show, 2006); and Woodmere Art Museum 66th Annual Juried Exhibition (Louise A. Cramer Sculpture Prize, 2006). Awards include: National Sculpture Society’s Elisabeth Gordon Chandler Prize, the Edmond Stewardson Competition Prize, and the Fellowship Trust Prize (all at PAFA).

Earl (E.B.) Lewis

Instructor in Fine Art Illustration. BFA, Graphic Design & Illustration and Art Education, Temple University, Tyler School of Art. Taught in public schools for twelve years. Has illustrated more than 50 books for children; Coretta Scott King Illustrator Award (2003). ALA Notable Book Awards and a Coretta Scott King Honor Book Award.

Roberto Osti

Instructor in Drawing; Graduated from the State Institute of Art and the School of Anatomical and Surgical Illustration, University of Bologna (Italy); MFA, New York Academy of Art; also attended the Art Students League in New York City. 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

Instructor in Sculpture; Certificate, PAFA; BFA, University of Pennsylvania; MFA, Virginia Commonwealth University in 2003. 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, 2002; B. A. Troy University, 1995, 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 in Philadelphia. 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

Critic in the Certificate & BFA programs; Certificate, Pennsylvania Academy of the Fine Arts 1978. A 2004 recipient of an Independence Foundation Fellowship in the Arts and of the Adolph & Clara Oberg 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.

Stephanie Sena

Instructor in History; M.A. American History, Delaware University; M.A. World History, Villanova University; B.A. History, West Chester University. Teaching interests include: African American history, history of the Middle East and Africa, and poverty/homelessness in history. Founded the Student-Run Emergency Housing Unit of Philadelphia, which creates opportunities for students to both shelter and advocate for people experiencing homelessness.

Stuart Shils

Instructor in Painting & Critic in the Certificate & BFA programs; 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.

Patricia Traub

Associate Professor: Painting and Drawing. Certificate, York Academy of Fine Arts, 1969; Certificate, Pennsylvania Academy of the Fine Arts 1988; Atelier La Grande Chaumiere, Paris; Collections: Pennsylvania Academy of the Fine Arts, Allentown Art Museum, The William and Uytendale Scott Memorial Study Collection, Bryn Mawr College and numerous private collections; Grants and Awards: The Leeway Foundation Grant 1998 and 2004; The J. Henry Schiedt Memorial Scholarship; Solo exhibitions Roger laPelle Galleries 1996 -2006, Galleri Ericson, Norway 1998; numerous group exhibitions New York, Philadelphia, Munich. Represented by Gallery Hensch.

Gary Weisman

Instructor in Sculpture & Critic in the Certificate & BFA programs Art Institute of Chicago. B.F.A. Columbia College 1970. 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.