Eligible Courses for Open Academy

Subject to application approval and class size restrictions.

AH 102 1.5 credits  Art History II  Sumreen Chaudhry  Tuesday, 4:00-5:30pm
Sarah Beetham  Thursday, 4:00-5:30pm
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 207 3.0 credits  Theory & Criticism  Kevin Richards  Tuesday, 1:00-3:50pm
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 212 3.0 credits  Women in Art  Sarah Beetham  Thursday, 1:00-3:50pm
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 219 3.0 credits  Fashion & Impressionism  Sumreen Chaudhry  Wednesday, 1:00-3:50pm
The Impressionist painters in Paris launched a new style of painting that sought above all to capture the fleeting appearance of modern life. Fashion took a predominant role in the works of the Impressionists and their contemporaries. This course will explore the vital relationship between fashion and art during the pivotal years, from the mid-1860s to the mid-1880s, when Paris emerged as the style capital of the world. With the rise of the department store, the advent of ready-made wear, and the proliferation of fashion magazines, those at the forefront of the avant-garde, turned a fresh eye to contemporary dress, embracing la mode as the harbinger of la modernité. The novelty, vibrancy, and fleeting allure of the latest trends in fashion proved seductive for a generation of artists and writers who sought to give expression to the pulse of modern life in all its nuanced richness. This course will study the theoretical, literary, and art historical aspects of Parisian fashion and its impact on the arts.
CUL 207 3.0 credits  America in the 20th Century  Shalon Halager  Monday, 8:30-11:20am
This course will explore the transformation of American society in the twentieth century from the Chicago World’s Fair (1893) to the election of 2000. The twentieth century witnessed a major transformation of America as the country shifted from an isolated, agrarian society to a leading industrialized power on the global stage. This shift, in turn, impacted the way that the American people viewed themselves, the world around them, and the society that they lived in. Through a series of discussions, primary and secondary source readings, and films we will explore the ways that various groups of individuals living in the United States debated and contested what it meant to be an “American” in twentieth century and how these debates evolved over time. Major topics for the course include: immigration, race, and debates over citizenship; war and its impact on American society; and the transformation of American political parties.

DR 100 1.5 credits  Life Drawing  Scott Noel  Douglas Martenson  Wednesday, 8:30-11:20am
This course will introduce concepts of gesture, balance, shape, mass, proportion, anatomy, line and tone. Emphasis will be placed on the structural and anatomical understanding of the figure, as well as expressive description as a whole. Additional topics will include the history of figure drawing, methods and materials.

DR 111 1.5 credits  Cast Drawing  Carolyn Pyfrom  Jill Rupinski  Monday, 8:30-11:20am
The study of form, structure and spatial development in drawing using the Academy’s historic collection of casts. Issues to be addressed include: drawing materials, line, tone, open and closed form drawing, proportion, plane and mass, form modulation, light and shade, atmospheric perspective, drawing methods and their history, figure structure, composition and a structural analysis. Each class will include individual and group critiques, and a lecture/demonstration by the instructor.

DR 200 1.5 credits  Life Drawing  Scott Noel  Tuesday, 1:00-3:50pm
The course explores the distinction between sculptural and painterly approaches to figure and draftsmanship. The course understands these approaches as complementary and examines their unfolding and interaction in selected artists across five centuries. The aim of the course is to strengthen the student’s grasp of the central importance of composition and how these categories of painterly and sculptural shape compositional choices.

DR 200 1.5 credits  Life Drawing  Al Gury  Friday, 8:30-11:20am
Students will learn in depth figural composition and design through stage sets with one and two models, both nude and costumed. Large-scale drawings in a variety of media will be explored and encouraged as well as a variety of lighting and compositional setups. Students will learn how to use reference material as sources for their drawings as well as using the models and staged setups to create finished powerful figural images. A goal of learning how to create powerful images in drawing is the focus of this course.

DR 201 1.5 credits  Drawing  Jan Baltzell  Thursday, 8:30-11:20am
This course focuses on drawing as a form of investigation, with an emphasis on situation rather than object oriented drawing. Learning to see through the relationships of forms in space, the movement within the given space and how to construct those visual passages toward a strong composition. Encouraged to experiment, to ask how size, proportion and choice of materials best supports intent in the drawing. The class will work in the studio, at Reading Terminal and outside.

