

Eligible Courses for Open Academy

Subject to application approval and class size restrictions.

AH 221 3.0 American Sculpture Sarah Beetham Wednesday, 1:00-3:50pm

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

CUL 208 3.0 Medieval Europe: Birth of Modern Age Sarah Henry Thursday, 8:30-11:20am

This course will explore Europe (c. 300 – 1500), from Late Antiquity to the beginnings of the Renaissance, emphasizing political, economic, and social developments. Topics to be covered will include: early Christianity, the Fall of the Western Roman empire, the Crusades, Byzantium, The Black Death, The Hundred Years' War and the beginnings of the Renaissance, with special focus on the Calamitous 14th Century and the consequences of war, disease, famine, religious upheaval, and revolt. These topics will be explored through discussion and readings of primary and secondary sources and critiques of scholarly arguments.

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 Tuesday, 8:30-11:20am

This course focuses on drawing as a form of investigation, with an emphasis on situation rather than object oriented drawing. Students will learn 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. They will be encouraged to experiment and 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 outdoors.

DR 211 1.5 credits Advanced Cast Studies Jill Rupinski Friday, 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 313 1.5 credits Drawing Concepts Seminar Ronald Wyffels Friday, 8:30-11:20am

This course gives attention to drawing as a unique art form. The intent of this course is to explore and develop individual concepts and aesthetics by diverse uses of drawing, while increasing one's seeing and drawing skills. Various concepts will be explored by way of outside-of-class drawing assignments, in classroom demonstrations and drawing sessions, presentations, discussions and critiques. Topics will include: Discovering and Establishing Illusion, Representation & the Illusion of 3-D Space, "Round World View" & The Importance of "Eye-Level", "Knowing & Unknowing", "Unfamiliar Model", Dis-order & Dat-order, and 3-D Drawing. Distinctive approaches to drawing by painters, printmakers, and sculptors are addressed. Students will also be expected to make both oral and written presentations that articulate the concepts associated with their work, or on assigned subjects.

DR 316 1.5 credits Narrative & Sequential Drawing Al Gury Thursday, 1:00-3:50pm

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

DR 317 1.5 credits Drawing/Mixed Media Jill Rupinski Friday, 1:00-3:50pm

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

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 252 1.5 credits Intermediate Intaglio Tony Rosati Monday, 1:00-3:50pm

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.

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.

PT 200 1.5 credits Life Painting Al Gury Monday, 8:30-11:20am

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 1.5 credits Life Painting Bruce Samuelson Wednesday, 8:30-11:20am

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 208 1.5 credits Color for Painters Al Gury Thursday, 8:30-11:20am

A comprehensive examination of the history, theories and practices of color in painting. The course presents an overview of color history in painting and how it has evolved to the present, a survey of the major theories and their practical applications in art making, a hands on study of the most useful color charts, gradations and mixing, studio exercises implementing the use of color aesthetics and practices in art making and visits to the PAFA museum to study and analyze color in masterworks. This course is open to all students and is applicable to a variety of media.

PT 220 1.5 credits Portrait Painting Carolyn Pyfrom Friday, 1:00-3:50pm

Students will learn the structure of the portrait, the history of historic and contemporary portraiture, methods and materials of portraiture and will be encouraged to develop a personal point of view in portrait painting. Issues of form, spatial concepts, color, visual and critical thinking will be addressed. Individual and group critiques will be conducted.

PT 240 1.5 credits Media on Paper Tony Rosati Thursday, 1:00-3:50pm

This process oriented course deals with water based media on paper: watercolor, gouache (opaque watercolor) and pen and ink. Four weeks will be given to each of the three major media groups as well as study of the variety of pens, inks, colors, brushes and papers used in each. For their final project, students will combine all three methods in a traditional or experimental form of expression.

PT 310 1.5 credits Painting**EJ Hauser****Monday, 1:00-3:50pm**

In this class, students will stretch their painting boundaries to make a number of works that simultaneously consider both formal and conceptual concerns. Three prompts will guide the creation of these paintings, and will explore ideas including: memory and observation, subject matter and content, and the development of a series. Inside each prompt there will also be formal structures for investigating one's own relationship to color, composition, and various speeds of making. Group critique will follow the completion of each project. Students will learn more about the conversations currently going on inside contemporary painting through multiple brief presentations. This is an advanced painting course. Prior painting experience is required.

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 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 270 1.5/3.0 credits Figurative Open Studio Brockman/Weisman**Thurs/Fri, 1:00-3:50pm**

Open Studio is a comprehensive figure modeling class. 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 the uninstructed section (Friday), as well. Students should have prior figure modeling experience.