

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 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 in the Student Services Suite.
- 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 Bursar, 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.

Bursar: Bill Martin
215-972-2034

Financial Aid: Dana Moore
215-972-2199

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 at the Academy. **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 Academy BFA students are eligible to audit one certificate level class per semester. MFA and Post-Bac students are eligible to audit one Certificate 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 the event 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 except if the course is mandatory for degree completion. Please see the Registrar or Student Services Coordinator for more information.

CONTINUING EDUCATION COURSES ~

Any student who wishes to register for a class offered through the Continuing Education Program for certificate credit MUST see the Continuing Education Office, the appropriate Department Chair, and the Registrar. Tuition for the class(es) will be added to your bill at the Certificate/BFA tuition rate. In addition to completing the standard Add/Drop form you must also complete the "CE Class for Certificate/BFA Credit" form. This form is available from the Registrar and once completed you will need to deliver a copy to the Continuing Education Office. Certificate/BFA credit cannot be granted retroactively for a class taken through the Continuing Education Office. If you do not submit the "CE Class for Certificate/BFA Credit" form you will not be charged the Certificate/Academy BFA tuition rate and you will not be granted credit toward the completion of your Certificate/BFA.

ACADEMIC ADVISING

All Certificate and Academy 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>DEPARTMENT</u>	<u>CHAIR</u>	<u>ADVISOR SIGN -UP SHEETS</u>
Drawing		To be advised by department of declared minor.
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 for pick-up within 2-3 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. Making up course work may require students to take over 15 credits in a given semester. 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 ~ These courses are indicated by parenthesis around the instructors name (i.e. (Samuelson)) and also by the section number, the instructed section will be 01, 02, 03 etc and the corresponding uninstructed section will be 1A, 1B, 2A. Some uninstructed course codes will end in N, for example PT 100N is the uninstructed course that corresponds with PT 100.

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 Painting or Sculpture 200 level figure course are REQUIRED to take a minimum of one uninstructed course (two sections total).

COMPLETED ROSTERS ~ A 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 the Academy 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.

- 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 transcript to refresh your memory, please come to the Registrar's office or stop into your Department Chair's office during advising hours.
- 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 Academy BFA Pre-Registration Schedule:

Certificate and Academy 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 the Academy 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.

Students choosing not to pre-register for classes may be subject to the late registration fee. 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 2013	DATE & LOCATION
Level 4	90 Credits or more	March 25-29, Registrars Office, Student Services Suite
Fourth year students are permitted to drop off completed registration rosters for processing in the Registrar's Office. Your academic advisor MUST sign these rosters. All rosters will be processed on a first come first served basis. Any 4 th year student who has not submitted a registration roster during the above dates should plan to attend registration for 3 rd year students. At that time you will be registered in line with the third year appointments. Students eligible for drop-off registration will be notified by email.		

Level 3	60 – 89 Credits	Monday, April 1, Registrar's Office, Student Services Suite
Third year students register during assigned appointment times.		

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

Level 1 with Transfer Credits	0 – 29 Credits	Wednesday, April 3, 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:

MFA1 students will register on Friday, April 5. Completed schedules will be placed in student mailboxes in late April.

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 three major areas of concentration: Drawing, 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, 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

The Academy 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 the Academy while in studio during the 3rd and 4th years.
- 4) Fulfillment of all department requirements.
- 5) Fulfillment of all financial obligations, the return of Academy property and proper maintenance of private studios.
- 6) Graduating students are required to exhibit once in the Annual Student Exhibition.

Academy 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, 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.

Academy BFA Program Graduation Requirements

The Academy 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 the Academy while in studio during the 4th year.
- 4) Fulfillment of all department requirements.
- 5) Fulfillment of all financial obligations, the return of Academy 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.

Certificate Curriculum

DRAWING MAJOR

Advising note: Drawing Concentration requires a minor. The Department Chair for the declared minor is the academic advisor.

Second Year	30.0 Credits
<u>Drawing Core Requirements</u>	16.5 Credits
Complete each of the following courses:	
DR 200 Life Drawing	1.5
DR 201 Drawing	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 215 Digital Imagery	1.5
AN 200A/B Studio Anatomy	3.0
AN 200C/D Studio Anatomy	3.0
<u>Drawing Electives</u>	3.0 Credits
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 215 Digital Imaging	1.5
<u>General Requirements</u>	6.0 Credits
Complete 6.0 credits from the following list of courses:	
PT 200 Life Painting	1.5
PT 201 Figure Composition	1.5
PT 220 Portrait Painting	1.5
PT 270 Head Structure	1.5
PT 235 Ptg from the Masters	1.5
PR 201 Lithography	1.5v
PR 255 Print Media	1.5v
PR 260 Monotype/Monoprint	1.5v
AH 201-215 Art History course	3.0
<u>Electives</u>	4.5 Credits
Complete 4.5 credits of any 200 level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Critiques</u>	9.0 – 24.0 Credits
Complete between 9.0 – 24.0 credits of critic credits. 3 critiques each semester.	
<u>Drawing Seminars</u>	6.0 Credits
Complete 6.0 credits in any 300 level drawing courses (DR prefix).	
<u>Electives</u>	0 – 15.0 Credits
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>	9.0 – 27.0 Credits
Complete between 9.0 – 27.0 credits of critic credits. 3 critiques each semester.	
<u>Thesis Seminar</u>	3.0 Credits
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Electives</u>	0 – 18.0 Credits
Complete 0 – 18 credits of 200 or 300 level studio art or art history (AH prefix) courses.	
Total	120.0 Credits

PAINTING MAJOR

Second Year	30.0 Credits
<u>Painting Core Requirements</u>	13.5 Credits
Take the following course:	
LE 201 Materials and Techniques	1.5
Complete 6.0 credits of the following courses:	
PT 200 Life Painting	1.5
PT 201 Figure Composition	1.5
Complete 6.0 credits of the following courses:	
PT 220 Portrait Painting	1.5
PT 270 Head Structure	1.5
<u>Painting Electives</u>	4.5 Credits
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>	4.5 Credits
Complete 4.5 credits of drawing courses (DR prefix) or Studio Anatomy (AN 200).	
<u>Second Year Electives</u>	7.5 Credits
Complete 7.5 credits of 200 level studio art or art history (AH prefix) courses.	
Third Year	30.0 Credits
<u>Critiques</u>	15.0 – 24.0 Credits
Complete between 15.0 – 24.0 credits of critic credits. 3 critiques each semester.	
<u>Drawing Seminars</u>	3.0 Credits
Complete 3.0 credits in any 300 level drawing (prefix DR) courses.	
<u>Elective Seminars</u>	3.0 Credits
Complete 3.0 credits in any 300 level courses.	
<u>Electives</u>	0 - 9.0 Credits
Complete 0 – 9.0 credits of 200 or 300 level studio art or art history courses.	
Fourth Year	30.0 Credits
<u>Critiques</u>	18.0 – 30.0 Credits
Complete between 18.0 – 30.0 credits of critic credits. 3 critiques each semester.	
<u>Electives</u>	0 – 12.0 Credits
Complete 0 – 12.0 credits of 200 or 300 level studio art or art history (AH prefix) courses.	
Total	120.0 Credits

