

Art

Office: 202 Woldenberg Art Center at Newcomb College

Phone: (504) 865-5327

Fax: (504) 862-8710

Website: www.tulane.edu/~art

Professors

Elizabeth Hill Boone, Ph.D., Texas, Austin (Martha and Donald Robertson Chair in Latin American Art)

Marilyn R. Brown, Ph.D., Yale

Gene H. Koss, M.F.A., Temple

Arthur Okazaki, M.F.A., Idaho (Maxine and Ford Graham Chair in Fine Arts) (Chair)

Thomas F. Reese, Ph.D., Yale

William Tronzo, Ph.D., Harvard (Associate Chair)

Associate Professors

Barry Bailey, M.F.A., East Carolina

Sandra Chism, M.F.A., Kansas

Teresa Cole, M.F.A., Cranbrook Academy of Art (Ellsworth Woodward Professor of Art)

Ronna Harris, M.F.A., California, Santa Barbara

Jeremy Jernegan, M.F.A., San Jose State

Michael Plante, Ph.D., Brown (Jessie Poesch Professor of Art)

Richard J. Tuttle, Ph.D., Stanford

Assistant Professors

Pamela Franco, Ph.D., Emory

HISTORY OF ART

MAJOR

The major in art history is designed to impart an understanding of the historical development and context of art, primarily in western Europe and the Americas. Majors are required to take 33 credits in art history, which must include a two-semester survey (101 and 102) and a minimum of nine advanced classes or 27 credits distributed among four broad areas. At least one course should come from each of the following fields: ancient, Pre-Columbian, or African; medieval; Renaissance or baroque; modern or American art. At least one course must be at the 600 level, and another must be at either the 400 level or 600 level.

Students are encouraged to take a foundations course in studio art for the insight provided into the making of works of art. A limited number of internships in local museums are available for academic credit. A one-credit writing practicum that satisfies the college writing requirement is available with art history courses at the 600 level.

MINOR

A minor in art history consists of at least 21 credits of art history, of which 101 and 102 are required.

ARHS 101 Art Survey I: Prehistory through the Middle Ages (3)

Staff. An introduction to the history of painting, sculpture and architecture from the Old Stone Age through the ancient Mediterranean world to the end of the medieval period in Western Europe. Considers issues including technique, style, iconography, patronage, historical context, and art theory. Required for majors in the history of art.

ARHS 102 Art Survey II: Renaissance to the Present (3)

Staff. An introduction to the history of Western European and American painting, sculpture and architecture from the Renaissance through the baroque, rococo, and early modern periods to the late 20th century. Considers issues including technique, style, iconography, patronage, historical context, and art theory. Required for majors in the history of art.

ARHS 291 Special Topics in the History of Art (3)

Staff. Special topics in the history of art. Subjects will vary and may not be available every semester. Individual topics will be listed in the *Schedule of Classes*.

ARHS 313 Egypt Under the Pharaohs (3)

Staff. The culture of ancient Egypt from the pre-dynastic period through the end of the New Kingdom. The course emphasizes the sculpture, architecture, and painting of the pharaonic periods. Other areas covered are: Egyptian literary and historical documents, Egyptian religion, and major social developments. Same as CLAS 313 and HISA 313.

ARHS 316 The Aegean Bronze Age (3)

Staff. The cultures of the Cycladic Islands, Crete, and the Greek mainland during the Bronze Age (ca. 3200-1150 B.C.E). Emphasis will be on the major and minor arts of the Minoans and Mycenaeans and how this material can be used to reconstruct the societies, cultures, and religions of the Aegean Bronze Age. Same as CLAS 316 and HISA 316.

ARHS 317 Greek Art and Archaeology (3)

Staff. Greek arts (architecture, sculpture, and painting) and material culture in the light of social, intellectual, and historical developments from the end of the Bronze Age (ca. 1200 B.C.E.) to the end of the Hellenistic period (31 B.C.E.). Same as CLAS 317.

ARHS 318 Roman Art and Archaeology (3)

Staff. Architecture, sculpture, and painting in Rome and the Roman Empire, their sources, and their history from the Etruscan period through the 4th century C.E. Same as CLAS 318.

