

Course Bulletin

112051	Drawing: Mixed Media			
Subject:		Catalog Nbr:		
DRWM		0027		
2025 SPRG		Primary	Patrick Carter	patrick.carter@tufts.edu
Builds on the historical traditions of drawing while introducing a variety of artists and approaches to the processes of drawing. Tailored to the individual's sensibilities and natural inclinations, students experiment with pencil, pen, charcoal, color pastels, and water-based paints (gouache, watercolor or acrylics). Produce a body of work with a personal vision. Includes virtual and/or in-person visits to local art museums. Designed for students at all levels and a desire to experiment with the language of marks and stains while exploring a variety of dry and wet materials. Open to all LA + EN undergraduate students.				

112603	Figure Drawing			
Subject: DRWM		Catalog Nbr: 0035		
2024 FALL		Primary	Justin Life	Justin.Life@tufts.edu
2025 SPRG		Primary	Brooke Stewart	Brooke.Stewart@tufts.edu
Contemporary and traditional approaches to the figure will be the focus and inspiration for this course. Composition, light, gesture, line, contour and space will be addressed through the juxtaposition of models and objects. Proportion and traditional methods for observational drawing, including perspective, will be addressed. A variety of materials will be explored providing opportunities for greater experimentation and expression; charcoal, sumi ink, graphite, erasers and other water based media. Exploration of other artists past and present will provide context for understanding art making, its history and inspiration. Ongoing class conversation and critiques will encourage the development of ideas and experimentation. This course is open to beginners and experienced artists. This course is open to all LA + EN undergraduate students.				

112950	Graphic Design	
	Subject:	Catalog Nbr:
	GRAM	0039
This is a graphic design course in visual communications. Students will learn basic computer skills using Adobe Illustrator to solve assignments. Projects will be geared toward using graphics as a means of communications. Students are encouraged to experiment with conceptual ideas, visual literacy, typography and the principles of design. Assignments will progress in complexity in order to help the student develop a personal style. This course is designed to accommodate both beginner and more advanced students through individual and class critiques. The course culminates with student portfolios. This course is open to all LA + EN undergraduate students.		

113023	Graphic Design II
Subject:	Catalog Nbr:

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GRAM 0040

This is an advanced course in advertising design. Students will work individually on graphic design problems to further develop their awareness of how design enhances communication. Assignments reflect specific client requirements and encourage students to build on their computer competency. Each assignment develops analysis skills along with advanced problem solving. The course culminates with a portfolio. Continued graphic design courses may be taken for credit an unlimited number of times.

This course is open to all LA + EN undergraduate students.

113358

Introduction To Painting

Subject: Catalog Nbr:
PAIM 0052

This course exposes students to the issues and techniques of contemporary painting. In weekly exercises using oil or acrylic paints, students will explore techniques related to current concepts about art making and painting such as color theory, composition and design, and the roles of intention and meaning in art making practices. Students will visit a museum to find historical connections to issues discussed in class. They will visit galleries, alternative spaces and practicing artist's studios to experiment with ideas generated there in their own class work. In a final project they will research an iconic painting and experiment with ways current painters expand traditional vocabulary by creating their own contemporary response to it.

This course is open to all LA + EN undergraduate students.

113644

Introduction To Painting Continued

Subject: Catalog Nbr:
PAIM 0053

2024 SPRG	Primary	Cal Rice	Cal.Rice@tufts.edu
2025 SPRG	Primary	Michael MacMahon	Michael.MacMahon@tufts.edu

Continuation of Introduction to Painting (FAM 0052). Work independently, explore advanced painting techniques and issues, and investigate work by contemporary artists. Investigate approaches to painting throughout history. Personal commitment, vision, and curiosity are the driving forces behind the work produced. Emphasis on developing one's own tastes and sensibilities as an artist. Individual and group critiques conducted throughout the semester. Students challenged to attain a higher degree of proficiency and moving closer to artistic goals. Create a cohesive body of work that can be curated in a contemporary art setting. Open to all levels.