Certificate Curriculum

PRINTMAKING MAJOR

Second Year	30.0 Credits
<u>Printmaking Core Requirements</u>	18.0 Credits
Complete 18.0 credits of printmaking courses (PR prefix).	
<u>Drawing 3.0 Credits</u>	
Complete 3.0 credits of any 200 level drawing courses (DR prefix), Studio Anatomy (AN 200) or Landscape Drawing (DR 315).	
<u>Electives</u>	9.0 Credits
Complete any combination of 200 level courses (or 300 level PR if appropriate) for a total of 9.0 credits. This can include any 200 level art history courses (AH prefix).	
Third Year	30.0 Credits
<u>Printmaking Core Requirements</u>	15.0 Credits
Complete 15.0 credits of printmaking courses (PR prefix).	
<u>Critiques</u>	6.0 Credits
Complete 6.0 credits of critiques. Printmaking majors must be registered to meet with two critics each semester during their third and fourth years.	
<u>Drawing Seminar</u>	3.0 Credits
Complete DR313 Drawing Concepts Seminar (1.5) and any other 300-level drawing course for 1.5 (prefix DR).	
<u>Electives</u>	6.0 Credits
Complete any combination of 200 or 300 level courses for a total of 6.0 credits. This can include any 200 level art history courses (AH prefix).	
Fourth Year	30.0 Credits
<u>Printmaking Core Requirements</u>	12.0 Credits
Complete 12.0 credits of printmaking courses (PR prefix).	
<u>Critiques</u>	6.0 Credits
Complete 6.0 credits of critiques. Printmaking majors must be registered to meet with two critics each semester during their third and fourth years.	
<u>Thesis Seminar</u>	3.0 Credits
ELC 450 Thesis Seminar I	1.5
ELC 451 Thesis Seminar II	1.5
<u>Electives</u>	9.0 Credits
Complete any combination of 200 or 300 level courses for a total of 0 – 9.0 credits. This can include any 200 level art history courses (AH prefix).	
Total	120.0 Credits

SCULPTURE MAJOR

Second Year	30.0 Credits
<u>Sculpture Requirements</u>	18.0 Credits
Complete:	
SC 223 Plaster & Casting Techniques I	1.5
SC 224 Plaster & Casting Techniques II	1.5
PR 215 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>	3.0 Credits
Complete 3.0 credits 200 level drawing classes (DR prefix.)	
<u>Electives</u>	9.0 Credits
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>	3.0 Credits
Complete at least 3.0 credits (2 courses) of any of the following courses:	
SC240/340 Large Figure	
SC 250/350 Ecorche	
SC 260 Carving	
SC 291/391 Wood Studio	
SC 292/392 Metal Studio	
<u>Critiques</u>	9.0 – 24.0 Credits
Complete between 9.0 – 24.0 credits of critic credits. 3 critics each semester.	
<u>Drawing Seminars</u>	3.0 Credits
Complete 3.0 credits in any 300 level drawing courses (prefix DR).	
<u>Electives</u>	0 – 15.0 Credits
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>	1.5 Credits
Complete at least 1.5 credits of any of the following courses:	
SC240/340 Large Figure	
SC 250/350 Ecorche	
SC 260 Carving	
SC 291/391 Wood Studio	
SC 292/392 Metal Studio	
<u>Critiques</u>	18.0 – 28.5 Credits
Complete between 18.0 – 30.0 credits of critic credits. 3 critics each semester.	
<u>Electives</u>	0 – 12.0 Credits
Complete 0 – 18 credits of 200 or 300 level studio art or art history (AH prefix) courses.	
Total	120.0 Credits

Academy BFA Curriculum

DRAWING CONCENTRATION

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
PR 152 Preliminary Intaglio	1.5
PR 153 Preliminary Relief	1.5
PT 100 Life Painting	4.0
PT 102 Basic Color	1.5
PT 110 Still Life Painting & Drawing	4.0
SC 100 Figure Modeling	4.0
SC 105 Intro to Sculpture	1.5
AH 101 Art History I	1.5
AH 102 Art History II	1.5

2nd Year 36.0 Credits

AN 200 A,B,C,D Studio Anatomy Lectures & Drawing	6.0
DR 200 Life Drawing	1.5
DR 201 Drawing	1.5
LE 201 Materials and Techniques	1.5
PR 215 Digital Imaging	1.5
Drawing Electives (DR/AN prefix, PT 240 or PR 215)	3.0
Studio Electives	6.0
Art History (AH prefix)	3.0
Composition I & II (LAN prefix)	6.0
History & Culture (CUL prefix)	6.0

3rd Year 30.0 Credits

DR 205 Animal Drawing	1.5
DR 211 Advanced Cast Studies	1.5
DR 300 Drawing Seminar	1.5
PT 240 Media On Paper	1.5
Drawing Electives (DR/AN prefix, PT 240 or PR 215)	9.0
Studio Electives	3.0
Art History	3.0
Language and Literature	3.0
History and Culture	3.0
Science and Quantitative	3.0

4th Year 30.0 Credits

300-Level Drawing Courses	3.0
Studio Electives	3.0
Critic Requirements (IN330 prefix, 3 each semester)	9.0
Thesis Seminar I & II ELC 450 & 451	3.0
Art History	6.0
Language and Literature	3.0
Science and Quantitative Thinking	3.0

Total 126 Credits

PAINTING CONCENTRATION

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
PR 152 Preliminary Intaglio	1.5
PR 153 Preliminary Relief	1.5
PT 100 Life Painting	4.0
PT 102 Basic Color	1.5
PT 110 Still Life Painting & Drawing	4.0
SC 100 Figure Modeling	4.0
SC 105 Intro to Sculpture	1.5
AH 101 Art History I	1.5
AH 102 Art History II	1.5

2nd Year 36.0 Credits

PT 200 Life Painting or PT 201 Figure Composition	3.0
PT 220 Portrait Painting or PT 270 Head Structure	3.0
LE 201 Materials and Techniques	1.5
Painting Electives (PT prefix)	4.5
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	6.0
Art History (AH prefix)	3.0
Composition I & II (LAN prefix)	6.0
History & Culture (CUL prefix)	6.0