ARHS 319 Pompeii: Roman Society and Culture in Microcosm (3)

Staff. A survey of Roman culture through the study of the town destroyed by Mt. Vesuvius in 79 C.E. The focus is on the society, politics, religion, domestic life, entertainment, economy, and art of Pompeii and the surrounding region in the early imperial period. Same as CLAS 319 and HISA 319.

ARHS 320 Early Christian and Byzantine Art (3)

Mr. Tronzo. A survey of art and architecture in the Mediterranean from the third through the fourteenth centuries, with a focus on the rise of Christian art in the late Roman world and the art of the Byzantine state.

ARHS 321 Art and Experience in the Middle Ages (3)

Mr. Tronzo. A survey in which both modern and historical categories of experience are used to understand the art of the Middle ages, especially as it manifested itself in the most characteristic of all medieval forms, the church. Along a chronological and geographical trajectory from Early Christian Rome to Gothic Paris this course will move through topics such as memory, poetry, pilgrimage, the body, gesture, devotion, narrative and liturgy.

ARHS 331 Art of the Early Renaissance in Italy (3)

Mr. Tuttle. Painting and sculpture in Italy from 1250 to 1500 with some attention given to architecture.

ARHS 332 16th-Century Italian Art (3)

Mr. Tuttle. Painting and sculpture in Italy from the High Renaissance to the Counter Reformation.

ARHS 333 Italian Renaissance Architecture (3)

Mr. Tuttle. A survey of the major architects and their principal achievements in theory and design during the period 1400-1600.

ARHS 342 Baroque Art (3)

Staff. Examines major developments in European art during the seventeenth century. Works of art will be discussed in terms of the historical, social, and artistic trends that surround them.

ARHS 351 Romanticism and Realism (3)

Ms. Brown. The background and foundation of modern art. Consideration of the influence of social, cultural, and political forces on 19th-century European painting and sculpture from 1789 to 1863.

ARHS 353 Survey of Russian Art (3)

Staff. An introduction to the art and architecture of Russia, from the 12th century to the present. The first part of the course deals with the medieval period (church architecture, icons, frescoes). The second part begins with the assimilation of western European styles during the 17th century, and concludes with a survey of current developments in Russia. No knowledge of Russian required. May be counted toward major only with approval of department. Same as RUSS 353.

ARHS 354 Impressionism and Post-Impressionism (3)

Ms. Brown. The background and foundation of modern art. Consideration of the influence of social, cultural, and political forces on 19th-century European painting and sculpture from 1863 to 1900.

ARHS 356 Twentieth-Century Art (3)

Ms. Brown. Symbolism, art nouveau, the development of fauvism, expressionism, cubism, futurism, constructivism, de stijl, dada, surrealism, abstract expressionism, pop, minimal, conceptual, and the other artistic styles and movements in the 20th century in Europe and America, with emphasis on painting and sculpture and the forces and theories that influenced them. Some consideration of architecture.

ARHS 360 Art in America, 1492 to the Civil War (3)

Mr. Plante. Analysis of visual and material culture from the first European contact to the onset of the Civil War. Considers the transformation of cultural forms from the old world to the new in developments such as the rise of American urbanism and the formation of a "national" iconography as seen in portraiture, genre painting, and the establishment of a landscape painting tradition in the United States.

ARHS 361 American Art from the Civil War to World War II (3)

Mr. Plante. This course will analyze the development of art and architecture in America in the years following the Civil War and the ways in which that art reflects the social, intellectual, and political life of the nation up to World War II. Topics will include Realism, images of the American city and of the frontier, the birth of the skyscraper, the Harlem Renaissance, Regionalism, and Abstract Expressionism.

ARHS 362 Contemporary Art Since 1950 (3)

Mr. Plante. Explores the developments in the visual arts in the U.S. and Europe since 1950. Concentrates upon the social-historical formation of artistic development beginning with the aftermath of World War II, and continuing to the present. Emphasizes movements such as Pop, Minimalism, Earth art and Postmodernism. Issues surrounding the objects will include post-structuralism, post-colonialism as well as African-American, feminist, and gay and lesbian strategies for self-representation.