113792

Painting Foundation

Subject: Catalog Nbr:
PAIM 0054

2024 FALL	Primary	Graham Collins	Graham.Collins@tufts.edu
2025 SPRG	Primary	Laura Fischman	Laura.Fischman@tufts.edu
2025 SPRG	Primary	Elizabeth Brown	Lizi.Brown@tufts.edu

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Introduction to materials and methods of painting. Learn basic properties of paint; obtain broad understanding of color, shape, structure and space. Examine the world around you; capture and respond to it in paint. Subject matter includes objects, landscapes, people and places; exploring students' own ideas and reacting to the current moment. Classes consist of demonstrations, discussion, painting exercises that build upon one another over the semester. Students gain comfort and familiarity with the language of painting by reading about and responding to contemporary painting/painters, and critiquing/discussing each other's work. Open to all levels.

114147	Disrupted Realism			
Subject: PAIM		Catalog Nbr: 0055		
2025 SPRG		Primary	Elizabeth Brown	Lizi.Brown@tufts.edu
Interpret and distort 'realism' using psychology, insight, and revelation. Include emotion, impulses, and memory as you respond to the subjectivity and sensations of your experience. Students research contemporary artists working in this vein. They learn new painting techniques, and use multiple perceptions and methods (drawing, photography, video, and digital image manipulation) to develop images. Demonstrations, one-on-one instruction, and generous easel time. Develop and express personal vision by reinterpreting realism. Previous painting experience helpful. Open to all levels.				

114571	Web Design II	
Subject:	Catalog Nbr:	
GRAC	0017	
Design and develop more sophisticated web pages in service of your own needs, with focus on using more advanced HTML, CSS and Javascript to solve complex problems including continued work with keyframe animations and transforms, nesting content like navigation menus within iFrames, more advanced selectors, and making layouts responsive to browser dimensions. The course will also cover ways to integrate Javascript to harness variables like the scroll position and change page content and styling on-the-fly based on user interaction. Though not required for success, Adobe Dreamweaver will be used to write, organize, and transfer HTML, CSS and Javascript files to a web server. This course is recommended for students with an understanding of the syntax and basic concepts of CSS and HTML. Experience with using Adobe Photoshop is also highly recommended. Level: intermediate. This course is not open to BFA, combined BA-BFA, or MFA students.		

114920	Perspective Drawing			
Subject: DRWM		Catalog Nbr: 0063		
2024 FALL		Primary	Brooke Stewart	Brooke.Stewart@tufts.edu
2025 SPRG		Primary	Justin Life	Justin.Life@tufts.edu

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This comprehensive course in basic perspective drawing is open to all levels and is devoted to drawing from observation. Still lives in the studio and some field trips to outside locations will provide our subject matter and sources of inspiration. Through various methods for creating the illusion of realism we will utilize the elements of line, shape, texture, value, composition and the techniques of western perspective design to convincingly portray 3D volume and space on a 2D surface. Towards the end of the course these tools will be used to design and create your own ideas and structures; drawings, houses, monuments, memorials, autos, objects and sculptures, etc. of your choosing. Our exploration and work will provide insight into what has given this discipline its time honored visual appeal and help us to create new and unique perspective drawings and designs. Materials include charcoal, graphite, erasers, rulers, sumi ink and paper.

This course is open to all LA + EN undergraduate students.