DR 211 1.5 credits  Advanced Cast Studies  Jill Rupinski  Wednesday, 8:30-11:20am
Using the antique cast and/or the museum’s sculpture collections, students will develop a series or single work from an individual interpretation or an abstract idea. Work may be done in any medium, style, 2D or 3D. As a means of supporting the development of the idea, research on the chosen cast(s) or sculpture is required.
DR 311  1.5 credits  Drawing Studio  Bruce Samuelson  Tuesday, 8:30-11:20am
The purpose of this course is to promote an individual way of seeing and working from the human figure and develop personal vision. This includes approaching the figure either as an end in itself or as a point of departure, and exploring an individual use of materials and techniques. Instruction for this course will be directed to the individual along with some group criticism and group discussion.

DR 314  1.5 credits  Drawing Studio  Neysa Grassi  Tuesday,1:00-3:50pm
Course participants will explore individual philosophies and concepts through various uses of drawing. Students work on developing an awareness that drawing establishes a cohesive idea on a two-dimensional surface by controlling a variety of design elements and organizational issues. This course also includes several trips off-campus to local galleries and museums.

DR 317  1.5 credits  Drawing/Mixed Media  Michael Gallagher  Monday, 8:30-11:20am
Many recent exhibitions that attempt to survey contemporary drawing make one thing very clear: the parameters of drawing have expanded to such a degree that it now covers a wide range of forms and necessitates a diverse and fluid definition. This course will posit various methods and techniques to expand the potential of drawing both as a process to generate ideas and images, and as a primary means of expression. The ability to see and describe the content and the formal elements of drawings, thereby extending the students critical faculties and descriptive vocabulary will be an integral part of the course content. Historical and contemporary drawing methods and strategies will be analyzed and will serve as the basis for various exercises. Class time will alternate between topic-based presentations and assignment group critiques. Ten different topics will be examined and these will serve as the basis for a series of drawing assignments. The class participants choose topics; therefore the topics will change from semester to semester.

LAN 206  3.0 credits  Prison Landscapes/Prison Literature  Emily Abendroth  Wed., 4:00-6:50pm
This course will focus on the literatures coming out of and inquiring into carceral spaces (predominantly in the U.S.) in order to launch a broad but rigorous exploration into the dynamics of disciplinary institutions/structures, as well as the shape of some of the oppositions and resistances to them. From a literary standpoint, we will be particularly interested in the influence of these environments on the production of artistic/cultural forms and in investigating how the language choices and writing strategies of the selected authors under study seek to variously reveal, interrupt, explode or reconfigure the relations of power which they find themselves within. We will use our conversations and questions surrounding these pieces as both instigations and launching points for our own analytical writing projects and reading response experiments. Topics/Readings for the course will include investigations, exploration, and discussion of: the panopticon as both architecture and social gesture; the “otherworldly” penal colonies in certain works of futuristic fiction; historical cases where literature meets the law; the rise of certain literary forms in their concurrence with certain military/disciplinary structures; prose works that channel or are “haunted by” the figure of the incarcerated transgressor; structures of constraint and punishment (including their physical and narrative consequences); and the additional pressures on the question of “audience” which are presented in environments of extreme disciplinary control and isolation. Prerequisites: Composition II or the equivalent.

PR 152  A 1.5 credits  Intaglio Printmaking  Lisa Hamilton  Thursday, 8:30-11:20am
This course introduces a variety of intaglio techniques including dry and etched processes as well as solar plate and collograph methods. It is taught with an emphasis on creative drawing. An overview of the history of intaglio will be examined through presentations and museum visits. The primary objectives of the course are to introduce intaglio techniques, to challenge students to be proficient in the methods, to encourage self-expression and instill confidence and ease with intaglio printmaking. Intaglio Printmaking is a prerequisite for PR 252 Intermediate Intaglio Printmaking.
PR 153  1.5 credits  Relief Printmaking  Daniel Miller  Monday, 1:00-3:50pm
Daniel Miller  Tuesday, 8:30-11:20am
This course offers an introduction to the craft and art of relief printmaking emphasizing basic drawing, cutting and printing techniques. Black and white hand printing will be stressed with simplified color experimentation made possible later in the term. A variety of matrices and methods will be discussed. Scheduled slide lectures will demonstrate woodcuts contribution to the development of illustrated books as well as discussing the careers and visions of major practitioners past and present. The primary objectives of the course are to introduce fundamental techniques, to challenge students to be proficient in the methods, to encourage self-expression, to foster the development of visual purpose and to instill confidence and ease with the processes.