ARHS 370 Pre-Columbian Art (3)

Ms. Boone. An introduction to the art and architecture of Pre-Columbian Mesoamerica (Mexico and Central America) with an emphasis on Mexico. The course focuses on the historical, political, and religious contexts of the visual arts and addresses the function of these artworks as ideological statements.

ARHS 371 Colonial Art of Latin America (3)

Ms. Boone. Renaissance and baroque architecture, painting and sculpture of the metropolitan centers of the Spanish and Portuguese colonies from the 16th to the early 19th century with a major emphasis on Mexico.

ARHS 385 African Art (3)

Ms. Franco. This course introduces students to the visual and performative arts of sub-Saharan Africa with primary emphasis on sculpture, pottery, leadership arts, and ritual performances. The timeframe extends from the 10th century to the present, though most of the objects would have originated prior to the 20th century and have undergone varying degrees of transformation under colonialism.

ARHS 386 Arts of the African Diaspora (3)

Ms. Franco. This course seeks to introduce students to the geographical and cultural notion of “African Diaspora”. It addresses such issues as migration, creolization, hegemony, and resistance. It also examines indigenous art forms including popular urban forms and performance.

ARHS 387 20th-Century African-American Art (3)

Ms. Franco. This course is a survey of African-American art in the United States in the 20th century. The chronological development of African-American art parallels the chronology of twentieth-century American art. The course is organized around social, cultural, and political issues and themes, including the relation of art to identity politics.

ARHS 391 Special Topics in the History of Art (3)

Staff. Special topics in the history, criticism, or theory of art. The subjects will vary and may not be available every semester. Individual topics will be listed in the *Schedule of Classes*.

ARHS 456, 457 Internship Studies (1-3, 1-3)

Staff. Prerequisites: approval of instructor and department. An experiential learning process coupled with pertinent academic course work. Open only to juniors and seniors in good standing. Registration is completed in the academic department sponsoring the internship on TUTOR. Only one internship may be completed per semester. (Note: A maximum of six credits may be earned in one or two courses.)

ARHS 488 Writing Practicum (1)

Staff. Prerequisite: successful completion of the First-Year Writing Requirement. Corequisite: three-credit departmental course. Fulfills the college intensive-writing requirement.

ARHS 491, 492 Independent Studies (3, 3)

Staff. Open to qualified juniors and seniors with approval of instructor and chair of department.

ARHS H499-H500 Honors Thesis (3, 4)

Staff. Open to qualified students with approval of department, instructor, and Honors Committee.

ARHS 619 Seminar in Aegean and Greek Archaeology (3)

Ms. Carter. Topics include: Problems in Aegean Archaeology; Major Monuments in Greek Sculpture; Greek Vase-Painting; The Athenian Acropolis. Same as CLAS 619.

ARHS 620 Seminar in Roman Art and Archaeology (3)

Staff. Topics include: Etruscans & Early Rome; Ancient Painting and Mosaics; Roman Emperors as Builders; Roman Commemorative Monuments. Same as CLAS 620.

ARHS 623 Art History and Photography (3)

Mr. Tronzo. This course is about the intersection of a historical discipline, art history—and a visual medium—photography: in what ways has photography shaped art history?; how has art history used photography? In order to address these questions, we shall look at photography and art history as they are practiced in primarily two (partly overlapping) contexts: in scholarship (printed texts) and in museums.

ARHS 624 The Use of Antiquity in the Middle Ages (3)

Mr. Tronzo. A seminar which will focus on the problem of the meaning and function of classical art and architecture in the Christian Middle Ages.

ARHS 625 Word and Image in Early Italian Painting (3)

Mr. Tronzo. An introduction to the problem of the relationship between language and visual arts, as it developed in Italian art of the later Middle Ages and early Renaissance, particularly in the art of Duccio and Giotto.