3rd Year 30.0 Credits

PT 200 Life Painting or PT 201 Figure Composition	3.0
PT 220 Portrait Painting or PT 270 Head Structure	3.0
Painting Electives (PT prefix)	6.0
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	3.0
Art History	3.0
Language and Literature	3.0
History and Culture	3.0
Science and Quantitative Thinking	3.0

4th Year 30.0 Credits

300-Level Drawing Courses	3.0
Studio Electives	3.0
Critic Requirements (IN330 prefix, 3 each semester)	9.0
Thesis Seminar I & II ELC 450 & 451	3.0
Art History	6.0
Language and Literature	3.0
Science and Quantitative Thinking	3.0

Total 126 Credits

Academy BFA Curriculum

PRINTMAKING CONCENTRATION

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
PR 152 Preliminary Intaglio	1.5
PR 153 Preliminary Relief	1.5
PT 100 Life Painting	4.0
PT 102 Basic Color	1.5
PT 110 Still Life Painting & Drawing	4.0
SC 100 Figure Modeling	4.0
SC 105 Intro to Sculpture	1.5
AH 101 Art History I	1.5
AH 102 Art History II	1.5

2nd Year 36.0 Credits

Printmaking Courses (200 level PR prefix)	12.0
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	6.0
Art History (AH prefix)	3.0
Composition I & II (LAN prefix)	6.0
History & Culture (CUL prefix)	6.0

3rd Year 30.0 Credits

Printmaking Courses (200 - 300 level PR prefix)	12.0
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	3.0
Art History	3.0
Language and Literature	3.0
History and Culture	3.0
Science and Quantitative Thinking	3.0

4th Year 30.0 Credits

Printmaking Courses (200 - 300 level PR prefix)	3.0
DR313 Drawing Concepts Seminar (1.5) and 1.5 credit 300-level Drawing Elective (DR or AN prefix)	3.0
Studio Electives	3.0
Critic Requirements (IN330 prefix, 2 each semester)	6.0
Thesis Seminar I & II ELC450 & 451	3.0
Art History	6.0
Language and Literature	3.0
Science and Quantitative Thinking	3.0

Total 126 Credits

SCULPTURE CONCENTRATION

1st Year Curriculum 30.0 Credits

AH 101 Art History I	1.5
AH 102 Art History II	1.5
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
PR 152 Preliminary Intaglio	1.5
PR 153 Preliminary Relief	1.5
PT 100 Life Painting	4.0
PT 102 Basic Color	1.5
PT 110 Still Life Painting & Drawing	4.0
SC 100 Figure Modeling	4.0
SC 105 Intro to Sculpture	1.5

2nd Year 36.0 Credits

Sculpture Requirements (SC prefix)	7.5
SC 223 & SC 224 Plaster and Casting I & II	3.0
PR 215 Digital Imaging	1.5
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	6.0
Art History (AH prefix)	3.0
Composition I & II (LAN prefix)	6.0
History & Culture (CUL prefix)	6.0

3rd Year 30.0 Credits

Sculpture Requirements (SC prefix) (at least 3.0 credits should be from SC240/340, SC250/350, SC260, SC291/391, SC292/392)	7.5
SC 360 Sculpture Seminar	3.0
Drawing Electives (DR or AN prefix)	3.0
Studio Electives	4.5
Art History	3.0
Language and Literature	3.0
History and Culture	3.0
Science and Quantitative Thinking	3.0

4th Year 30.0 Credits

300-Level Drawing Courses	3.0
Sculpture Requirement (choose from SC240/340, SC250/350, SC260, SC291/391, SC292/392)	1.5
Studio Electives	1.5
Critic Requirements (IN330 prefix, 3 each semester)	9.0
Thesis Seminar I & II ELC450 & 451	3.0
Art History	6.0
Language and Literature	3.0
Science and Quantitative Thinking	3.0

Total 126 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 seminars, one in readings, research, aesthetics, and criticism, and another in drawing. In consultation with the faculty, students may also elect courses in Graduate Painting, plus studio courses within the Academy's renowned Certificate Program. Post-Bacc students are permitted to audit one undergraduate course each semester on a space-available basis.

Our drawing courses 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 seminars are meant to serve the needs of studio art making.

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

Post Baccalaureate Curriculum

One Year	30.0 Credits
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<u>Critiques 1</u>	<u>18.0 Credits</u>
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Register for three critics each semester for three 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 550A	Drawing Seminar	3.0 (fall)
PB 525B	Seminar: Subject, Form, Content	3.0 (spring)
PB 550A	Drawing Seminar	3.0 (spring)

<u>Electives</u>	<u>0 – 6.0 Credits</u>
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PB 565	Painting Elective	3.0
PB 567	Bookarts & Letterpress Elective	3.0

Students are permitted to audit one Certificate course per semester to develop particular skills and may elect to take the master's level painting course for credit.

Total PB Curriculum 30.0 Credits

Master of Fine Arts Curriculum & Requirements

Master of Fine Arts Program

The Academy Master of Fine Arts program is an intensive, two-year studio art making experience that involves daily interaction with an outstanding faculty of resident and visiting critics; regular private and group critiques; seminars in critical readings; exposure to an outstanding visiting artist program; and participation in graduate drawing and painting classes that reflect the Pennsylvania Academy's emphasis on achieving a high degree of skill in drawing and studio art making practice. MFA students are permitted to audit one undergraduate course each semester on a space-available basis.

The intention of the Masters program is to provide an intense and transformative immersion in contemporary art making practice. The program is centered in the studio arts of painting, drawing, printmaking and sculpture, but within these disciplines displays a considerable diversity in approach. Students are expected to possess an unusually strong work ethic and to be highly productive and able to work independently.

The Studio Critique system is the heart of the program, and allows a student to choose three different faculty critics each semester from a large faculty representing a wide range of studio practice. During both years of study, every MFA student enrolls in graduate drawing and seminar classes, which meet once a week at scheduled times. These classes foster skills of eye, mind and hand that complement the ongoing work of the private studio. A student-run visiting artist and critic program provides additional points of view from contemporary and emerging artists.

During the second year of the program, every student is required to complete a written thesis and to submit work for a final jury review by all graduate faculty. The program of study culminates in an exhibition within the museum galleries of the Samuel M.V. Hamilton Building.

Master of Fine Arts Curriculum

First Year	30.0 Credits
<u>Critiques 1</u>	<u>15.0 – 18.0 Credits</u>
Complete 15.0 – 18.0 credits of critiques, three critics each semester. Critic credits are variable to accommodate optional elective credits.	
<u>Seminars</u>	<u>6.0 Credits</u>
Complete the following classes:	
MFA 725A Seminar: Readings & Research	3.0 (fall)
MFA 725B Seminar: Readings & Research	3.0 (spring)
<u>Drawing/Open Media</u>	<u>6.0 Credits</u>
Complete the following classes:	
MFA 750A Drawing/Open Media	3.0 (fall)
MFA 750B Drawing/Open Media	3.0 (spring)
<u>Electives</u>	<u>0 – 3.0 Credits</u>
Students are permitted to audit one Certificate course per semester to develop particular skills. In addition there is one masters level painting course available each semester and a bookarts/letterpress course each Spring for credit.	

