Fall 2016 Course Schedule
Corcoran School of the Arts and Design

This list includes the confirmed locations and faculty of Corcoran School classes. It will be posted on the Corcoran website, as well as on the Department of Fine Arts and Art History website and updated there as needed.

**Elective courses with open seats available as of July 20, 2016 are described here.**

Since registrations shift, please check online for up to date information class availability. Available courses are listed in two locations on the schedule, organized by the building in which they are scheduled. Each location is organized by program/major so many programs have classes listed on both:

- Corcoran Campus (Flagg Building):
  http://my.gwu.edu/mod/pws/subjects.cfm?camId=8&termId=201603

- Main Campus (Smith Hall and other):
  http://my.gwu.edu/mod/pws/subjects.cfm?camId=1&termId=201603

**What’s the story with the different listings and new room numbers?**

Many rooms in Flagg are in the process of being renumbered as there are new studio and classroom spaces being added this summer. This list shows the new room numbers. We’ll have building maps ready for you on the website and when you enter the building.

Some classes have initial meeting locations listed that differ from their ongoing studio assignments. The initial meeting place is listed here.

**Additional course descriptions:**

Course descriptions for special topics and upper level FA and AH courses can also be found on the department website: https://art.columbian.gwu.edu/courses-fall-2016

Basic course descriptions for all courses can be found in the University Bulletin, organized by major: http://bulletin.gwu.edu/arts-sciences/#coursestext
FIRST YEAR FOUNDATION

CFN 1090 A  First Year Studio
Faculty:  David Page
Time:  Fridays 8.00 – 12:30
Location:  Initial meeting – Flagg 106 (Auditorium)

CFN 1090 B  First Year Studio
Faculty:  Jennifer Sakai
Time:  Fridays 8.00 – 12:30
Location:  Initial meeting – Flagg 106 (Auditorium)

CFN 1090 C  First Year Studio
Faculty:  Justin Plakas
Time:  Fridays 8.00 – 12:30
Location:  Initial meeting – Flagg 106 (Auditorium)
FINE ARTS

CFA 1090  Fine Art Fundamentals I - Drawing  
Faculty:  TBA  
Time:  Thursdays 8.00 – 12.30  
Location:  Flagg B-135

CFA 1091  Fine Art Fundamentals II - Painting  
Faculty:  TBA  
Time:  Fridays 1.00 – 5.30  
Location:  Flagg B-135

CFA 1092  Fine Art Fundamentals III - Sculpture  
Faculty:  Christian Wicha  
Time:  Mondays 1.00 – 5.30  
Location:  Initial Meeting Smith 314

CFA 2090  Fine Art Studio 1 (Sophomores)  
Faculty:  Maria del Carmen Montoya  
Time:  Wednesdays 1.00 – 5.30  
Location:  Initial Meeting Flagg B-106

FA 1022  Drawing II  
Faculty:  Melissa McCutcheon  
Time:  Thursdays 1.00 – 5.30  
Location:  Smith 401 A

Early intermediate drawing - expands upon the fundamentals of drawing with particular focus on perceptual and conceptual development. Focuses on the observational practice of drawing along with exploration of historical and contemporary developments in drawing.

CFA 2123  The Object in its Environment (Materials and Methods Workshop)  
*crosslisted with*  
FA 1018  Sculpture II  
Faculty:  Maria del Carmen Montoya  
Time:  Mondays 1.00 – 5.30  
Location:  Initial meeting – Smith 314

*Required for sophomore BFA Fine Art majors optional for others.*  
This course focuses on the relationship of the created object with its environment relationships to space and time via the production of sculptural objects involving a variety of materials and processes including (but not limited to) fiber textiles leather plastics wood metals and appropriation of existing objects, placing them in a contemporary context to include practices such as installation, performance fashion, and addresses issues of site sensitivity or specificity, sustainability and environmental design. This is achieved through studio work (investigation, discovery and making) demonstrations, lectures, research and discussion.
CFA 2124  Painting Basics for Fine Art (Materials and Methods Workshop)
Faculty:  Janis Goodman
Time:  Mondays 8.00 – 12.30
Location:  Flagg B-135

Required for sophomore BFA Fine Art majors optional for others.
This course introduces historical and contemporary approaches to painting. Students will explore the language of images - developing an awareness of the roles of visual judgment and subjective response in making our creative decisions. We will address issues of form, process and content in painting. Students will experiment with a variety of materials and surfaces appropriate for painting in watercolor, acrylic, and oil. We will also explore a wide range of subjects and sources - with the goal of building a broad visual language of exploration, discovery, and self-expression.

CFA 2125  Printmaking (Materials and Methods Workshop)
Faculty:  Kerry McAleer-Keeler
Time:  Tuesdays 8.00 – 12.30
Location:  Flagg B-130-B

Required for sophomore BFA Fine Art majors optional for others.
An introduction to the use of a variety of printmaking media, connecting their use to the mainstream of contemporary artistic practice. Etching, lithography, screen print, and relief printing. Printmaking’s multi-faceted relationships to photography, sculpture, painting, and other media.