ARHS 635 Seminar in Michelangelo (3)

Mr. Tuttle. Examines the life and works of Michelangelo Buonarroti with an emphasis on his career as a sculptor before 1534. While focused on particular major works of art, class discussions address such topics as the artist's early education and training, his patrons and social status, methods of production, religious and philosophical beliefs, stylistic development, and artistic legacy. Special attention given to contemporary documents, Michelangelo's own writings, and the biographies of Condivi and Vasari.

ARHS 653 Degas (3)

Ms. Brown. In-depth examination of Degas's works and career in light of various historical and critical approaches, ranging from formalism and iconography to sociopolitical and cultural studies, Marxism, psychoanalysis, and feminism. Attention will be paid to male and female spectatorship and to relevant works by Degas's Impressionist contemporaries, including Cassatt, Gonzales, Manet, Morisot, and Whistler, as well as other artists including Daumier, Delacroix, Ingres, Tissot, and Toulouse-Lautrec. Additional comparative topics include academic art, photography, journalistic illustration, and Japanese prints.

ARHS 656 Manet (3)

Ms. Brown. In-depth examination of Manet's works and career in light of various historical and critical approaches, ranging from formalism, and iconography to sociopolitical and cultural studies, Marxism, psychoanalysis, and feminism. Attention will be paid to male and female spectatorship and to relevant works by Manet's Impressionist contemporaries, including Cassatt, Degas, Gonzales, Monet, and Morisot. Other comparative topics include academic art, photography, journalistic illustration, and Japanese prints.

ARHS 661 Visuality, Representation and the Body (3)

Mr. Plante. Examines the ways in which artists—painters, sculptors, film makers, performance artists—from the 19th- and 20th-century have constructed and organized representations of the human body. Dependent upon the writings of Lacan and other post-Freudian theorists, the body will be examined as a site across which history, memory and cultural politics have been played out. Artists studied will include Cassatt, Duchamp, Eakins, Madonna, Mapplethorpe, O'Keefe, Lorna Simpson, and Kiki Smith.

ARHS 662 Reading Abstract Expressionism (3)

Mr. Plante. Examines the ways in which Abstract Expressionism has been interpreted, both from the view of American critics and historians and their European counterparts. Emphasizes the extent to which formalist criticism evolved around Abstract Expressionism, and that only recently have scholars challenged those apolitical reading of this art, considering the political and economic factors which contributed to its international predominance on the global stage. Artists will include De Kooning, Frankenthaler, Hofmann, Krasner, Newman, Pollock, and Still.

ARHS 663 Revising the 1960's (3)

Mr. Plante. Charts the development of American, and some European, art during the 1960's, away from the international dominance of Abstract Expressionist style toward a more diverse range of styles such as Color Field painting, Pop art, Minimalism and Post-Minimalism, and Performance art. Attention will be paid to the development of artistic and cultural criticism during this period (Greenberg, Sontag, Barthes), and the arguments about the role of culture in American society, the status of so-called "high" and "low" art. Artists studied will include Frankenthaler, Hesse, Judd, Lichtenstein, Morris, Smithson, and Warhol.

ARHS 665 Postmodern Formations: Art Since 1980 (3)

Mr. Plante. Examines both European and American conceptions of postmodernism, as it originated in post-structural and psychoanalytic theory. Emphasis will be place upon artists working since 1980, including Basquiat, Jenny Holzer, Barbara Kruger, Mapplethorpe, Cindy Sherman, Warhol and the politically-based art project of Gran Fury, the Guerrilla Girls and the Names Project. Interpretive strategies will be taken from readings in European literary theory, with emphasis place upon the shift in criticism in art-making, away from Europe, toward an ideology formed around the issues of racial, sexual, and gender performance of identity.

ARHS 672 Seminar on Aztec Arts (3)

Ms. Boone. Prerequisite: ARHS 370 or approval of instructor. Intensive investigation of Aztec arts as fundamental manifestations of Aztec imperial ideology (especially political and religious). The course concentrates on the urban iconographic programs developed in sculpture and architecture and considers the role of ritual and performance within these programs. It also reviews the sixteenth-century sources (pictorial and alphabetic) that are used to understand Aztec culture.