Second Year	30.0 Credits
<u>Critiques</u>	<u>15.0 – 18.0 Credits</u>
Complete 15.0 – 18.0 credits of critiques, three critics each semester. Critic credits are variable to accommodate optional elective credits.	
<u>Seminars</u>	<u>6.0 Credits</u>
Complete the following classes:	
MFA 825A Seminar: Readings & Research	3.0 (fall)
MFA 825B Seminar: Readings & Research	3.0 (spring)
<u>Thesis</u>	<u>6.0 Credits</u>
Complete the following classes:	
MFA 850A Thesis	3.0 (fall)
MFA 850B Thesis	3.0 (spring)
<u>Electives</u>	<u>0 – 3.0 Credits</u>
Students are permitted to audit one Certificate course per semester to develop particular skills. In addition there is one masters level painting course available each semester and a bookarts/letterpress course each Spring for credit.	

Total 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

AN Anatomy

CUL History/Culture/Social Science

DR Drawing

ELC Seminar

IN Independent Critic Program

LAN Language & Literature

LE Lecture

MF Masters level

MFA Masters level

PB Post-Baccalaureate Prog

PR Printmaking

PT Painting

SC Sculpture

SQT Science/Quant.Reasoning

Course Rotation Designators

(F) Fall

(FS) Fall & Spring

(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 Zwilling

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 Zwilling

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 Staff

In this course we will be examining a variety of Non-Western art forms and objects from around the world. Examples of the kinds of art forms and practices that we will be discussing include body-painting and acrylic painting from Aboriginal Australians, the production of textiles in Mexico by the Wixarika, Kachina dolls produced by Native American groups in the American Southwest, Maori carving and tattooing, African masks, and the skull art of New Guinea. The course will be grounded in anthropological ideas about art so we will be examining art not only aesthetically but within specific social contexts.

AH 214 (IR) 3.0 **Frank Furness, PAFA and Philadelphia Art in the 19th Century** **Zwilling**
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** **Zwilling**
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.

AN 200A (F) 1.5 & AN 200D (S) 1.5 **Studio Anatomy** **Connors, Girmaldi**
Studio Anatomy, in conjunction with the Studio Anatomy Lecture, builds on DR 103 Anatomy I to further investigate principles of artistic anatomy. The course is divided into two sections: Fall and Spring semesters. In Part I (Fall) students will review proportions, develop form concepts, and concentrate study on the axial skeleton: the bones and muscles of torso and head. Drawing exercises will mainly be linear depictions executed in charcoal or graphite on white paper.

Part II (Spring) focuses on the appendicular skeleton: the bones and muscles of the limbs, hands, and feet. Drawing exercises include the examination of different media to better depict the anatomical influence on form. At the conclusion of the two terms the anatomical knowledge attained will enable the student to better draw the figure from life and from the imagination, enhance his or her own figure compositions, and more profoundly express those ideas that make the representationist depiction of the figure compelling.

The drawing studio and lecture for AN200 must be taken concurrently and Part I (Fall) must be taken before Part II (Spring).

AN 200B (F) & AN 200C (S) 1.5 **Studio Anatomy Lecture** **Osti**
The lecture series that accompanies the studio anatomy classes are essential in creating a better understanding of the perceptual techniques involved in observing the figure. This is done by instructing the student in 'reading' the figure by using the language of artistic anatomy as it relates to the body parts, movements, and limitations of those movements. The demonstration drawings done during the lecture are brought into class the next day, and a review of the lecture is done with the model present.

CUL 101 (F) 3.0 **World Civilizations I** **Boyd**
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** **Boyd**
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 201 (IR) 3.0 **Sociology of Race & Discrimination** **Staff**
This course will discuss the historical development of racist and sexist ideologies in American society, while also paying special attention to discrimination regarding sexual orientation. This course will also seek explanations for its existence as a cultural phenomenon, learned ideology or behavior. In doing so we will analyze various theoretical approaches to prejudice, the prejudiced personality, and the ways in which racism/sexism pervades the American society and its institutions. This course will explore issues of popular culture which will include the use of music, fashion, and technology as means of maintaining the status quo. Moreover the main objective of this class will enable students to better explain and illustrate the effects of racism and discrimination on America's minority groups, including African Americans, women, Native Americans, Asians, Latinos, and Homosexuals.

CUL 202 (IR) 3.0 **Anthropology of Art** **Staff**
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 205 (IR) 3.0 **American Material Culture** **Boyd**
Material culture is the "stuff" of life – the objects that surround you, that you use every day, that are often not considered "fine art." They are invested by creator and user with significant cultural significance. The material world we have made and used helps us understand cultural beliefs, values, ideas and assumptions – expressed in physical form. We will do a variety of theoretical and methods readings, as well as read and analyze examples of material culture research in the fields of history, art history, folklore, geography and literature. We will focus on how material culture is practiced, why it's studied and what we can learn from it. Each student will also work on a semester-long research paper on an object of material culture of their choice.

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 Staff
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.

LAN 207 (IR) 3.0 American Graphic: Comic Culture Peters-Golden
In this course we will read comics and graphic novels and examine their history and development, their form and genre, their cultural situation, and their aesthetic concerns. We will also use graphic novels to ask questions about the ways literature and art can represent, affect, and explain the histories and culture that produces them, paying particular attention to themes that are essential to graphic novels (alienation, gender, sexualities, race, class, violence, history, high/low culture). The final project in this course will be the production of your own comic. Prerequisites: Composition I and Composition II or 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 I and Composition II or equivalent.

LE 201 (FS) 1.5 Materials & Techniques Ciambella
This course examines the compatibility and consequences of using art materials available to us today. Traditional materials - such as gesso, egg tempera, wood panels, canvas, brushes, oils, and framing techniques – as well as non-traditional media - including acrylics, adhesives for collage, 2D and 3D mixed media constructions, found objects, installations, and presentation issues – will be covered. Health hazards and safe working methods will also be discussed. Students are expected to develop and explore their own artistic visions based on sound practices and materials. There will be several power point presentations and museum visits.

MFA700 (FS) 3.0V Studio/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.

MFA 725 (FS) 3.0 Seminar/Readings and Research Faculty
This two-semester (A and B) humanities seminar includes a series of readings and discussions that examine some of the major themes in the history of world art. These themes include the affect on the visual arts of other disciplines such as religion, political science, psychology, sociology, applied science and technology, literature, dance, and music. Students review research methodology and conduct at least one research project of their own. Faculty will guide each project so that it supports and enhances the student's studio work. Oral presentations of projects are an integral part of the course.