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

PR 215A  1.5 credits  Websites & Animation  Erik Horvitz  Tuesday, 1:00-3:50pm
This course introduces students to image capturing, image manipulation, image scanning and printing. The digital camera and the computer will be explored as essential artistic instruments. Students will learn to use Adobe Photoshop tools and develop skills to include controlling the digital image format, manipulating images (alter, enhance, re-size, color correct, and color separations for printmaking), emailing images, creating and moving files, making high quality prints, & presenting images for web viewing. The creative potential of Flash animation will be surveyed in this class.

PR 230  1.5 credits  Digital Photography  Instructor TBD  Tuesday, 4:30-7:20pm
This is a broad introductory course that teaches vocabulary, techniques, and the practical and conceptual skills principles of making digital photographs. Camera operations and functions, file formats, file management, and image processing and printing in black & white and in color will be covered. Various software applications, including Adobe Lightroom and Photoshop, will explore creative and experimental possibilities for color & image manipulations. An introduction to input and output peripherals will address digital cameras, scanners and printers. Still imagery, cityscapes, landscapes, the body, and invented imagery will be discussed in the context of historical and contemporary photography.

PR 254  1.5 credits  Intermediate Lithography  Ron Wyffels  Wednesday, 1:00-3:50pm
The intent of this course is to advance individual art concepts through an exploration of the lithographic medium. Independent thinking and artwork is encouraged. This class explores image potentials of the litho stone through counter-etching and altering the drawn/painted images as further-developed states, sequences or narratives of the image. Demonstrations of aluminum plate lithography will amplify possibilities for both hand-drawn and photo plate images to include thermo-plastic toner washes. Prior experience with lithography printmaking is a prerequisite for this class.
This course is comprised of a studio component and a collaborative edition-printing component. The studio component is the Intermediate Intaglio/Advanced Intaglio course. Intermediate Intaglio broadens the technical vocabulary and challenges students to experiment with atypical approaches to black and white and color printing. The collaborative printing component of this course will be devoted to working with an invited regional artist. This is an opportunity to gain a rich understanding of the profession and practices of working collaboratively with the artist to make an intaglio print. This adventure will allow the students an “up close” look into the intrinsic art-thinking and art-making methods of the invited artist. There will be much to learn through hands-on assisting and/or observing at different production stages of this editioned print. Prior experience with intaglio printmaking is a prerequisite for this class.

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.

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

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.

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.

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  1.5 credits  Figure Composition  Douglas Martenson  Monday, 1:00-3:50pm
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 216  3.0 credits  Landscape Painting  Douglas Martenson  Wednesday, 8:30am-3:50pm
This course will take landscape that is inspired by nature using nature and turning it into your personal vision working abstractly or representationally working indoors from studies and other sources as well as outdoors. This will allow you to explore your imagination and reflections on nature. We will also work “plein Air” using the many varied outdoor locations in and around Philadelphia. In this course students will be capturing the many varied aspects and conditions of landscape. Exploring and utilizing the various locations throughout Fairmount Park and Philadelphia students will work from the variety of landscape subjects that the location has to offer. Students will also learn to work with reference material to develop their paintings and will explore the possibilities of the interior landscape and or cityscape. Historic through contemporary landscape painters will be introduced and discussed. The students will work on “plein air” paintings/studies then these works will be used with additional materials to create a more in depth studio work.

PT 220  1.5 credits  Portrait Painting  Renee Foulks  Wednesday, 1:00-3:50pm
In this course, we will analyze volumetric and spatial issues leading to accurate descriptions of our subjects while considering a variety of design options and historical approaches to establish a particular point of view. Design and compositional discussions will address the depiction of mood, personality traits and narrative. Models are scheduled for 1/2 semester poses. This course may be taken to enhance drawing and/or painting skills.

SC 100  1.5 credits  Introduction to Figure Modeling  Darla Jackson  Monday, 8:30-11:20am
This course in sculpture is designed to give the student the ability to perceive and model volume and movement in the human form. Instruction in basic anatomy and proportion, with an emphasis on gesture (the stance) and balance provide the foundation for the student to work from the life model. Students will sculpt in clay over a wire armature, working from simple block forms towards a naturalistic rendition. Two to three projects covering the head and figure will comprise the course. A system of measurement will be employed to assist the student in employing the canon of proportion.