115002		Independent Study		
Subject: SMFA		Catalog Nbr: 0100		
2024 FALL	Primary	Charles Goss	Charles.Goss@tufts.edu	
2024 FALL	Primary	Mags Harries	Mags.Harries@tufts.edu	
2024 FALL	Primary	Mary Ellen Strom	Mary_Ellen.Strom@tufts.edu	
2024 FALL	Primary	Chantal Zakari	Chantal.Zakari@tufts.edu	
2024 FALL	Primary	Tanya Crane	No Email on file.	
2024 FALL	Primary	Rachelle Mozman	Rachelle.Mozman_Solano@tufts.edu	
2024 FALL	Primary	Triton Mobley	No Email on file.	
2024 SPRG	Primary	William Burke	William.Burke@tufts.edu	
2024 SPRG	Primary	Nate Harrison	Nate.Harrison@tufts.edu	
2025 SPRG	Primary	Cathy Lu	Cathy.Lu@tufts.edu	
2025 SPRG	Primary	Laurel Nakadate	Laurel.Nakadate@tufts.edu	
2025 SPRG	Primary	Michael Barsanti	Michael.Barsanti@tufts.edu	
2025 SPRG	Primary	Jean Simms	Jeannie.Simms@tufts.edu	
2025 SPRG	Primary	Bonnie Donohue	Bonnie.Donohue@tufts.edu	
2025 SPRG	Primary	Joel Frenzer	Joel.Frenzer@tufts.edu	
2025 SPRG	Primary	Neda Moridpour	Neda.Moridpour@tufts.edu	
2025 SPRG	Primary	Ethan Murrow	Ethan.Murrow@tufts.edu	
2025 SPRG	Primary	Kurt Ralske	Kurt.Ralske@tufts.edu	
2025 SPRG	Primary	Angela Gualdoni	Angelina.Gualdoni@tufts.edu	
2025 SPRG	Primary	Kendall Reiss	Kendall.Reiss@tufts.edu	
2025 SPRG	Primary	Patricia Loper	Patte.loper@tufts.edu	
2025 SPRG	Primary	Megan Mcmillan	Megan.Mcmillan@tufts.edu	
2025 SPRG	Primary	Jennifer Schmidt	Jennifer.Schmidt@tufts.edu	
2025 SPRG	Primary	Hiram Moody III	Rick.Moody@tufts.edu	
2025 SPRG	Primary	Ng'endo Mukii	ngendo.mukii@tufts.edu	
2025 SPRG	Primary	Michael Smoot	Michael.Smoot@tufts.edu	
2025 SPRG	Primary	Kate Conlon	Kate.Conlon@tufts.edu	
2025 SPRG	Primary	Cristobal Cea	Cristobal.Cea@tufts.edu	
2025 SPRG	Primary	Nicholas Glover	Sean.Glover@tufts.edu	

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2025 SPRG	Primary	Lauren O'connor Korb	Lauren.OConnorKorb@tufts.edu
2025 SPRG	Primary	Riccardo Giacconi	Riccardo.Giacconi@tufts.edu
2025 SPRG	Primary	Jieun Lee	Jennie.Lee@tufts.edu
2025 SPRG	Primary	Soule Deesse	Soule.Deesse@tufts.edu
2025 SPRG	Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu
2025 SPRG	Primary	Yin Wan Chan	Yanyun.Chen@tufts.edu
2025 SPRG	Primary	Zora Murff	Zora.Murff@tufts.edu
2025 SPRG	Primary	Leslie Rogers	Leslie.Rogers@tufts.edu
2025 SPRG	Primary	Qais Assali	Qais.Assali@tufts.edu

Please see departmental website for specific details.

115160	Photography: Foundation	
Subject:	Catalog Nbr:	
PHTM	0064	
These foundation courses will cover fundamental aspects of photography as a means of personal expression: craft, seeing/perception, design, critiquing, history and hard work. The acquisition of basic skills in the craft of photography necessary to make technically good black and white prints will be emphasized along with the development of a photographic aesthetic. Critiques will be held to assist students in judging their work. The course will also give basic historical information to provide a context in which the students will be working. Students will be introduced to electronic imaging if time permits. Students must have a manually adjustable (non-automatic) 35mm camera with a 50mm lens and provide film and printing paper. The school will provide chemicals and darkroom facilities. Approximate cost of supplies will be \$150. Three to six hours per week of lab time outside of class will be required. Please see departmental website for specific details. This course is open to all LA + EN undergraduate students.		

115303	Expository Writing		
Subject: ENGS	Catalog Nbr: 0001		
2024 FALL	Primary	Rebecca Forney	Rebecca.Forney@tufts.edu
Explores the principles of effective written communication and provides intensive practice in writing various types of expository prose, especially analysis and persuasion. Examines essays by contemporary and earlier authors as instances of the range and versatility of standard written English.			

115324	English II		
	Subject:	Catalog Nbr:	
	ENGS	0002	
Composition course with primary emphasis designed to provide a foundation on student's own writing. Choice of topics drawing on various materials including fiction, essays, films and other visual and aural texts in an interdisciplinary manner. Prerequisite: English 1 or 3.			