CFA 3306  Performative Media
Faculty:  Holly Bass
Time:  Fridays 1.00 – 5.30
Location:  Flagg B-100-E

The class introduces students to the creative process of producing performance-based media works, installations, staging and time-based video. Students work with narrative and theoretical texts to study and develop works inspired by theater, cinema, TV culture and mass media. The class will focus on research, development and production of projects on a larger scale with process, evolution and decision-making as part of their creation. Holly Bass is a multidisciplinary performance and visual artist, writer and director. Her best known body of work explores the endless allure of the black female body—from Venus Hottentots to video vixens. Her work has been presented at spaces such as the Kennedy Center, the Smithsonian Museums, the Seattle Art Museum, and the South African State Theatre: http://www.hollybass.com/
FA 3901  Field Seminar with Mel Chin  
FA 6290  
*Crosslisted with*  
CFA 4310  Art Outside the Gallery  
CFA 7310  
Faculty: Mel Chin  
Time: Thursdays 6.10 – 9.30  
Location: Initial meeting Flagg 103

This seminar will explore expanded practices in public art with a special focus on issues connected to the Washington, DC area. The course will be built around the collective interests of its participants in dialogue with Mel Chin, inaugural Visiting Professor in Community Engagement. Over his long career, Chin has insinuated art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. During his residency this year, Chin will continue work on the effects of lead and heavy metal contamination on communities around the country and Washington, DC. [http://www.melchin.org/](http://www.melchin.org/)

This course will continue in the spring. Students may participate for the full year or a single semester.

FA 2169  Special Topic – Painting: Identity Formation  
FA 6269  
Faculty: Julia Brown  
Time: Thursdays 1.00 – 5.30  
Location: Initial meeting Smith Gallery 102

This course will explore how painting can articulate and address social identities such as race, class, gender expression, religion, citizenship, and sexual orientation. In class exercises and structured and independent projects will be combined with discussion of contemporary art practices. We will mobilize the development of formal skills towards independent projects and explorations. Projects will address narrative and symbolic language and political critiques of representation. Reading, writing, critique, and discussion are exercised frequently.

CFA 3210  Advanced Painting  
Faculty: Janis Goodman  
Time: Mondays 8.00 – 12.30  
Location: Flagg B-135

This course will review fundamental painting approaches and introduce further experimentation and development of formal, technical, and conceptual aspects of painting. We will explore both current and historical painting practices, and investigate the concepts of observation, representation, abstraction, and conceptual thought as sources for our work. Discussion regarding scale, supports, surface preparation, color, and the manipulation of paint as materials and their impact on content and expression will be explored. Students will be encouraged to work from self-direction and self-motivation, and will begin to develop a personal language of content and expression.
CFA 3090  Fine Art Studio III
Faculty:  David Page
Time:    Wednesdays 1.00 – 5.30
Location:  Flagg B-138 (and B-136)

CFA 3120  Fine Art Seminar I
Faculty:  Siobhan Rigg
Time:    Mondays 1.00 – 5.30
Location:  Flagg B-100-E

CFA 3800  Directed Studies Fine Arts
Advisor:  Siobhan Rigg

CFA 4090  Fine Art Thesis I
Faculty:  Janis Goodman and Justin Plakas
Time:    Mondays/ Wednesdays 1.00 – 5.30
Location:  Flagg B-112

FA 4199  Internship in the Fine Arts
Advisor:  Dean Kessmann

FA 6294  Writing in Practice
Faculty:  Julia Brown
Time:    Tuesdays 6:30 – 9:00
Location:  Smith 106

Required for MFA in Fine Arts. Restricted to Graduate students.
Consideration of a wide variety of key artists' writings and the ways in which artists incorporate writing into their overall artistic practices. Issues and methods discussed may include questions of intention, the reciprocity of an artwork, agency and locational identity, defining a public/audience, and perceptions of care and engagement. Writing exercises in observation, concepts, and medium/genre. Advanced undergraduates may request participation with the permission of the Director of Graduate Studies for Fine Arts (Julia Brown).

FA 6296  Studio Visits
Faculty:  Mel Chin
Time:    Fridays 9:30 -2:30
Location:  Initial meeting Smith 102 (Gallery 102)

Ongoing critical discourse about each student’s creative work through regular studio visits with the instructor, as well as one-time visits by international, national, and regional artists. This course will challenge students to interrogate and more fully articulate their individual practices.