SC 105  1.5 credits  Introduction to Sculpture  Steve Nocella  Friday, 8:30-11:20am
This class introduces students to sculpture. It provides a point of departure by defining a sculpture as being a three dimensional complex comprised of medium, subject matter, form and content. The class focuses on the integration of these comprising principles, but more importantly, how process informs and changes their interrelationship and ultimately integrates them. Students will be given assignments that stipulate one or more of the comprising principles and are asked to create those remaining. They will be taught skills for a variety of mediums such as modeling, carving and constructing, as well as skills for creative and critical thinking such as divergent thinking, convergent thinking and inferential thinking.

SC 205  1.5 credits  Sculpture Projects  Robert Roesch  Monday, 8:30-11:20am
This course will prepare students for working independently in their third and fourth years. Students will learn how to use their imagination, explore their own ideas and become more self-sufficient. Assignments will ask students to draw on their experiences and interests to create sculpture. The instructor will work closely with each student in class providing guidance on an individual basis. A group critique will be held on the day each assignment is due. Students may work in any material that interests them. There will be instruction in welding and wood construction as well as any requests the student might have.
SC 230  1.5 credits  Invention & Figuration  Steve Nocella  Monday, 1:00-3:50pm  
This class will teach students to explore creative and personal approaches to representing the figure. It will focus on inventing figurative images and forms as students will work from their imagination as well as the model. They will be taught to represent the figure using non-traditional media and methods, and will learn to find new contexts that will give their sculpture relevance and meaning.

SC 250  1.5 credits  Ecorche  John Horn  Tuesday, 8:30-11:20am  
Ecorche’-(Fr.)flayed figure. Ecorche’ is the three dimensional study of human form. For contemporary artists this study has its roots in the Italian Renaissance. Artists in conjunction with the medical college in Bologna began to study anatomy in depth in order to further understand human proportions that Italian art theory demanded as essential to the creation of art. The semester will consist of making one flayed figure on a 24” wire armature in plasteline. The model we will be using was made by the French sculptor A. Houdon (1741-1828) as a study for his sculpture of St. John preaching (1766) now in the Galleria Borghese in Rome, Italy. It is considered one of the finest anatomical models in the history of sculpture.

SC 260A  1.5 credits  Carving & Modeling  Steve Nocella  Wednesday, 1:00-3:50pm  
Carving and modeling have been the dominant methods of making sculpture for thousands of years; as such, are processes that have informed the sensibilities of western and non-western sculpture from ancient to present times. This class compares and contrasts these opposite methods, but more importantly, it explores them in a contemporary context. It intends to instruct students in these traditional processes. However, while referring to history, it will ask students to look beyond the known and historical uses and employ them in ways that are relevant to their lives and contemporary times. This class uses carving and modeling as method for learning to create forms and images that embody ideas based on the student’s experience of living in our present culture.

SC 270  1.5 credits  Figurative Open Studio  Kate Brockman/Gary Weisman  Thursday, 1:00-3:50pm  
Open Studio is a comprehensive figure modeling class for second, third and forth year students. The class will continue the study of the figure, with focus on anatomy and proportion, but will also emphasize the crucial elements of gesture and rhythm, spontaneity and spirit. Students will be encouraged to work in a variety of sizes and outside projects should be expected. Independent study and experiment is always encouraged. Issues concerning the advanced students will be discussed on an individual basis. Broader topics/discussions, such as the nature and philosophy of art and the artist will also be introduced. Due to the volume of work in this class, students are advised to register for at least one uninstructed section.

SC 390  1.5 credits  Foundry  Kate Brockman  Thursday, 8:30-11:20am  
Foundry class is an introduction to the entire process of metal casting. This is a fast paced and exciting process. Students will learn how to generate a wax pattern through sculpting directly in wax, casting wax into a mold, or using organic materials; how to prepare the patterns of ceramic shell investment; to burn out the shell molds and pour bronze; and to complete all metal finishing work including welding, chasing, patination and mounting. Demonstrations are given when needed, but most instruction is on an individual case by case basis.

This course emphasizes technical proficiency, safety and aesthetic freedom. An extended period of time is required to become masterful at this process. **Students are expected to work extensively outside of class.** This is a complicated process, and to keep up with the pace of the class, work must be continued between classes. All students, including those repeating the class, are expected to attend demos unless excused by the instructor. All students will be given the opportunity to operate the foundry equipment and participate in the pours. Foundry also involves a fair amount of collaboration, so be prepared to lend a helping hand. It is also a very messy class, and students must clean up after themselves every time, to maintain a safe and healthy working environment for everyone. Students are advised to take notes during lectures/demos, as there is a lot of information to be covered and they will be helpful during the week when the instructor is not present. Bronze or aluminum may be poured in class. There is also limited glass casting possibilities.