

Eligible Courses for Open Academy

Subject to application approval and class size restrictions.

DR 200 Life Drawing

Life Drawing will focus on developing skills and exploring the use of the figure with the following concepts: (1) structural and anatomical delineation of human form with line and tone. (2) The figure as an expressive end in itself. (3) Simple group compositions in interior as well as invented space. The class is open to various media & techniques.

Section 01:	Al Gury	Monday, 1:00-3:50pm	1.5 credits
Section 02:	Scott Noel	Tuesday, 8:30am-3:50pm	3.0 credits

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.

ID 302 1.5 credits Exhibitions & Curatorial Visions Alexis Granwell Friday, 1:00-3:50pm

This course will explore strategies of exhibition making, curating, and professional practice. The aim is to familiarize students with all aspects of designing and producing an exhibition, ranging from research and writing to organizational tasks. We will examine various curatorial methodologies for creating an exhibition (thematic, monographic, collection-based, site-specific, media-based, commissioned, interactive, performance, social practice etc). We will discuss the role of the artist as curator and learn about curatorial approaches within the museum, the commercial gallery, and the DIY space. Through readings and discussion, assignments, field trips, and guest lectures with PAFA museum staff and local curators, students will critically analyze the role of curators today. The class will culminate in an exhibition on PAFA's campus, curated by the students.

IL 205 3.0 credits Graphic Narrative Meredith Gran Wednesday. 1:00-6:50pm

Do you want to tell stories with your work? Whether you want to create a comic, an illustrated book, or a series of related images, Graphic Narrative is the toolbox you'll need. This course will focus on sequentiality, use of juxtaposition, and narrative tools to convey meaning visually. Students will complete several visual narratives, including a picture book and comic.

PR 217 1.5 credits Drawing in Three Dimensions Robert Roesch Friday, 8:30-11:20am

The course will introduce students to the FlashForge 3D printer and 3D scanner. Students will investigate the computer as a tool for art- making in 3D. Students will learn the practice of sculpting on the computer using 3D modeling tools to generate form with a goal of learning to use the computer as a tool to build and manipulate 3D objects that are conceptually interesting, exciting and compelling. They will also use the 3D printer to generate objects from CAD drawings and scan existing objects in preparation for 3D print making. Lab fee: \$40.

PR 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 Jill Rupinski Friday, 1:00-3:50pm

Students will learn to plan and execute complex paintings using the life model as a subject. Included will be historical and contemporary perspectives on life painting, presentations of materials used in life painting, strategies for creating spatial concepts, and concepts of visual language skills and critical thinking. Poses will vary in length depending on the section and instructor, and strong emphasis is based on skill development and the development of a personal point of view using the life model. Individual and group critiques will be conducted.

PT 212 1.5 credits Short Pose Painting Jan Baltzell Tuesday, 1:00-3:50pm

In this course we will work from one week poses, emphasizing composition and movement in the painting. Exploring different ways to articulate the subject within a limited time. Detail will lie within the composition, color and brushwork. There is a long history of "alla prima" or "painting sketches as complete works in themselves and as preliminary studies for larger paintings. This class will give you the opportunity to be decisive through expression and empathy with the pose.

PT 216 3.0 credits Landscape Painting Doug Martenson Wednesday, 8:30am-3:50pm

This course will address landscape *en plein air* as well as indoors. Varied outdoor locations such as Fairmount Park, the Philadelphia waterfront and the city itself will be the subject of painting projects. Observation of nature and capturing the visual qualities of nature in landscape will be a focus, while at the same time exploring the visual qualities of landscape and it's personal and poetic possibilities. Included will be discussions of historic and contemporary landscape painting, reference material, studio landscape painting, methods and materials and the formation of visual language and critical thinking skills. Individual and group critiques will be a regular part of the class.

PT 310 1.5 credits Painting Bruce Samuelson Wednesday, 8:30-11:20am

Students will learn to plan and execute complex paintings using the life model as a subject. Included will be historical and contemporary perspectives on life painting, presentations of materials used in life painting, strategies for creating spatial concepts, and concepts of visual language skills and critical thinking. The length of poses will be four to five weeks. A strong emphasis is based on skill development and the development of a personal point of view using the life model. Experimentation and interpretation of the life model will strongly be encouraged.

SC 209 1.5 credits Ideas & Critique Alexis Granwell

Students will be exposed to a variety of contemporary sculpture, artists, and studio practices through class assignments, group critiques, individual studio visits, slide presentations and a New York gallery trip. The goal is to develop the artistic vision of the student. All forms of sculpture are welcome in this class, from classical figurative art to conceptual work, to video. The spring semester's projects will be: a sculpture that functions through a scale shift, from the miniature to the gigantic; a memorial, and a performative object. The projects are the spring board for students to pursue their own work and ideas, and to open up a conversation about contemporary art.

SC 250 1.5 credits Ecorche John Horn Thursday, 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 Borgese in Rome, Italy. It is considered one of the finest anatomical models in the history of sculpture.