MFA 750 (FS) 3.0 Open Media Drawing Faculty
From the inception of the Academy, drawing has been considered an essential activity, which unites and enhances all other areas of artistic endeavor. For this reason, drawing is strongly stressed within the Graduate Program. The Drawing program addresses the problems, characteristics, and activities of contemporary drawing while being mindful of the rich heritage of the past and involves aspects of composition, representation, abstraction and media techniques pertinent to student artistic concerns. The classes focus on expanding the student's formal, conceptual and visual vocabulary and are directed toward the establishment of a personal vision. Studio visits are an important class component, creating a link between studio and classroom. Six Drawing seminars are scheduled yearly, of which two one-semester Drawing seminars are required over the two-year course of MFA study and one year of Post-Baccalaureate study. Some classes include regularly scheduled models and with others models are optional.

MFA 765 (F) 3.0 Painting Foulks
In this course emphasis will be placed upon accurate analysis and description of the figure within simple spatial situations. Compositional devices and elements of design will be discussed. Small preparatory sketches in wet or dry media which examine basic tonal, temperature and compositional relationships will be encouraged. Two poses are scheduled (7 weeks/6 weeks) from which single or multiple paintings may be produced. Although a variety of individual approaches will be accommodated, several indirect painting techniques will be presented. Students are expected to explore procedures which best suit individual needs.

MFA 765 (S) 3.0 Painting Noel
The Painting elective addresses 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. Working sessions are open and self-directed. Some classes include regularly scheduled models.

MFA 767 (S) 3.0 Bookarts & Letterpress 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.

MFA 825 (FS) 3.0 Seminar/Aesthetics and Criticism Faculty
This two-semester (A and B) seminar will continue the emphasis of Readings and Research. It will involve formal investigation into the aesthetic and philosophical issues of art, as well as examine professional ethics and practices. Emphasis will be placed upon the methodology of forming value judgments and upon the development of verbal, written, and analytical skills. Seminar B while continuing in the format of Aesthetics and Criticism will help the student prepare for the visual presentation in May of their graduating year as well as the written thesis by careful preparation of an artist's statement.

MFA 850 (FS) 3.0 Thesis Faculty
Each writer is encouraged to pursue his or her interests, and to invent new directions as needed. 1) Place the work in both an historical and contemporary social context. Who are your artistic ancestors? With what other artists do you have artistic affinities? 2) 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. 3.) Describe how you proceed in conceiving and making the 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 the Thesis Advisor on a regularly scheduled basis, and with their Thesis Reader as needed, during the writing process. 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. The Thesis Advisor and Thesis Reader will read, approve, and grade all theses.

PB 500 (FS) 3.0V Studio/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 Faculty

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 550A/B (FS) 3.0 Drawing/Open Media Faculty

From the inception of the Academy, drawing has been considered an essential activity, which unites and enhances all other areas of artistic endeavor. For this reason, drawing is strongly stressed within the Graduate Program. The Drawing program addresses the problems, characteristics, and activities of contemporary drawing while being mindful of the rich heritage of the past and involves aspects of composition, representation, abstraction and media techniques pertinent to student artistic concerns. The classes focus on expanding the student's formal, conceptual and visual vocabulary and are directed toward the establishment of a personal vision. Studio visits are an important class component, creating a link between studio and classroom. Six Drawing seminars are scheduled yearly, of which two one-semester Drawing seminars are required over the two-year course of MFA study and one year of Post-Baccalaureate study. Some classes include regularly scheduled models and with others models are optional. One drawing class requirement may be fulfilled with one of the following options: **1)** A printmaking class from the Certificate level that has a drawing emphasis (Advanced Woodcut, Lithography or Intaglio) may be substituted for a drawing class. The student must officially enroll in the class with the Registrar and adhere to all class requirements. Arrangements may be made through Graduate Department Chairperson. **2)** A sculpture class from those offered at the Certificate level that has a drawing emphasis may be substituted for a drawing class. This option includes Anatomy (a two-semester course) or Figure Modeling (a two-semester course). The student must officially enroll in the class with the Registrar and adhere to all class requirements. Arrangements may be made through Graduate Department Chairperson.

PB 565 (FS) 3.0 Painting Foulks/Noel

The Painting elective addresses 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. Working sessions are open and self-directed. Some classes include regularly scheduled models.

PB 567 (S) 3.0 Bookarts & Letterpress 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.

PR 152 (FS) 1.5 Preliminary Intaglio Rosati, Hamilton

This course will focus on a variety of drypoint and etching intaglio techniques with an emphasis on creative exploration of the medium. An overview of the history of intaglio from its start to contemporary practices will be examined through slide discussions and museum visits. Methodical and thorough demonstrations are scheduled. Biweekly individual reviews are ongoing; there will be two group critiques, one mid-term and one final review. The primary objectives of the course are to introduce fundamental intaglio techniques, to challenge students to be proficient in the methods, to encourage self-expression and to help each student move toward confidence and ease with the processes.

PR 153 (FS) 1.5 Preliminary Relief Miller

This class is an introduction to the craft and art of relief printmaking, emphasizing basic drawing, cutting, and printing techniques, and stressing the black and white handprint. Simplified color experimentation is possible near the end of the term. Slide lectures are offered which survey the history of the medium, work and concepts of major figures, past and present, and their importance in the story of printmaking. The primary objectives of the course are to introduce fundamental techniques, to challenge students to be proficient in the methods, to encourage self-expression and to help each student move toward confidence and ease with the processes.

PR 202 (FS) 1.5V Photoplate & Stone Lithography Wyffels

This course is an introduction to aluminum plate and stone (crayonstone) lithography. It is a second year requirement for printmaking majors and minors and a great elective for any student. The course teaches contemporary and traditional methods of lithography. Simple photographic methods enable hand drawn and painted images, as well as photographic images and digital images, to be printed from light sensitive aluminum plates. This course is a prerequisite for Intermediate and Advanced Lithography.

PR 215 (FS) 1.5V Digital Imaging Roesch

Students will explore the computer as an artistic tool using Adobe Photoshop and will learn skills such as control of the digital format, the use of computer tools to manipulate images, creating and moving files, making high quality prints, & building web pages. Students will also learn to use digital cameras, printers, and scanners. This course includes in-class demos and bi-weekly group critiques.

PR 215 (FS) 1.5V Digital Imaging Horvitz

Geared to the interest and needs of individual students, we will investigate the computer as a tool for artists. Students will learn to alter, enhance, re-size and color correct digital images. They will learn the best methods to present these images for printing, email + web viewing. In this course students will improve their skills in the use of computer terms and technology. The creative potential of Photoshop and Flash animation will be surveyed in this class. This course is a studio situation which will contain lectures, demonstrations, and time to work in class.