Required for MFA in Fine Arts. Restricted to Graduate students. Advanced undergraduates may request participation with the permission of the Director of Graduate Studies for Fine Arts (Julia Brown).
FA 6298  Internship
Advisor:  Julia Brown

Restricted to Graduate students.
CERAMICS / SCULPTURE

CCR 1253  Introduction to the Wheel
Faculty:  JJ McCracken
Time:  Mondays 1.00 – 5.30
Location:  Flagg B-116

CCR 2380  Sculpture in Clay
CPR 5380
Faculty:  Akemi Maegawa
Time:  Tuesdays 1.00 – 5.30
Location:  Flagg B-116

This course will provide an exploration of methods of clay construction relating to sculptural form and the aesthetic concerns of the sculptural object. A variety of traditional hand building methods and innovative forming techniques will be introduced to challenge and inspire students notion of ceramic sculpture. The production of discreet objects, multiples, and issues dealing with the installation of each will be addressed. The full range of ceramic finishes and firing techniques will be introduced and explored to emphasize the interfacing of ceramic surface and form.

FA 2139  Sculptural Teapots
Faculty:  Turker Ozdogan
Time:  Mondays/ Wednesdays 4:20 – 7:10
Location:  Smith 304

CSL 2252  Metals and Metalsmithing
CSL 5252
Faculty:  Davide Prete
Time:  Thursdays 1.00 – 5.30
Location:  Initial Meeting Smith 314

Metal sculpture and metalsmithing techniques share the student's creative energy in this inter-studio course. Assignments are designed to relate the use of metals to students' own artistic explorations.
PRINTMAKING & ART AND THE BOOK

CPR 2300  Screenprinting
Faculty:  Jennaway Pearson
Time:  Thursdays 8.00 – 12.30
Location:  Flagg B-130-B

This is a broad based course in screenprinting for both beginning and intermediate students. The course covers techniques and strategies in screenprinting for students studying graphic design, photography and fine arts. The first half of the semester will be devoted to basic skill building and understanding the potential and uses of this medium. The second half will focus on specific projects related to each student's interests and background.

CPR 3250  Lithography
CPR 5250
Faculty:  Kerry McAleer-Keeler
Time:  Wednesdays 6.10 – 10.40
Location:  Flagg B-109

An exploration of the lithographic process, which involves both the direct application of drawing on stone and aluminum plate and the use of photographically derived imagery. This course is a great introduction to printmaking, as well as an excellent tool for more advanced students. Lithography can be a highly expressive drawing medium as well as a versatile technical tool for the manipulation of photography.

CBK 6100  Layout & Design of the Book
Faculty:  John Carmody
Time:  Wednesdays 1.00 – 5.30
Location:  Flagg 111

This course provides an opportunity for visual artists from all backgrounds to combine images with text, to sequence existing content, to expand their typographic options, and to explore publishing alternatives beyond hand-made limited editions. It will cover type selection and typesetting, page grid systems and production methods for a variety of layout options, including handmade as well as commercially produced books. We will test several online publishing services, bypassing the limitations of their proprietary software by using InDesign for design and typesetting and exporting the final layouts as PDFs. Image formats, color modes, and color correction will be covered as needed. Undergraduate students may enroll with permission of the instructor.

CBK 6900  Art and the Book Internship
Advisor:  Kerry McAleer-Keeler
FINE ART PHOTO / PHOTOJOURNALISM

**CPH 1090**  Photography Fundamentals I  
Faculty: Chan Chao  
Time: Tuesdays 8:00 – 12:30  
Location: Smith 214 (Seminar and Darkroom A)

**CPH 2090**  Photo/Photojournalism Studio I  
Faculty: Margaret Adams  
Time: Thursdays 8:00 – 12:30  
Location: Smith 214 (Seminar and Darkroom A)

**CPH 2100**  Media Lab I  
Faculty: Frank DiPerna  
Time: Tuesdays 8:00 – 12:30  
Location: Flagg B-106

**CPH 3070**  Studio & Location Lighting  
Faculty: Ben Tankersley  
Time: Fridays 8:00 – 12:30  
Location: Initial meeting Flagg 130

Introduction to studio and location lighting, including strobe and continuous lighting equipment; light modifiers and grip equipment; mixed sources light; and aesthetic approaches using artificial and ambient light. Prerequisite: Students in the BFA in fine arts photography, BFA in photojournalism, or MA in New Media Photojournalism programs; demonstrated abilities and preparedness through portfolio review by department head or instructor may be substituted.

**CPH 3090**  Photography Studio III  
Faculty: Jennifer Sakai  
Time: Mondays 8:00 – 12:30  
Location: Smith 214 (Seminar and Darkroom B)

**CPH 3120**  Photo/Photojournalism Seminar I  
Faculty: Antonio McAfee  
Time: Tuesdays 1:00 – 5:30  
Location: Flagg B-137

**CPH 3450**  Pre-Digital Alternative Process  
Faculty: Margaret Adams  
Time: Tuesdays 1:00 – 5:30  
Location: Smith 207 (Seminar and Darkroom B)

This workshop-style course allows students to investigate new and personal directions using alternative photographic processes such as albumen, salted paper, gum bichromate, platinum/palladium, and mordançage, leading to a fully realized portfolio, book, or other personal project. The
course explores the creation of large-format digital negatives. Field trips include a visit to a Daguerreotype studio in New York City. Invention, experimentation, and risk will be strongly encouraged in this intermediate to advanced level class. Prerequisite CPH 2250 Extended Image, or permission of instructor.