ARHS 673 Seminar in Mexican Manuscript Painting (3)

Ms. Boone. Prerequisite: ARHS 370 or approval of instructor. Detailed investigation of the pictorial codices painted in Mexico in the 15th and 16th centuries. The course examines the pictorial conventions and grammar used by the Mexican scribes to record knowledge. It analyzes the tradition of manuscript painting as it developed in Pre-Columbian Mesoamerica and then as it adapted to new functions and changed audiences in the early colonial period. Specific topics will vary from time to time.

ARHS 681, 682, 683, 684, 685, 686, 687 Seminars in the History of Art (3 each)

Ms. Boone, Ms. Brown, Ms. Franco, Mr. Plante, Mr. Tronzo, Mr. Tuttle. Advanced topics in the history, criticism, or theory of art. The subjects of the seminars vary according to the needs of the students and the scholarly interests of the individual instructor. Specialized topics are listed in the *Schedule of Classes*.

ARHS 688 Writing Practicum (1)

Staff. Prerequisite: successful completion of the First-Year Writing Requirement. Corequisite: three-credit departmental course. Fulfills the college intensive-writing requirement.

Studio Art

BACHELOR OF ARTS IN STUDIO ART

For a bachelor of arts in studio art, the student must fulfill all general requirements as described in the liberal arts curriculum. In addition, the B.A. in studio art program requires a total of 45 credits. The B.A. requires 33 credits in studio courses including three courses from among six in the Foundations of Art Series. (If two foundations courses are taken in two-dimensional areas, the third must be taken in a three-dimensional area or vice-versa.) Also required are 105 and 106. Of the remaining 18 studio credits, at least 12 credits must be in one area beyond the 100 level. Also 12 credits in art history are required, these include Art History 101 and 102. No more than half of required studio and art history courses can be transferred into the degree program.

BACHELOR OF FINE ARTS IN STUDIO ART

The bachelor of fine arts provides a preprofessional introduction to the visual arts with a greater degree of concentration on courses in the studio area. For the B.F.A. in studio art, the student must fulfill all general requirements as described in the liberal arts curriculum with the following exceptions: two courses required in the sciences and mathematics category instead of three; and two courses required in the social science category instead of three.

The B.F.A. requires at least 60 art credits, of which a minimum of 51 must be in studio courses, including three courses from among six in the Foundations of Art series. (If two foundation courses are taken in two-dimensional areas, the third must be taken in a three-dimensional area or vice versa.) The studio requirements are 105 and 106; two drawing courses at the 200 level or higher; at least eight electives at the 200 level or higher, six of which must be in an area of concentration; and Major Project 501 and 502. Also, three courses in art history are required: Art History 101, 102, and one additional course. No more than half of required studio and art history courses can be transferred into the degree program. Transfer students wishing advanced standing in studio courses toward the B.F.A. are required to submit representative examples of the work done for which credit has been received at another institution.

Incoming freshmen who expect to be art majors are advised to take Art Studio 105 and three foundations courses during their freshman year. At the end of the sophomore year, the art department studio faculty will assign an advisor. Candidates for the B.F.A. are allowed to take only one level of a studio course sequence in summer school.

Declaration of the B.F.A. major is contingent on the acceptance by the faculty and must be done at least one year before graduation. Review of applications will take place once at the end of each semester. Applications must include: (1) major declaration form; (2) current degree audit sheet; (3) portfolio of 5-10 pieces of artwork in any medium. The faculty strongly suggests that the student meet with his/her major studio professor before initiating this process. Accepted candidates will then be reviewed and evaluated during the spring semester of their junior year and late in the fall semester of their senior year.

In the senior year, each candidate for the B.F.A. develops a substantial body of studio work in Major Project 501 and 502. The art studio faculty will review each project at the end of the fall and spring semester. A grade of (B) or higher is mandatory for continuation in the B.F.A. program. The studio faculty will review the completed B.F.A. thesis show. If in the judgment of the faculty in the Art Department, the work demonstrates sufficient evidence of artistic accomplishment, the student will be recommended for graduation.