PR 252/352 (S) 1.5V Intermediate/Advanced Intaglio Rosati

Intermediate Intaglio broadens the technical vocabulary of the first year and challenges students to experiment with atypical approaches to black and white intaglio. Technical demonstrations will review the fundamental intaglio methods and include carborundum prints, mezzotint, lift grounds, and photo transfer methods. The Advanced level explores a variety of color intaglio printing methods. The prerequisite for Advanced Intaglio is 3.0 credits of Intermediate. This course alternates with Monotype/ Etching (PR 260).

PR 253/353 (FS) 1.5V Intermediate/Advanced Relief Miller

The class will include drawing, cutting, and printing techniques and larger work than in preliminary. Both black and white color relief printing methods will be taught. Emphasis will be placed on technical and aesthetic development and the building of confidence in all aspects of relief production. Content can include reductive prints, realistic and abstract prints, relief etchings, Japanese color methods, multi-color printing, the carving of a text, illustration of a text, production of a book, work in a series, printing and press experimentation, and wood engraving techniques. The prerequisite for Advanced Relief is 3.0 credits of Intermediate.

PR 254/354 (FS) 1.5V Intermediate/Advanced Lithography Wyffels

This course fosters proficiency in stone and plate lithography. The Intermediate level promotes a broad technical vocabulary in monochrome and some color printing. Students are encouraged to rework and alter the drawings to create transformed images. The Advanced level promotes multi-color printing. The course aims to teach concept and content dedicated portfolios. Prerequisite for Intermediate Lithography is Photo-Plate and Stone Lithography. Prerequisite for Advanced Lithography is 3.0 credits of Intermediate.

PR 255 (F) 1.5V Print Media/Print Study Rosati

Printmaking Media is a second year requirement for printmaking majors and minors. It is a course designed to provide an array of experiences in the following printmaking methods: eraser stamp prints, mezzotint & carborundum prints, collographs, color reduction linocuts, book structures & letterpress. The course includes two or three visits to museum print study rooms (PAFA and PMA) to review and discuss prints relevant to the course. This course alternates with Screenprinting (PR 265/365).

PR 256/356 (S) 1.5V Lithography & Collaborative Edition Printing Wyffels

This is a compound course comprised of a studio component and a collaborative edition-printing component. The studio component includes traditional lithography and the use of aluminum plate lithography; demonstrations will include litho crayon and thermo-plastic toner washes as well as printing multi-color images. The collaborative component of this course is to teach students the business of collaborative edition printing by way of first-hand experience with collaborative edition printing and the business facets of edition printing and edition sales. A regional artist will be invited to meet the students speak about their work and create a print in the medium of the course. Students will print the edition for the artist under the supervision and direction of the instructor. It will give the student a richer and deeper understanding of the art and craft of working collaboratively through “hands-on” assisting and/or observing at different stages of the production of the edition. Prerequisite: Stone & Photoplate Lithography (PR202) or Lithography (PR602E).

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

This is a compound course comprised of a studio component and a collaborative edition-printing component. The studio component includes lectures that cover contemporary artists and concepts (Kirchner, Frasconi, Baskin, Rockwell Kent). Students will be expected to select a contemporary figure early 20th century to present and produce a work based upon his/her ideas, imagery or technical accomplishments. Interpretations of sources are permitted. The collaborative component of this course is to teach students the business of collaborative edition printing by way of first-hand experience with collaborative edition printing and the business facets of edition printing and edition sales. A regional artist will be invited to meet the students speak about their work and create a print in the medium of the course. Students will print the edition for the artist under the supervision and direction of the instructor. It will give the student a richer and deeper understanding of the art and craft of working collaboratively through “hands-on” assisting and/or observing at different stages of the production of the edition.

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

This is a compound course comprised of a studio component and a collaborative edition-printing component. The studio component addresses Intermediate and Advanced Intaglio. The Intermediate section broadens the technical vocabulary of the first year and challenges students to experiment with atypical approaches to black and white intaglio. Technical demonstrations will review the fundamental intaglio methods and include carborundum prints, mezzotint, lift grounds, and photo transfer methods. The Advanced level explores a variety of color intaglio printing methods. The collaborative component of this course is to teach students the business of collaborative edition printing by way of first-hand experience with collaborative edition printing and the business facets of edition printing and edition sales. A regional artist will be invited to meet the students speak about their work and create a print in the medium of the course. Students will print the edition for the artist under the supervision and direction of the instructor. It will give the student a richer and deeper understanding of the art and craft of working collaboratively through “hands-on” assisting and/or observing at different stages of the production of the edition. The prerequisite for Advanced Intaglio is 3.0 credits of Intermediate. This course alternates with Monotype/ Etching (PR 260).

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

This course will focus on monotypes, monoprints and etchings in a variety of ways. Monotypes are paintings that are printed onto paper by way of traditional printmaking methods. monoprints are traditional prints made with a matrix, such as an etched plate. The monoprint is a matrix-dedicated print that includes painterly elements. It combines the pure monotype painting with a traditional matrix. Unique, mixed media prints will be encouraged to create varied editions that include hand-painted, collaged items and attachments. The essential history of the medium will also be addressed. This course alternates with Intermediate/Advanced Intaglio (PR 252/352).

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

Exploit stencil methods of printing in color. Learn a variety of stencil systems to include paper stencils, screen filler, drawing fluid, and photo-imaging methods. Hand-drawn images, painted images, photographic images and digital images are all possible. Investigate opaque and transparent uses of color and printing on a variety of materials to include textiles. Prerequisite for Advanced Screenprinting is 3.0 credits of Intermediate Screenprinting. This course alternates with Print Media/Print Study (PR 255)

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 mixing, 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
This course will explore the challenges inherent in large-scale figure painting. A single pose will be established for the entire semester. After completing small, preparatory tonal and limited color compositional studies, a single life-sized figure painting will be developed. Emphasis will be placed upon the accurate analysis and description of the figure within a simple spatial situation. Technical concerns will include the preparation of support and ground, approaches to drawing (direct vs. transfer), and the use of mediums. Although a variety of individual approaches to paint application will be accommodated in the course, several indirect painting techniques will be discussed.

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
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
In this course, the student works at various sites (Hamilton Building: window views, Horticultural Center, along the river, urban sites, etc.) in oil on a variety of supports (prepared paper, canvas, and board). The class will include demonstrations and an overview of the history of landscape, presented through books and discussion.

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.

SC 390 (FS) 1.5v**Foundry****Brockman**

Foundry is the exploration of cast medium, e.g. bronze, aluminum, lost wax ceramic shell, glass casting and slumping, cast paper, direct wax working, wet clay molds, direct casting of flammable objects (wood, paper, leather, etc), green sand casting, piece molds, rubber inserts, and color in three dimensions. Instruction is carried out on student's own work or ongoing projects in the form of technical advice and aesthetic critiques. Prerequisite: Plaster & Casting Techniques.