**CPH 3640  Advanced Studio Lighting: Commission Project**
Faculty: Ben Tankersley  
Time: Fridays 1:00 – 5:30  
Location: Initial meeting Flagg 130

Students will work collaboratively with two professional photographers to produce 5-10 photographic portraits and 5-10 short videos of Foreign Service employees for an exhibition at the U.S. Department of State's new U.S. Diplomacy Center. Through an immersive, hands-on approach, students will learn the different aspects of commissions and exhibitions, including research, project management, collaboration and production. Students will also learn about historical and contemporary aesthetic approaches to photographic portraiture and will master technical issues such as lighting and interviewing skills. This course is aimed toward photography and photojournalism students who want to learn to work collaboratively in a real-life commission situation. Pre-requisite: CPH 3070 Studio Lighting and CPH 3050 Media Lab II or permission of the instructor.

**CPH 3800  Independent Study: Photography**
Advisor: Dean Kessmann

**CPH 4090  Photography Thesis I**
Faculty: Margaret Adams  
Time: Wednesdays 8.00 – 12.30  
Location: Smith 214 (Seminar and Darkroom A)

**CPH 4120  Photo/Photojournalism Seminar II**
Faculty: Todd Forsgren  
Time: Thursdays 9.00 – 11:45  
Location: Flagg B-137

**CPJ 3090  Photojournalism Studio III**
Faculty: TBA  
Time: Mondays 8.00 – 12.30  
Location: Flagg B-106

**CPJ 4090  Photojournalism Thesis I**
Faculty: Ben Dorger  
Time: Wednesdays 8.00 – 12.30  
Location: Flagg B-106
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Faculty</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>CDE 1090</td>
<td>Design Fundamentals I</td>
<td>Johan Severtson</td>
<td>Thursdays 1.00 – 5.30</td>
<td>Flagg B-100-C</td>
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<tr>
<td>CDE 2090</td>
<td>Design Studio I</td>
<td>Robert McVearry</td>
<td>Fridays 8.00 -12:30</td>
<td>Flagg B-100-C</td>
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<tr>
<td>CDE 3800</td>
<td>Independent Study: DM/GD</td>
<td>Johan Severtson</td>
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GRAPHIC DESIGN

CGD 1010  Fundamentals of Graphic Design
Faculty:  Hyung Park
Time:  Tuesdays 6:10 – 10:40
Location:  Flagg B-100-C

CGD 2050  Typography I
Faculty:  Ramona Hutko
Time:  Wednesdays 1:00 – 5:30
Location:  Flagg B-100-C

CGD 3050  Typography III
Faculty:  Neal Ashby
Time:  Tuesdays 1:00 – 5:30
Location:  Flagg B-100-C

CGD 3090  Graphic Design Studio III
Faculty:  Nathan Hill
Time:  Mondays 1:00 – 5:30
Location:  Flagg B-100-C

CGD 3960  Design Lab
Faculty:  Neal Ashby
Time:  Initial meeting - Friday 1:00 – 5:30
Location:  Flagg B-100-C

CGD 3090  Graphic Design Thesis
Faculty:  Johan Severtson
Time:  Wednesdays 1:00 – 5:30
Location:  Flagg B-100-C
**DIGITAL MEDIA DESIGN**

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<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>CDM 1200</td>
<td>Digital Design I</td>
<td>Hyung Park</td>
<td>Thursdays 6:10 – 10:40</td>
<td>Flagg 111</td>
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<tr>
<td>CDM 2280</td>
<td>Interactive Web Design I</td>
<td>John Carmody</td>
<td>Wednesdays 6:10 – 10:40</td>
<td>Smith 405</td>
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This course offers a technical and conceptual introduction to web design. Topics covered include visual design; the fundamentals of website structure and navigation; accessibility and usability; writing HTML and CSS; and content management systems. Projects examine the web as a platform for both client-driven and self-published work.

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<tbody>
<tr>
<td>CDM 2320</td>
<td>Digital Illustration I</td>
<td>Michael Pacheco</td>
<td>Tuesdays 6:10 – 10:40</td>
<td>Flagg 111</td>
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Digital illustration for print and web. Application of traditional illustration to digital media, using primarily Adobe Photoshop and Illustrator. Focus on concept development and personal style. Critiques consider composition, lighting, content, meaning, and other constructive criteria.

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<tbody>
<tr>
<td>CDM 3320</td>
<td>Digital Illustration II</td>
<td>Michael Pacheco</td>
<td>Tuesdays 6:10 – 10:40</td>
<td>Flagg 111</td>
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Students apply drawings to visual story development by composing graphics, concept art, covers, and other application techniques for a variety of media for print and web. Adobe Photoshop with Adobe Illustrator. Prerequisite: CDM 2320.