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115441	Photography And Computer			
Subject:	Catalog Nbr:			
PHTM	0065			
2025 SPRG	Primary	Thomas Macintyre	Tom.MacIntyre@tufts.edu	
This course is an introduction to the techniques of electronic imaging as they relate to the practice of photography. Students will learn the basics of digitizing, image editing, and manipulation with Adobe Photoshop. In addition to regular assignments and critiques, there will be frequent class discussions of critical and historical issues raised by the introduction of the computer into the practice of photography. Some familiarity with computers is desirable, but not absolutely necessary. Please see departmental website for specific details. This course is open to all LA + EN undergraduate students.				

115820	Photo: Intermediate-advanced	
Subject:	Catalog Nbr:	
PHTM	0067	
This course presumes a basic working knowledge of analog photographic materials and processes: how to expose and develop film and how to print the negatives. Students will be introduced to medium and large format film photography and basic lighting techniques. In addition, the technical aspect of the course emphasizes finer control of analog equipment and materials, as well as basic components of digital photography. Students will spend most of their time working on an extended project, centered on a special topic, which changes every semester. Development of visual ideas will be emphasized. Individual and group critiques will be arranged in order to broaden students' personal approaches, and encourage a fuller understanding of the historical and critical context of photographic practices. Class attendance is mandatory and group participation is highly encouraged. This course is open to all LA + EN undergraduate students.		

115906	Introduction: Modern Architecture and the Americas		
Subject:		Catalog Nbr:	
VMS		0036	

116094	Sculpture: Foundation	
Subject:	Catalog Nbr:	
SCPM	0077	
This introductory course is designed for students interested in working in clay as well as constructing in other materials. We begin the course working with clay and explore the traditional methods of modeling to see how form texture and light affect your perception. Through a process of hands-on experience, thoughtful exchange of ideas and experimentation we will create a series of sculptures representing your discoveries about a		

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chosen object. Traditional materials and methods will be kept simple so that concentration can be devoted to the product. After our exploration with clay we will use various media: cardboard, wood, plaster, glued constructions, wire, found objects, and recycled material. Students have also used materials as diverse as jell-o, balloons, newspaper, moss, water, and dirt to create sculptures. This class is about developing your personal vision, exploring your imagination in three dimensions, and responding to your intuition. You will also see the importance of honing your choice of materials to most successfully express your ideas. Sculpture, once defined as objects in space, now exists in an expanding field of invention and intervention, including technology and performance. Films, videos, websites, and readings on a variety of topics from art and performance to neuroscience will augment the class experience.

This course is open to all LA + EN undergraduate students.

116203	Sculpture: Intr To Adv
Subject: SPCM	Catalog Nbr: 0078
Please see departmental website for specific details.	
This course is open to all LA + EN undergraduate students.	

116311	Contem Per Art/'70-Pres
Subject: VMS	Catalog Nbr: 0057

116811	Watercolor
Subject: PAIM	Catalog Nbr: 0093
2024 SPRG	Primary Katharine Finnegan No Email on file.
This course is an introduction to watercolor painting for beginners. The basic techniques and the characteristics innate to the watercolor medium will be explored. Frequent exercises will develop the individual's understanding of the medium in technical, expressive, and historical terms. Great watercolorists will be studied. There will be a trip to see contemporary watercolors in a Boston gallery and paintings from the Museum of Fine Arts' watercolor collection. Basic skills will include watercolor techniques, light, figure?ground relationships, and color.	
This course is open to all LA + EN undergraduate students.	

116986	Watercolor: Fundamentals and Beyond
Subject: PAIM	Catalog Nbr: 0094

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2024 SPRG	Primary	Katharine Finnegan	No Email on file.
Basic techniques and characteristics of the watercolor medium. Understanding the medium in technical, expressive, and historical terms through warm-ups and fundamental exercises. Students work with the teacher to develop their own themes and subject matter. Discussion of great watercolor painters and viewing of contemporary watercolors. Course may be repeated. Previous drawing and/or painting experience in any media required. Prerequisites: PAIM 93 or DRWM 26 or DRWM 28 or PAIM 54, or by instructor permission.			

117099	Watercolor: Directed Study		
Subject:		Catalog Nbr:	
PAIM		0095	
Please see departmental website for specific details.			
This course is open to all LA + EN undergraduate students.			