MINOR

A minor in studio art consists of six studio courses: 105 and 106, one two-dimensional course (painting, drawing, photography, printmaking), one three-dimensional course (sculpture, ceramics, glass), and two additional courses: one course at the 200 level and one course at the 300 level. Also required are two art history courses, 101 and 102 recommended. The minor requires a total of 24 credit hours.

FOUNDATIONS OF ART SERIES

A series of foundations courses designed for all university students with an interest in the visual arts. These courses explore the nature of the visual arts through direct experience with a variety of art media. Lectures, discussion, critiques, and extensive studio work are directed toward the development of design principles and an understanding and appreciation of the visual arts and their role in the expression of personal and cultural values.

ARST 113 Foundations of Art: Ceramics (3)

Mr. Jernegan. This course focuses on design elements and principles of organization within the context of contemporary ceramic art. Students will be introduced to a variety of ceramic materials, processes and aesthetic concerns. Emphasis is given to the relationships between ceramics and other art mediums.

ARST 117 Foundations of Art: Glass (3)

Mr. Koss. This course focuses on the history and theory of glass art, and also introduces basic techniques with attention given to issues of composition, perception, communication, and expression. Emphasis also will be placed on the relationships between glass art, other art mediums, and the history of art.

ARST 125 Foundations of Art: Painting (3)

Ms. Chism, Ms. Harris. An introduction to color and color theory in painting. Since color constitutes a major means of expressive communication in the visual arts, the painting projects encourage personal responsiveness to color and explore how it enriches our understanding of the natural world.

ARST 135 Foundations of Art: Photography (3)

Mr. Okazaki. This course focuses on the history and theory of photography, and also introduces basic techniques, with attention given to issues of composition, perception, communication, and expression. Emphasis also will be placed on the relationships between photography, other art mediums, and the history of art.

ARST 137 Foundations of Art: Printmaking (3)

Ms. Cole. This course is designed as an introduction to a wide range of techniques in printmaking. It is developed to give the student an overview of the possibilities with the processes of relief and intaglio printing. Through a series of demonstrations, projects, critiques, and slide lectures the student will explore the rich diversity of the medium and become exposed to the strong tradition of printmaking. Areas covered include: linoleum cuts, woodcuts, collagraph, mono type, dry point, engraving, and etching.

ARST 149 Foundations of Art: Sculpture (3)

Mr. Bailey. An introductory study of three-dimensional form and spatial relationships making use of a variety of media and processes. Slide lectures supplement studio work and present examples of contemporary sculpture within a historical context.

COURSES**ARST 105 Beginning Drawing (3)**

Staff. For majors and non-majors. In this course we will be working from life. The goal is to acquire and develop conceptual and technical skills necessary to translate three dimensional forms to a two dimensional surface.

ARST 106 Beginning Drawing (3)

Staff. Prerequisite: ARST 105. This course will further explore the primary elements of drawing: line, form, value, and texture as a means of perception, understanding, representation, and communication. Emphasis will be placed on creating a correspondence between subject, method, and intent.

ARST 205 Intermediate Drawing: Color (3)

Ms. Chism, Ms. Harris. Prerequisites: ARST 105 and 106. Incorporating color theory and experimentation, the course will explore the expressive and conceptual potential of color use in drawing media.

ARST 207 Descriptive Drawing (3)

Ms. Chism, Ms. Harris. Prerequisites: ARST 105 and 106. An exploration of drawing in both an historical and contemporary context as a means of perception, analysis, representation, and communication. Course work investigates the relationships of the subject to technique and the visual to conceptual. Emphasis is placed on providing a systematic analysis of each subject through the use of multiple approaches.

ARST 208 Life Drawing (3)

Ms. Chism, Ms. Harris. Prerequisites: ARST 105 and 106. A study of the anatomy and structure of the human form with a view toward understanding and employing the human image in its historical, humanistic function as a vehicle of expression.