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<tr>
<td>CDM 2300</td>
<td>Motion Graphics I</td>
<td>Juana Medina Rosas</td>
<td>Mondays 6:10 – 10:40</td>
<td>Flagg 111</td>
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<tr>
<td>CDM 3300</td>
<td>Motion Graphics II</td>
<td>Matthew Guastaferro</td>
<td>Mondays 6:10 – 10:40</td>
<td>Flagg B-100-C</td>
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CDM 4300  Motion Graphics III
Faculty: Matthew Guastaferro
Time: Mondays 6:10 – 10:40
Location: Flagg B-100-C

CDM 3311  Animation I: Cinema 4D
Faculty: Michael Guastaferro
Time: Thursdays 6:10 – 10:40
Location: Flagg 111

CDM 3312  Animation II: Cinema 4D
Faculty: Michael Guastaferro
Time: Thursdays 6:10 – 10:40
Location: Flagg 111

CDM 4311  Time-based Media & Animation III
Faculty: Michael Guastaferro
Time: Thursdays 6:10 – 10:40
Location: Flagg 111

CDM 3090  Digital Media Design Studio 3
Faculty: Matthew Guastaferro
Time: Wednesdays 6:10 – 10:40
Location: Flagg B-100-C

CDM 4090  Digital Media Design Thesis I
Faculty: Matthew Guastaferro
Time: Wednesdays 6:10 – 10:40
Location: Flagg B-100-C
We live in a transformative moment in the history of reading. Over five hundred years after the printing press was invented, we live in a world in which we can summon virtually every major text in human history on little screens in our pockets.

This course is an investigation into our relationships with texts—both as readers and as artists. What happens when we read? How do technological shifts change the way we read and see information? How do text’s material qualities affect our experience? As visual artists, how do we respond to the changing relationship between word and image?

We’ll examine these questions through readings, writing, studio exercises, and an independent final project informed by students’ individual research interests. We’ll be guided by the history of text-based visual art, information science, and literature; readings will be drawn from such texts as Peter Mendelsund’s *What We See When We Read*, Simon Morley’s *Writing on the Wall*, and the digital magazine *Triple Canopy*.

For BA students, this course may count towards your Art History requirements.
CAS 3360  Psychology of Creativity
Faculty: Susan Fox
Time: Fridays 9:45 – 12:30
Location: Flagg 103

AH 1000  Art of the Exhibition
Faculty: Bibiana Obler
Time: Wednesdays 2:20 - 4:50
Location: Smith 106
Comments: Registration restricted to CCAS freshmen only.

AH 1031  Survey of Art and Architecture I
Faculty: Mika Natif
Time: Tuesdays / Thursdays 12:45 - 02:00 + One discussion section
Location: Smith 114

AH 2071  Introduction to the Arts in America
Faculty: David Bjelajac
Time: Mondays / Wednesdays 3:45 - 5:00
Location: Smith 114

This is a lecture survey of American art from the colonial period to the postmodern present. Primarily focused upon painting, the course also covers sculpture, architecture, printmaking and photography within the broader visual and material culture of United States history. Art works are analyzed in relation to issues of religion, nationalism, ethnicity, class and gender. This semester, as we’re immersed in the 2016 presidential campaign, particular attention will be devoted to the dynamic interrelationship between art and politics, from the colonial and revolutionary era of the eighteenth century to today’s Republican right-wing populism versus leftist energy driving the Democratic base. The course will address how the aesthetic dimension itself, regardless of subject matter or explicit political content, may challenge the ideological, historical status quo. Thus, humble still lives or abstract art works may be silent conduits for dissent and utopian aspirations. The course also examines how market commodification tends to defuse the critical edge of fine arts objects, thereby leading politically active artists to experiment with conceptual art strategies and counter-cultural performances.

AH 2145  History of Decorative Arts: European Heritage
Faculty: James Carder
Time: Wednesdays 5:10 - 7:40
Location: Smith 115

Changing styles of European furniture, textiles, ceramics, and glass in the context of general trends in art history and changing patterns in economic, technological, social, and cultural history. From antiquity to the modern age.
AH 2154  American Architecture I  
Faculty: Richard Longstreth  
Time: Mondays / Wednesdays 9:35AM - 10:50AM  
Location: Smith 114

AH 2191  South Asian Art  
Faculty: Susanne Francoeur  
Time: Mondays / Wednesdays 12:45 - 02:00  
Location: Smith 115

Survey of the arts of India, Pakistan, Sri Lanka, Nepal, and Tibet, from prehistoric times to circa 18th century.

AH 2192  The Art of Southeast Asia  
Faculty: Susanne Francoeur  
Time: Mondays / Wednesdays 2:20 - 3:35  
Location: Smith 115

The arts of Southeast Asia—Vietnam, Laos, Cambodia, Myanmar (also known as Burma), Thailand, and Indonesia, especially Java and Bali. The fusion of Indian and Chinese concepts with indigenous cultures.