SQT 200 (F) 3.0**Topics in Quantitative Reasoning****Egeth**

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 unimimidating 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****Egeth**

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 202 (S) 3.0**The Science of Creativity****Egeth**

What is creativity, and what makes people creative? Can animals be creative? What about computers? Are there techniques or methods that can make you more creative? In class, we will look at research from psychologists and neuroscientists that attempts to elucidate the structures of mind and brain that underlie artistic, literary, and scientific inspiration. But, can creativity even be defined, much less reduced to science? With a critical eye and an open mind, this class itself will act as an instrument for advancing the contemporary science of creativity.

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: Painting. 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 exhibitions. Mellon Foundation Venture Fund Painting Grants 1992 1994 1996 1998. Represented by Hirschl and Adler Galleries: Modern, NY NY. Represented in numerous private and public collections including Delaware Art Museum. Exhibitions include LaSalle University Museum (2001 group) and Pennsylvania Academy of the Fine Arts, both in Philadelphia.

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.

Joshua Marsh

Assistant Professor: Painting. Teaches still life, 3rd-year painting; also Drawing/Media in the MFA program.
B.F.A. in painting from Washington University in St. Louis; M.F.A. from Yale University. He resided in New York until 2003, and currently lives and works in West Chester, PA. He has recently shown paintings and drawings at Space B, Morgan Lehman, and Moti Hasson galleries in New York, and at Geoffrey Young Gallery in MA. He has taught at Moore College of Art & Design, and has been a visiting artist at Boston University's MFA program.

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

Assistant Professor: Chair of Liberal Arts Department. 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

Associate Professor: Chair of 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: Printmaking and Chair of 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

Associate 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).

Patricia Traub

Associate Professor: Painting and Drawing. Faculty critic.

Education: 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 Roger LaPelle Galleries and Bachelier Cardonsky Gallery.

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 program: *Jan Baltzell, Renee P. Foulks, Michael Gallagher, Joshua Marsh, Daniel D. Miller, William Scott Noel, Jody Pinto, Dr. Kevin Richards and Bruce Samuelson.* Please see the "Appointed Faculty" section for a full description.

Martha Armstrong

1962 B.A., Smith College, 1963 M.S., Rhode Island School of Design. Collections: Allentown Art Museum, Arkansas Art Center, Asheville Art Museum, Bryn Mawr College Collection, Emison Art Museum, DePauw University, The Free Library of Philadelphia, Nelson-Atkins Museum of Art, Woodmere Art Museum. Numerous solo exhibitions at Gross McCleaf Gallery; Walter Wickiser Gallery NYC, Bowery Gallery, NYC and many others. Numerous private collections.

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).

Katherine Bradford

B.A. Bryn Mawr College. M.F.A. State University of New York Purchase N.Y. Collections: Metropolitan Museum of Art; Brooklyn Museum; Portland Museum. Solo Exhibitions include Bryn Mawr College (2002); ICON Contemporary Art Brunswick ME (2001). Group exhibitions: University of the Arts; Center for Maine Contemporary Art; and Exit Art N.Y.. Pollock-Krasner Foundation Grant Award (2000).

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 Csaszar

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.

Joel Fisher

Collections: Museum of Modern Art; Tate Gallery; Kunstmuseum Bern; Centre George Pompidou, Stedelijk Museum; Awards: Henry Moore Fellowship; Howard Foundation Award; Guggenheim Fellowship. Numerous Solo exhibitions including Stedelijk Museum Amsterdam, Kunstmuseum Monchengladbach Teaches: Vermont Studio Center, Newcastle-upon-Tyne, England). Many broad interests, including writing, most recent book: DIAGNOSIS published by the Royal Scottish College of Surgeons. Currently engaged in an international research project through the Edinburgh College of Art (2007-2011) to explore stone, haptic skills and reductive methods of making art.

Neysa Grassi

Certificate Penn. Academy of the Fine Arts. 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.

Denise Green

Collections: Museum of Modern Art; Guggenheim Museum; Corcoran Gallery of Art; Albertina Museum, Vienna; Museum of Contemporary Art, Sydney. Awards: Order of Australia (2007). Solo exhibitions: 2006: Museum Kurhaus Kleve, Germany (touring retrospective); 2001: Art Gallery of New South Wales (survey); 1999: P.S.1 (MoMA) New York (retrospective). Represented by Liverpool Street Gallery, Sydney; Galerie Cora Holzl, Dusseldorf; Galerie Heike Curtze, Vienna and Berlin.

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.

Gillian Jagger

B.F.A. Carnegie Mellon University. M.F.A. New York University. Awards: Adolph and Esther Gottlieb Foundation Grant; Louis Comfort Tiffany Foundation Grant; N.Y. Council for the Arts Grant; John Simon Guggenheim Memorial Foundation Fellowship. Collections: The Charles Aldrich Museum of Contemporary Art; Finch College Museum of Art; C.W. Post College Museum of Art. Numerous solo and group exhibitions include Elvehjem Museum of Art Madison Wis. (2002 solo) and John Davis Gallery Hudson NY (2001 group). Represented by Phyllis Kind Gallery N.Y.

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 Pennsylvania Academy of the Fine Arts. 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).

Kevin Richards

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*.

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.

Jennie Shanker

Instructor and critic in MFA and Post-Baccalaureate programs; MFA in Sculpture, Yale University, also Master of Arts in Teaching; founding member of Vox Populi Gallery, board member of FLUXspace, and consultant for the art programs at Eastern State Penitentiary Historic Site; revitalization projects in North Philadelphia with Mural Arts' Mural Corps at Hartranft Elementary School, the Romanita Rodriguez Library and McKinley Elementary School; received two Pew Disciplinary Awards, a Leeway Window of Opportunity Grant, and a summer residency at La Napoule in France; has also taught and directed academic programs at Moore College of Art & Design, Tyler School of Art and University of the Arts.

Richard Torchia

Collections: Philadelphia Museum of Art; Prudential Life Insurance Company; Canadian National Postal Archives. Solo exhibitions: Project for Morris Arboretum and Philadelphia International Airport (2002-03); Gallery of Photography Dublin (2002). Group exhibition: Aldrich Museum of Contemporary Art Ridgefield Connecticut (2002). Awards: Pew Fellowship in the Arts; Mid-Atlantic Arts Foundation; Pa. Council on the Arts Fellowship. Director of Arcadia University Art Gallery.

ADJUNCT FACULTY

Emily Abendroth

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).

Astrid Bowlby

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.