ARST 213 Intermediate Ceramics (3)

Mr. Jernegan. Prerequisite: ARST 113. The course focuses on the use of the potter's wheel in developing ceramic forms. A variety of techniques and forms will be covered with emphasis on their aesthetic and conceptual potential in the field of ceramic art. Historical and contemporary approaches are presented in slide lectures and demonstration.

ARST 214 Intermediate Ceramics (3)

Mr. Jernegan. Prerequisite: ARST 113. The course focuses on hand working processes with plaster molds and use of extruded elements in the development of original works. Press molding and slip casting will be covered. Students participate in developing clays, glazes and firing procedures.

ARST 215 Studio Art in Paris (3)

Staff. Studio art courses taught only through Tulane University's Summer Paris Program. Topics vary.

ARST 217, 218 Intermediate Glass (3, 3)

Mr. Koss. Prerequisite: ARST 117. The goal of this class is to achieve a functional understanding of glass art. This general course focuses on blowing, casting, and forming glass. Attention is given to using the approaches to glass for individual expression.

ARST 227 Intermediate Painting (3)

Ms. Chism, Ms. Harris. Prerequisite: ARST 125. This course focuses on the formal and expressive qualities of both nature-based and pure abstraction. Abstraction is investigated through historic and contemporary ideologies, technical issues and the use of non-traditional materials. Systematic exploration of a variety of approaches will serve as a structure for development of the student's own goals and sensibility.

ARST 228 Intermediate Painting (3)

Ms. Chism, Ms. Harris. Prerequisite: ARST 125. An exploration of basic visual and philosophical concepts involved in creating paintings with an introduction to the technical aspects of painting in oils, i.e., preparing a canvas, media, and mixing and applying paint.

ARST 235 Intermediate Photography (3)

Mr. Okazaki. Prerequisite: ARST 135. A continuation of traditional photographic procedures exploring more complex visual and technical issues, augmented by the employment of supplementary imaging tools and alternative processes.

ARST 237 Intermediate Printmaking (3)

Ms. Cole. Prerequisite: ARST 137 or two courses in drawing. An in-depth exploration of the printmaking medium covering technical, historical, and conceptual issues. A strong emphasis is placed on students developing a personal voice through their work. An intensive study in the art of stone and plate lithography.

ARST 238 Intermediate Printmaking (3)

Ms. Cole. Prerequisite: ARST 137 or two courses in drawing. An in-depth exploration of the printmaking medium covering technical, historical, and conceptual issues. A strong emphasis is placed on students developing a personal voice through their work. An intensive study on fine art silk screen.

ARST 249, 250 Intermediate Sculpture (3, 3)

Mr. Bailey. Prerequisite: ARST 149. This course explores and expands on the basic concepts, techniques, and processes of sculpture. Students work with projects that develop understanding of both sculptural ideas and materials. A wide variety of media and approaches are explored in this course, including wood, plaster, welding and casting metals, mixed media, and working from the figure.

ARST 301, 302 Special Courses (1 or 3, 1 or 3)

Staff. Prerequisite: approval of instructor. Course work for additional credit in conjunction with 200- or 300-level studio courses.

ARST 313 Advanced Ceramics (3)

Mr. Jernegan. Prerequisites: ARST 213. Further examination of the aesthetic and conceptual applications of the ceramic medium. The development of individual concerns and vocabulary of form will be stressed. Clay and glaze formulation will be covered. Students are responsible for developing clays and glazes and firing their work.

ARST 314 Advanced Ceramics (3)

Mr. Jernegan. Prerequisites: ARST 213 or 214. Development of advanced throwing techniques and concepts related to creating original works on the potter's wheel. More complex forms, as well as glazing and firing processes will be covered. Lectures, demonstration and critiques will supplement studio work time.

ARST 315 Ceramic Firing Technology: Theory and Practice (3)

Mr. Jernegan. Gas, wood, and electric kiln design, and construction. Firing theory and process will precede specific analysis of the artist's needs, and demonstration and practice of kiln construction and firing.

ARST 317, 318 Advanced Glass (3, 3)

Mr. Koss. Prerequisites: ARST 217 and 218. This class further develops the student's ability to study methods and processes for forming molten glass into sculpture. Instruction in glass casting and blowing are taught with a focus on creating specific ideas.