AH 3101  Ancient Art of the Bronze Age and Greece  
Faculty: Elise Friedland  
Time: Mondays / Wednesdays 12:45 - 2:00  
Location: Smith 114

A survey of Greek art from the Minoans and Mycenaeans (c. 2000 B.C.) to the age of Alexander (c. 300 B.C.). Relationships among the arts of the different groups in the Aegean area and their impact on Western culture. The Theran volcanic eruption, the “Dorian Invasion,” the portrayal of women, “heroic nudity,” and the assumption of a stylistic chronology.

AH 3122/W  Northern Renaissance Royal Courts  
Faculty: Barbara von Barghahn-Calvetti  
Time: Tuesdays / Thursdays 9:35 - 10:50  
Location: Smith 114

This course concerns the International Style and its legacy, with particular focus upon the courtly environments of the early Valois Kings of France during the late 14th and early 15th centuries. Lectures encompass sacred and secular art, and also will address relevant architecture (i.e. Paris’ Louvre, Island Palais and the hunting estate of Vincennes). This course provides a foundation for understanding the chivalric ideals that governed the French court before the 1415 battle of Agincourt. Techniques of manuscript illumination, stained glass and enamel; bestiaries, the “art” of the hunt and the quest of the mythical unicorn; the “Nine Worthies” as models for knighthly codes of conduct; England’s “Black Prince” Edward as hero of the Hundred Years War; the Holy Grail Mystique
at Glastonbury Abbey and Windsor Castle; sacred pilgrimage and reliquary collections of the international centers of Paris and Prague; the château as citadel of art and emblem of courtly power.

**AH 3131  Italian Art and Architecture of the 17th Century**
Faculty: Phillip Jacks
Time: Mondays / Wednesdays 11:10 - 12:25
Location: Smith 115

A survey of painting, sculpture and architecture in Italy from the mid-16th century to the late 17th century. Lectures explore how the popes transformed Rome as an international mecca for pilgrims beginning in the age of the Counter-Reform. New religious orders like the Jesuits and Theatines gave birth to new forms of spirituality. In painting, the academy of the Carracci introduced scenes of everyday life, while Caravaggio created a revolutionary style with dramatic lighting and vivid realism. The great sculptors Bernini and Algardi, inspired by the antique, fashioned monuments of bronze and marble that delighted for their spectacular effects. The churches and piazzes of Rome became the stage for theatrical invention through the architectural genius of Bernini, Borromini, and Pietro da Cortona. In Venice, the buildings of Longhena and paintings of Tiepolo captured the light and colors of the lagoon. In Turin, Guarini and Juvarra invented a style of architecture rich with symbolism and spirituality. Field trip to the National Gallery of Art and film screening.

**AH 3135  Topics in 17th/18th Century Spanish and Portuguese Art**
Faculty: Barbara von Barghahn-Calvetti
Time: Tuesdays / Thursdays 11:10AM - 12:25
Location: Smith 115

This course will begin with the reign of the last Hapsburg monarch, the “bewitched” Charles II, whose death in 1700 ushered in the Bourbon monarchy in Spain. This course seeks to stimulate scholarly debate about diverse topics relating to humanist theory and the age of the Enlightenment. Early focus will be upon Philip V, grandson of Louis XIV of France, and his Italian queens, Maria Luisa of Savoy and Queen Isabel Farnese. The Palace of La Granja, a Spanish Versailles, will be investigated, inclusive of its gardens, frescoed halls and court portraits. Later portions of the semester will center upon the art of Bourbon Spain’s illustrious master, and particularly will address his patronage by royalty and aristocratic families (Alba, Osuna), his personal interpretations of society, and the Peninsular War. The course concludes with Goya’s ‘Black Paintings’ that once lined the walls of his house in Madrid.

**AH 3141/W  European Art of the Early 19th Century**
Faculty: Lilien Robinson
Time: Tuesdays / Thursdays 2:20 - 3:35
Location: Smith 114

This course considers the development of Neo-Classicism and Romanticism in the context of the rapidly changing political, intellectual and social climate of Europe during and after the 1789 French Revolution, the Napoleonic Wars, the Restoration and the French Revolutions of 1830 and 1848. The primary focus is on painting and sculpture and the thematic, stylistic and
contextual examination and interpretation of Neo-Classicism and Romanticism in France, England, and Germany in the work of representative artists such as Jacques Louis David, Antonio Canova, Eugène Delacroix, Caspar David Friedrich, Francisco Goya, John Constable and JMW Turner. Requirements of the course include: two examinations, assigned readings and a research paper. Students enrolled in the WID section of the course have additional writing assignments.

JUNIORS AND SENIORS OF ALL ARTS MAJORS ARE WELCOME IN ART HISTORY JUNIOR-SENIOR SEMINARS:

AH 4189  From Buddha to Bollywood: Narrativity in South Asian Art
Faculty: Cristin McKnight Sethi
Time: Mondays 1:00 - 3:30
Location: Smith 106

This seminar explores artistic practice from South Asia through the lens of narrativity. What are the pictorial strategies for telling stories in South Asia? How do Hindu conceptions of time affect narration? What is the relationship between the visual and the performing arts? We will familiarize ourselves with important local stories such as the Mahabharata, the Ramayana, and the Jatakas, and examine how artists subvert or reconfigure these narratives in visual objects. Our study will encompass a diverse set of objects - from monumental stone sculpture to miniature paintings to folk textiles to film - that span time periods and regions within South Asia.