117128	Art Ed, Human Dev, and Culturally Sustaining Teach		
Subject: EDS	Catalog Nbr: 0121		
2024 FALL	Primary	Susan Barahal	Susan.Barahal@tufts.edu
Creating a cohesive, culturally responsive, and culturally sustaining art curriculum in PK-12 schools. Focus on the role of art in human development and learning; ways to cultivate a classroom culture centered on cultural diversity, inquiry-driven learning, and empathy. How art educators can engage youth in studying, critiquing, and creating visual art in the context of culturally sustaining education theory.			

117149	Inclusive Practices in Art Education		
Subject: EDS	Catalog Nbr: 0122		
2025 SPRG	Primary	Susan Barahal	Susan.Barahal@tufts.edu
Visual culture and art-making in the inclusive classroom. Role of the art educator in asking what counts as art, who counts as an artist, and what is knowledge in the context of art. Focus on accessible high-quality art engagement opportunities for all. Explores learning differences through current research in psychology, sociology, and anthropology. Ways of adapting and modifying lessons to accommodate all learners in the context of special education law. A Disability Studies view of ability/disability in the context of culture, society, and politics. Open to all BFA students; with priority registration given to BFA students who intend to apply for the MAT program.			

117166	Independent Study - Drawing		
Subject:	Catalog Nbr:		
DRWM	0096		
Please see departmental website for specific details			

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117479	Seminar In Student Teaching In Art, Grades Pre-k - 8			
Subject:	Catalog Nbr:			
EDS	0173			
2024 SPRG	Primary	Susan Barahal	Susan.Barahal@tufts.edu	
2025 SPRG	Primary	Patricia Palmer	Patricia.Palmer@tufts.edu	
The course is designed to support student art teachers in their practicum fulltime internship in a school art classroom for grades PK-8. Emphasis is placed on developing the artist/researcher/teacher identity with a critical view on the role of art education in visual culture and multicultural education. The role of teaching philosophy, social justice issues, student voice & activism, public school culture, and curriculum development are studied. Strategies and organization for meeting state requirements to achieve teacher licensure are offered through the standards presented in the state Dept of Education's Pre-service Performance Assessment. Professional practices and career launching strategies are explored. Lifelong learning as a community leader in art education is modeled through an exhibit and gallery talk at the culminating event, the Art Education Festival. Recommendations: MAT students only .				

117699	Seminar In Student Teaching In Art, Grades 5-12			
Subject:		Catalog Nbr:		
EDS		0174		
2024 SPRG		Primary	Susan Barahal	Susan.Barahal@tufts.edu
2025 SPRG		Primary	Alicia Gray	Alicia.Gray@tufts.edu
The course is designed to support student art teachers in their practicum fulltime internship in a school art classroom for grades 5-12. Emphasis is placed on developing the artist/researcher/teacher identity with a critical view on the role of art education in visual culture and multicultural education. The role of teaching philosophy, social justice issues, student voice & activism, public school culture, and curriculum development are studied. Strategies and organization for meeting state requirements to achieve teacher licensure are offered through the standards presented in the state Dept of Education's Pre-service Performance Assessment. Professional practices and career launching strategies are explored. Lifelong learning as a community leader in art education is modeled through an exhibit and gallery talk at the culminating event, the Art Education Festival. Recommendations: MAT students only .				

118017	Foundations In Art Education, Pre-k - 8			
Subject:		Catalog Nbr:		
EDS		0175		
2024 FALL		Primary	Patricia Palmer	Patricia.Palmer@tufts.edu
(Fall 2010 & Beyond). In this course students investigate the history and philosophies of Art Education, recent issues of educational reform, and the effects of national and state achievement standards on art programs. They explore child and adolescent development as they study early developmental and psychological approaches to Art Education. More recent developments in the field inspire discussions of student diversity, multiculturalism, visual and critical studies, and aesthetics. Course requirements include weekly readings and class discussions, a research paper, and formulation of a personal philosophy of Art Education.				

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Recommendations: MAT students only unless granted special permission.

118170	Art Education Curriculum, Pre-k-8			
Subject:	Catalog Nbr:			
EDS	0176			
2024 SPRG	Primary	Patricia Palmer	Patricia.Palmer@tufts.edu	
2025 SPRG	Primary	Stacey Piwinski	Stacey.Piwinski@tufts.edu	
(Fall 2010 & Beyond). This course focuses on curriculum development for elementary and middle school art programs. Emphasis is placed on lesson and unit plan writing, curriculum design, and critical study of existing art curricula. Discussion topics include: curriculum development for diverse student populations, integration of art with other subjects, the application of national and state standards to curriculum, evaluation criteria and procedures, and studies of contemporary art and visual culture in art curricula. Instructional methods, assessment strategies, art media, and technologies will be explored through student projects and presentations. Recommendations: MAT students only unless granted special permission.				