ARST 325, 326 Advanced Painting (3, 3)

Ms. Chism, Ms. Harris. Prerequisites: ARST 227 and 228. Principles of picture building and creative composition with a study of media and methods that best stimulate individual expression and predilections.

ARST 335 Advanced Photography: Chemical Processes (3)

Mr. Okazaki. Prerequisite: ARST 235. Emphasis will be placed on advanced exposure and developing controls and printing techniques. Non-traditional and non-conventional image-making processes will be explored, such as multiple printing, tinting, toning, non-silver techniques, and the Sabattier effect. The use of medium and large-format equipment will be introduced, as will advanced studio lighting techniques.

ARST 336 Advanced Photography: Digital Processes (3)

Mr. Okazaki. Prerequisite: ARST 235. Building on a foundation of traditional photography, students will be involved with digital imaging as another tool in the process of fine art photographic printmaking. Digital capturing, editing, and outputting will be explored.

ARST 337, 338 Advanced Printmaking (3, 3)

Ms. Cole. Prerequisites: ARST 237 and 238. A detailed study of the variety of printmaking methods, exploring conceptual and/or personal visions. A strong emphasis is placed on combining techniques, expanding material vocabulary, and experimenting with new processes. Seminars covering both historical and contemporary issues of printmaking will be presented to broaden the students critical dialogue.

ARST 349, 350 Advanced Sculpture (3, 3)

Mr. Bailey. Prerequisites: ARST 249 and 250. Further exploration of metals fabrication and casting, carving techniques, additive processes, and environmental art. Seminars, field trips, and slide lectures will supplement the course.

ARST 390 Studio Internships (3)

Staff. Prerequisite: approval of instructor. Studio internships are available for individual projects done in association with various firms and institutions in New Orleans. Students will work under professional supervision at these sites, and consult with an art studio faculty member. Requirements include a written report on the experience, and an evaluation by the supervisor. For elective credit only.

ARST 413, 414 Studio Ceramics (3, 3)

Mr. Jernegan. Prerequisites: ARST 313 and 314. Advanced level work for ceramics majors, emphasizing individual expression and development of ideas. Independent project work within a class situation.

ARST 417, 418 Studio Glass (3, 3)

Mr. Koss. Prerequisites: ARST 317 and 318. Continuing instruction in glass casting and forming techniques. The emphasis will be on professional presentation of specific ideas.

ARST 425, 426 Studio Painting (3, 3)

Ms. Chism, Ms. Harris. Prerequisites: ARST 325 and 326. Advanced work for majors.

ARST 435, 436 Studio Photography (3, 3)

Mr. Okazaki. Prerequisites: ARST 335 and 336. Individual projects in a class situation. Each student explores special interests with the opportunity of working with other advanced students doing diverse projects arrived at in consultation with faculty.

ARST 437, 438 Studio Printmaking (3, 3)

Ms. Cole. Prerequisites: ARST 337 and 338. Personal exploration into the expansive world of printmaking. Stress is placed on personal growth and development both on the conceptual and technical level. The course will consist of individual and group projects in a class setting.

ARST 449, 450 Studio Sculpture (3, 3)

Mr. Bailey. Prerequisites: ARST 349 and 350. Individual exploration within a cooperative format. Attention given to the development of personal style with seminars supplementing studio research.

ARST 491, 492 Independent Studies (3, 3)

Staff. Open to especially qualified juniors and seniors with approval of instructor and chair of department.

ARST H499-H500 Honors Project (3, 3)

Staff. Students propose studio thesis projects at the end of their junior year. Projects are reviewed by an honors committee at the end of the fall semester of the senior year and a recommendation is made on whether to continue. Finished thesis projects are evaluated by the honors committee on a pass or fail basis.

ARST 501, 502 Major Project (3, 3)

Staff. Required of each candidate for the B.F.A. major.

ARST 601, 602 Special Advanced Courses (1 or 3, 1 or 3)

Staff. Prerequisite: approval of instructor.