AH 4159  Revolutionary Symbols and Myths Seminar
Faculty: David Bjelajac
Time: Tuesdays 3:30 - 6:00
Location: Smith 106

Within a global framework, this seminar broadly surveys the historical origins and varied political, cultural meanings of revolutionary symbols and myths from England’s Glorious Revolution of 1688, the “first modern revolution,” through the American and French Revolutions of the eighteenth century to the various New-Left movements of the 1960s and 1970s. American artists’ identification with the American revolutionary tradition will be explored in relation to nineteenth-century, Transcendentalist, Spiritualist and communal utopian critiques of capitalism. Slave revolts, abolitionism and the Civil War kept alive the struggle over American Revolutionary War symbolism, as seen especially in the art and architecture of Washington, D.C. Students will also learn how post-Civil War racial segregation, mass immigration, labor unionization and radical or reform movements resisted Gilded Age monopoly capitalism while inspiring an array of politically engaged artists. During the 20th century, cultural critics saw correspondences between anti-academic, Modernist art and working class rebellion against factory discipline and the capitalist system of wage labor. The seminar will situate the fine arts within a broader visual, material culture. We will consider how post-1945 critics and theorists addressed mass culture’s and capitalism’s power to consume and assimilate oppositional art. What creative strategies did contemporary artists invent to radically critique or challenge capitalism’s global hegemony? We explore how changing symbols and visual media materials themselves are fraught with politically contentious, competing meanings.
AH 4129: The Villa in Renaissance and Early Baroque Italy
Faculty: Phillip Jacks
Time: Thursdays 9:30 - 12:00
Location: Smith 106

AH 4199 Internship in Art History
Advisor: Bibiana Obler

AH 6256 Problems in African American Art History
Faculty: Bibiana Obler
Time: Tuesdays 2:30 - 5:00
Location: Smith 101B

On the occasion of the Phillips Collection’s exhibition “People on the Move: Beauty and Struggle in Jacob Lawrence’s Migration Series,” this seminar will examine the history of African-American art. Lawrence himself was a history painter of the African-American experience—or should we say the American experience? The category of African-American art is vexed: to paraphrase Stuart Hall, what is this “African-American” in “African-American art”? Why bracket “African-American” artists from other “American” artists—and from modern and contemporary artists across the globe? Artists have both embraced and rejected the category of “black art.” We will reach back to investigate the origins of this history and forward to its future—or demise. We will draw heavily on local resources including the Phillips, SAAM, Howard University Art Gallery, NMAA, and the National Museum of African American History and Culture, which is scheduled to open in September 2016.

Registration restricted to Art History graduate students only. Graduate students in other programs may register with permission of the instructor.

AH 6258 Historiography
Faculty: Cristin McKnight Sethi
Time: Tuesdays 9:35-12:00
Location: Smith 106

The course explores the history of the discipline of Art History from the eighteenth century to the present. Includes investigation of its prevalent theories and methodologies including but not limited to formal analysis, iconological, feminist, Marxist, semiotic and deconstructivist approaches.

Registration restricted to Art History graduate students only. Graduate students in other programs may register with permission of the instructor.

AH 6265 Animal Fables in Islamic Art
Faculty: Mika Natif
Time: Wednesday 9:30 - 12:00
Location: Smith 106

Registration restricted to Art History graduate students only. Graduate students in other programs may register with permission of the instructor.
AH 6270  Woven Worlds Byzantine & Islamic Textiles
Faculty:  Elizabeth Dospel Williams and Sumru Krody
Time:  Thursdays 2:20 - 4:50
Location:  SEE DEPT

This course presents art historical and technical overviews of late antique, Byzantine and Islamic textiles, from the luxurious silks used in imperial courts to utilitarian wool textiles for the humble tents of nomads. We will consider the cultural significance of these textiles, their primary motifs and patterns, and the various techniques used in their production. The class will identify the critical link textiles had between art, culture, and history of the late antique, Byzantine, and Islamic worlds. Three class sessions are dedicated to hands-on examination and technical analyses of textiles in the storerooms of Dumbarton Oaks and the Textile Museum's Conservation Center at Ashburn.

Registration restricted to Art History graduate students only. Graduate students in other programs may register with permission of the instructor.

AH 6270  Collectors and Collections
Faculty:  Lilien Robinson
Time:  Mondays 9:30 – 12:30
Location:  Smith 106

Registration restricted to Art History graduate students only. Graduate students in other arts programs may register with permission of the instructor.

AH 6298  Independent Research in Art History
Advisor:  Cristin McKnight Sethi

Registration restricted to Art History graduate students only.