118283	Foundations In Art Education: 5-12			
Subject:	Catalog Nbr:			
EDS	0177			
2024 FALL	Primary	Patricia Palmer	Patricia.Palmer@tufts.edu	
(Fall 2010 & Beyond). Students examine middle school and secondary art education by studying historical, psychological, social and theoretical developments. A range of educational researchers and their theories are explored. Students will research and present a project that focuses on an art education issue, either historical or contemporary. Topics will include components of Discipline Based Art Education, Multiple Intelligences, Visual Culture, Interdisciplinary Instruction and Postmodernism. Students will identify areas of research which influence the practice of art education. They will examine the psychological and artistic development of pre-adolescents and adolescents and the influence of art education. Studying and analyzing personal creativity and process, the course combines academic inquiry with art making activities. Through discussions, presentations, and art making, we will explore how theories and research can enhance the classroom learning experience for all art students. There will be a special emphasis on the development of your own personal vision of art education leading towards authentic instruction, activities and assessment. Recommendations: MAT students only unless granted special permission.				

118295	MFA Mentorship & Advising			
Subject:	Catalog Nbr:			
SMFA	0295			
2025 SPRG	Primary	Laurel Nakadate	Laurel.Nakadate@tufts.edu	
2025 SPRG	Primary	Kenson Truong	Kenson.Truong@tufts.edu	
MFA Mentorship and Advising creates time and space for MFA students to engage in deeper mentorship with their primary advisor through one on one studio visits, as well as regular cohort meetings. Students will also participate in group critique and thesis show planning as well as independent meetings with visiting artists, curators, and writers.				

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118344	MFA Mentorship & Advising			
	Subject:	Catalog Nbr:		
	SMFA	0296		
	2025 SPRG	Primary	Laurel Nakadate	Laurel.Nakadate@tufts.edu
	2025 SPRG	Primary	Kenson Truong	Kenson.Truong@tufts.edu
MFA Mentorship and Advising creates time and space for MFA students to engage in deeper mentorship with their primary advisor through one on one studio visits, as well as regular cohort meetings. Students will also participate in group critique and thesis show planning as well as independent meetings with visiting artists, curators, and writers.				

118353	Non Major Credit			
	Subject:	Catalog Nbr:		
	SMFA	0310		

118357	Non Major Credit			
	Subject:	Catalog Nbr:		
	SMFA	0310		

118373	Lower Level Elective Crd			
	Subject:	Catalog Nbr:		
	SMFA	0320		

118374	Lower Level Elective Crd			
	Subject:	Catalog Nbr:		
	SMFA	0320		

118387	Upper Level Elective Crd			
	Subject:	Catalog Nbr:		
	SMFA	0330		

118390	Upper Level Elective Crd			
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Subject:	Catalog Nbr:
SMFA	0330

118414	Masters Degree Continuation			
Subject:	Catalog Nbr:			
SMFA	0401			
2024 SPRG	Primary	Kenson Truong	Kenson.Truong@tufts.edu	
Please see departmental website for specific details: http://www.smfa.edu				

118424	Art Education Curriculum, 5-12			
Subject:	Catalog Nbr:			
EDS	0178			
2024 SPRG	Primary	Patricia Palmer	Patricia.Palmer@tufts.edu	
2025 SPRG	Primary	Stacey Piwinski	Stacey.Piwinski@tufts.edu	
(Fall 2010 & Beyond). This course will guide students in formulating a standards-based curriculum for a yearlong high school or middle school course. Methods and examples will be reviewed, evaluated and discussed so students can compose their own goals, objectives, units and lessons that reflect the National Standards and the Massachusetts Frameworks. This course strives to help students understand the definition, purpose, and variety of different curricula and the role of curriculum in the art classroom. The course fosters the development of sequential units, guided by enduring understandings and essential questions. Lessons will reflect the knowledge and practice of differentiated instruction and reflect a strong academic tradition and sensitivity to the developmental growth and personal uniqueness of all learners. Multicultural education and postmodernism will be included in curriculum perspectives. Written reflections and presentations on curriculum ideas, and assessment revolving around the facets of understanding are important components of the course. Guest speakers will include former students who will share their teaching experiences as well as an evaluator for the Advanced Placement program who will discuss the requirements and assessment rubrics of the AP program. Recommendations: MAT students only unless granted special permission.				