Heather Boyd

MA (ABD) in History of American Civilization, University of Delaware; MA Art History, James Madison University; BA in History from the University of Michigan. Interests include interdisciplinary material culture studies, and the use of objects in the study of history.

Kate Brockman

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, Rockerfeller Center, NY; Kerygma Gallery, N.J.; Woodmere Museum, PA. Propretor, Bella Castings Art Foundry. Numerous awards and private collections.

Moe Brooker

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

Pennsylvania Academy of the Fine Arts Conservation Department Apprenticeship Program. Work: Instructor of Materials and Techniques (1985-present), 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

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

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

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.

Marc Egeth

PhD and MA, Psychology, University of Pennsylvania; BA, Psychology, University of Maryland at College Park. His interest in minds and consciousness has led him to interact with dolphins, bowerbirds, fruit flies, children and adults. Also lectures at the University of Pennsylvania and is a Post-Doctoral Researcher at the Children's Hospital of Philadelphia.

Larry Francis

Certificate, Pennsylvania Academy of the Fine Arts. Exhibitions: Gross McCleaf Gallery, Philadelphia, 2002, 2000; Vose Gallery, Boston, MA, 2004; Wayne Art Center, Wayne, PA, 2004.

John Greig

Certificate, Pennsylvania Academy of the Fine Arts; Sculpture Shop Manager, 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).

Michael Grimaldi

Studied painting and drawing at the Art Students' League of New York, the National Academy, the New York Studio School, the Ecole Albert Defois; performed independent studies in gross anatomy and dissection at the Facultad Medicina de la Universidad de Buenos Aires. Has taught figure drawing, anatomy and painting at the School of Visual Arts, the National Academy, Water Street Atelier, Studio 126, Grand Central Academy and the Institute of Classical Architecture. Currently teaches drawing and painting at the Janus Collaborative School of Art (co-founder, 2007), as well as drawing and anatomy at the Art Students' League of New York. He designed and teaches the Janus Collaborative's artistic anatomy program hosted by Drexel University College of Medicine. Exhibitions include the National Academy Museum, National Arts Club, Arnot Art Museum, Forbes Magazine Collection, Arcadia Gallery, Fontbonne University, Forum Gallery, Hirschl and Adler Gallery, Naples Museum of Art and the John Pence Gallery. Awards include the Edward G. McDowell Travel Grant (1993), Stacey Foundation Grant (1998, 1999); the Elizabeth Greenshields Foundation Grant (1999, 2002); the Forbes Foundation Residency Fellowship, Balleroy, France (2002); and the American Academy in Rome-Affiliated Fellowship/Alma Schapiro Prize (2007).

Zlatan Gruborovic

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. Gruborović 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. He has been a Lecturer of History of Art at PAFA since 2008. In 2010 he published the article "Bronzino's Martyrdom of Saint Lawrence: A Reconsideration," in *WORD & IMAGE*.

Lisa Hamilton

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. Teaches preliminary intaglio and is the Printmaking Department Shop Manager. 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

Teaches 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

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

B.A. Fine Arts, University of California- Santa Cruz; Certificate, Pennsylvania Academy of the Fine Arts. Joshua Koffman has 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 Pennsylvania Academy of the Fine Arts).

Earl (E.B.) Lewis

BFA, Graphic Design and Illustration and Art Education from the Temple University Tyler School of Art and taught art 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

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

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 Winkleman 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.

Rebecca Peters-Golden

BA in creative writing from Franklin and Marshall College; Ph.D. in English from Indiana University where she taught a wide variety of courses in literature and writing, exploring American regionalisms, popular genres, pulp fictions, and the graphic novel. She has published both poetry and short fiction. She is also a guest contributor to Good. Food. Stories., an online food magazine.

Carolyn Pyfrom

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

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.

Celia Reisman

BFA, Carnegie Mellon University; MFA in Printmaking, Yale University. She is represented by the Paul Thiebaud Gallery in New York and San Francisco, where she had two recent solo exhibitions. In Philadelphia she has exhibited at the Gross McCleaf Gallery, which has represented her for over twenty years. Group exhibitions in Philadelphia, New York, London and other locations in the US. Her work was selected for the American Academy of Arts and Letters Invitational Exhibition, where she received a purchase award. In 2000 she had a fifteen-year survey exhibition at the James A. Michener Art Museum, Doylestown, PA. Her paintings toured in two traveling exhibitions curated by Alan Gussow entitled, *Artist as Native* and *Rediscovering the Landscape*. Other awards include residencies at the Helene Wurlitzer Foundation in Taos New Mexico, the Rochefort-en-Terre Residency in France, the Ragdale Foundation and the Virginia Center for the Creative Arts. Reisman has taught at Swarthmore College, Dartmouth College and other institutions.

Bill Scott

Adjunct Faculty: Critic in the Certificate Program. Certificate Pennsylvania Academy of the Fine Arts 1978. A 2004 recipient of an Independence Foundation Fellowship in the Arts and of the Adolph & Clara Obrig Prize from the National Academy Museum, New York. Solo exhibitions in Philadelphia, San Francisco, London and New York City where he is represented by Hollis Taggart Galleries. His exhibitions have been written about in the *New York Times*, *Art News*, *Art in America*, *New York Observer*, and *Philadelphia Inquirer*.

Stuart Shils

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.

Shelly Spector

Adjunct faculty; teaches Business Practices in Art; BFA in Sculpture, University Of The Arts; founder, SPECTOR Projects (features distinct talent and new concepts in the visual arts); public and private collections including The Philadelphia Museum of Art, The Pennsylvania Academy of the Fine Arts and the Philadelphia Museum of Jewish Art in Philadelphia, PA; Human Rights Campaign in Washington, DC and HBO Incorporated in New York, NY; has exhibited at Philadelphia Museum of Art, Institute of Contemporary Art, Philadelphia Museum of Jewish Art, Gallery Joe, Fleisher Art Memorial Challenge Exhibition, and The Print Center in Philadelphia, PA, and Delaware Center For Contemporary Arts in Wilmington, DE.; also teaches at University of the Arts and Tyler School of Art.

Gary Weisman

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.

Jennifer Zwilling

MA, Art History, Tyler School of Art. She has been teaching The History of Modern Craft and Design for the last six years at Tyler School of Art, as well as periodically at other schools. Zwilling is actively involved with several aspects of the craft community and has published regularly in periodicals and exhibition catalogues. Her most recent project was the exhibition *International Turning Exchange: Form + Spirit 2011* at the Philadelphia Art Alliance. She was on the staff at the Philadelphia Museum of Art for ten years, most recently as the Project Assistant Curator for American Decorative Art. Her research focuses on late-nineteenth and early-twentieth-century American art, decorative art and twentieth-century studio craft. Domestic interiors, particularly the work of Philadelphia cabinetmaker Daniel Pabst and architect Frank Furness, are a special interest.