AH 6299  Museum Internship
Advisor:  Cristin McKnight Sethi

Registration restricted to Art History graduate students only. Graduate students in other programs may register with permission of the instructor.
**New Media Photojournalism**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
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<tbody>
<tr>
<td>CBK 6100</td>
<td>Layout and Design of the Book</td>
<td>John Carmody</td>
<td>Mondays 1:00 - 5:30</td>
<td>Flagg 111</td>
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<tr>
<td>CPJ 6010</td>
<td>Photojournalism Grad Seminar I</td>
<td>Karen Kasmauski and Bill Douthitt</td>
<td>Wednesdays 10:00 – 12:30</td>
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<td>CPJ 6050</td>
<td>Advanced Multimedia Lab I</td>
<td>Stephen Eifers</td>
<td>Thursdays 6:10 – 10:40</td>
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<td>CPJ 6100</td>
<td>Research, Reporting &amp; Writing</td>
<td>Manuel Roig-Franzia</td>
<td>Mondays 6:10 – 10:40</td>
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<td>CPJ 6110</td>
<td>Story and Narrative</td>
<td>Michelle Frankfurter</td>
<td>Wednesdays 1:00 – 5:30</td>
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<td>CPJ 6640</td>
<td>Advanced Studio Lighting</td>
<td>Ben Tankersley</td>
<td>Fridays 1:00 – 5:30</td>
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<td>Internship: MA Photojournalism</td>
<td>Susan Sterner</td>
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<tr>
<td>CPJ 7010 A</td>
<td>Photojournalism Grad Seminar III</td>
<td>Mary Kane</td>
<td>Thursdays 1:00 – 3:45</td>
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<td>CPJ 7010 B</td>
<td>Photojournalism Grad Seminar III</td>
<td>Mary Kane</td>
<td>Wednesdays 1:00 – 3:45</td>
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CPJ 7320  Fine Printing Technique
Faculty:  Frank DiPerna
Time:  Thursdays 8:00 -12:30
Location:  Flagg B-106

CPJ 7340  Project Driven Website Design
Faculty:  James Mole
Time:  Wednesdays 6:10-10:40
Location:  Flagg 111

CPJ 7350  Advanced Post Production for NMPJ
Faculty:  Jasper Colt
Time:  Tuesdays 6:10-10:40
Location:  Flagg 109

CPJ 7800 A  Thesis Workshop
Faculty:  Gabriela Bulisova
Time:  Tuesdays 1:00 – 5:30
Location:  Flagg 111

CPJ 7800 B  Thesis Workshop
Faculty:  Susan Sterner
Time:  Tuesdays 1:00 – 5:30
Location:  Flagg 109

CPJ 7815  Thesis Travel Project
Advisor:  Susan Sterner
## EXHIBITION DESIGN

### CEX 6010  Core Studio I: Intro MVR
- Faculty: Julia Louie
- Time: Thursdays 1:30 – 6:00
- Location: Flagg 109

### CEX 6011  Core Studio II: Intro MVR
- Faculty: Clare Brown
- Time: Wednesdays 6:10 – 10:40
- Location: Flagg 109

### CEX 6110  Materials, Finishes & Methods
- Faculty: Alvin Tsao
- Time: Saturdays 1:30 – 6:00
- Location: Flagg 109

### CEX 6800  Independent Study: Exhibition
- Advisor: Clare Brown

### CEX 6900  Exhibition Design Internship
- Advisor: Clare Brown

### CEX 7120  Construction/Detailing Exhibition Design
- Faculty: Kevin Brooks
- Time: Wednesdays 6:10 – 10:40
- Location: Flagg 109

### CEX 7800  MA/EX Capstone/Thesis Part 1
- Faculty: Nigel Briggs and Corey Bernat
- Time: Fridays 1:00 – 5:30
- Location: Flagg 109
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<td>Continuing Research</td>
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<td>Mondays 4:30 – 6:00</td>
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<td>CED 6901</td>
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<td>Art Education Internship I</td>
<td>Rachel Geesa</td>
<td>Mondays 4:30 – 6:00</td>
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<td>CED 7010</td>
<td>Contemporary Issues: Education Policy/ Visual Art</td>
<td>James Modrick</td>
<td>Wednesdays 6:15 – 9:00</td>
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<td>CED 7900</td>
<td>Education Thesis I</td>
<td>Rachel Geesa</td>
<td>Thursdays 6:30 – 8:00</td>
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<td>Rachel Geesa</td>
<td>Thursdays 6:30 – 8:00</td>
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INTERIOR DESIGN

CID 3900  Interior Design Internship
Advisor: Scott Jones

CID 3900  Interior Design Thesis
Faculty: C. Schlesinger
Time: Mondays 6:00 – 10:30
Location: Mt Vernon ACAD 127

CID 6900  Interior Design Internship
Advisor: Scott Jones

CID 3900  Interior Design Pro-Thesis Seminar
Faculty: C. Schlesinger
Time: Mondays 6:00 – 10:30
Location: Mt Vernon ACAD 127