118471	Masters Degree Continuation			
Subject: SMFA		Catalog Nbr: 0402		
2024 SPRG		Primary	Kenson Truong	Kenson.Truong@tufts.edu
Please see departmental website for specific details: http://www.smfa.edu				

118513	Ac Fine Arts-Museum
Subject:	Catalog Nbr:
SMFA	AC
Tufts equivalency awarded based upon SAT or International Diploma exam/score. Please see Tufts Exam	

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Equivalency Chart in Bulletin for detailed information.

118567	Field Studies In Art Education: Pre-k - 8			
Subject:		Catalog Nbr:		
EDS		0179		
2024 FALL		Primary	Patricia Palmer	Patricia.Palmer@tufts.edu
(Fall 2010 & Beyond). Students participate in school and community art programs for children in grades preschool through grade eight. Fieldwork includes internships at the Museum of Fine Arts, Boston and focused observations one day a week in public school settings. Emphasis is placed on reflection and discussion of lesson planning and presentation, assessment strategies, classroom management, and student diversity. Course work includes individual field site visits, readings, journal writing, and presentations. Recommendations: MAT students only .				

118581	Tufts Abroad Program				
Subject: SMFA		Catalog Nbr: 0340			
2024 FALL		Primary	Susan Sanchez-Casal	susan.sanchez_casal@tufts.edu	
2024 FALL		Primary	Jeanne Fourneyron	Jeanne.Fourneyron@tufts.edu	
2024 SPRG		Primary	Meredith Hyde	Meredith.Hyde@tufts.edu	
2024 SPRG		Primary	Isabela Secanechia	Isabela.Secanechia@tufts.edu	

118633	Field Studies In Art Education 5-12			
Subject: EDS		Catalog Nbr: 0180		
2024 FALL		Primary	Alicia Gray	Alicia.Gray@tufts.edu
(Fall 2010 & Beyond). This course will focus on the development and presentation of standard-based lesson plans. Perspectives will range from modernism's focus on the elements of art and principles of design to the postmodernism emphasis on interdisciplinary approaches, cultural context and societal influences. Drawing from Wiggins & McTighe (2005), we will develop Essential Questions that stem from Enduring Understandings to bring meaning to content and skills in the art classroom. We will explore creative and worthwhile ideas and themes, choosing appropriate materials, visual resources, constructing sample products, and developing a personal teaching style. Students will work in cooperative groups to design a lesson plan bringing their individual talents and interests to the process. The cooperative groups will present their lesson plans to the whole class. Field work will require focused observation and participation in both museum settings and public school settings. Students will work with classroom teachers and also have the opportunity to participate in the Museum of Fine Arts's educational program. These dual settings will expand the students' exposure to different teaching styles, content, skills and environments. The class will also cover assessment strategies, classroom management issues, instruction strategies and organizational issues. Artful Thinking guidelines will be introduced to help students understand the importance of continual assessment. Course work includes pre-practicum internships in the field, readings, reflective journal writing, lesson plan construction and				

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presentation, and attendance.

Recommendations: MAT students only .

118640	Art As Process			
Subject:		Catalog Nbr:		
DRWM		0003		
2025 SPRG		Primary	Timothy Lee	Timothy.Lee@tufts.edu
Introduction to art-making through process. Explore multiple mediums to develop an artistic practice and enrich visual awareness. Emphasis on experimentation, ideation, and thinking critically about creative practices and developing a personal voice. Explore multiple discourses, including drawing, graphic, paint, and sculpture. Experiment with abstraction, realism, and conceptual approaches in the context of historical, cultural, and contemporary issues. Individual and collaborative exercises to broaden awareness of beliefs, concepts, and autobiographical content.. Not a foundations course in any specific medium. Open to all levels.				

118650	Special Topics			
Subject: EDS		Catalog Nbr: 0191		
2024 FALL		Primary	Richard Kim	Richard.Kim663196@tufts.edu
Please see department website for detailed course information.				

118667	Museum School			
Subject:		Catalog Nbr:		
EDS		0192		
2025 SPRG		Primary	Susan Barahal	Susan.Barahal@tufts.edu
2025 SPRG		Primary	Elizabeth Canter	Elizabeth.Canter@tufts.edu
Please see department website for detailed course information.				

118685	Masters Degree Continuation - Full Time		
Subject:	Catalog Nbr:		
EDS	0402		
Please see department website for detailed course information.			

118873	Calligraphy		
	Subject:	Catalog Nbr:	
	DRWM	0005	
This course introduces both a way of seeing line, form and space and the basics of design through pen-drawn letters. Concentrating on the basic Italic letterforms and touching on the Square Roman capitals, emphasis will be on developing rhythm and freedom of line, as well as layout and design. Several projects exploring the			

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expressive possibilities of contemporary calligraphy will be completed during the semester. Please see departmental website for specific details.

This course is open to all LA + EN undergraduate students.

118989	Calligraphy: Intermediate to Advanced	
Subject:	Catalog Nbr:	
DRWM	0006	
In this course, which is a continuation of the first semester of Calligraphy, the Roman Capitals will be studied more fully through projects emphasizing spacing and proportions. This will be followed by the creation of a personal capital letter design through rapid writing and the possible use of non-traditional writing tools. Other scripts will also be studied based on historic examples and utilized in creative projects using color and decoration. As a culmination of the semester's work, students will design, write and bind a manuscript book. Continued courses may be taken for credit for an unlimited number of times. This course is open to all LA + EN undergraduate students.		

119545	Design Foundation	
Subject:	Catalog Nbr:	
GRAM	0020	
The design process involves the development of skills as a conceptual and visual problem solver. Using the essential elements of design to give form to ideas, you will explore the use of line, shape, texture, grid, color, typography and other elements to solve graphic problems and develop your voice as a visual storyteller. A variety of media as well as the computer will be included to explore the principle guidelines for building composition, learning how to make design choices and expand your creative problem solving abilities, design vocabulary and technical skills. This course addresses design considerations such as use of space, scale, emphasis, symmetry and other elements of image and form. A basic understanding of design principles and history is a resource for understanding how design affects our daily lives. This is an excellent program for anyone working in, or just starting out, in the visual arts. This course is open to all LA + EN undergraduate students.		

120703	Drawing: Foundation		
Subject: DRWM		Catalog Nbr: 0026	
2024 SPRG		Primary	Cal Rice
2025 SPRG		Primary	Justin Life
2025 SPRG		Primary	Paola Page
2025 SPRG		Primary	Brooke Stewart
2025 SPRG		Primary	Maria Gamboa
Drawing is an ancient and universal practice as well as an aspect of visual thinking. Working from direct and			

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indirect observations, students will develop the confidence to evaluate shape, line quality, value, composition, and how the critical choice of materials will impact an idea. Drawing Foundations introduces drawing as a practice of observation. We approach the illusion of space and form through formal analysis and subjective interpretation. Foundations examines the multiple functions of drawing across time and culture as well as emphasizing the breadth of the drawing experience and its application across disciplines. The course provides a format for a focused exploration of drawing practice as an instrument of communication, a source of ideas and an opportunity to risk and move beyond one's current abilities and notions.

This course is open to all LA + EN undergraduate students.

139059	Rings for your Fingers
Subject: MTLC	Catalog Nbr: 0025
Rings are one of the most popular forms of jewelry: symbols of commitment, indicators of status or expressions of personal taste. In this class we will explore both history and contemporary adaptations of the ring, while learning basic jewelry skills. Students will conduct independent investigation, research and model-making to explore function and scale of rings' relationship to the body. Students will acquire tools to develop concept, as well as basic metalworking skills such as piercing, forming, soldering, polishing, mold-making and stone-setting. Working in a variety of materials, you will create a collection of rings utilizing techniques from the traditional to the alternative. "If you like it, then you should have put a ring on it" - Beyonce. Level: all levels (beginner to advanced) This course is not open to BFA or MFA students.	

139396	Art in Modern East Asia
Subject: VMS	Catalog Nbr: 0051
This course introduces several crucial transformations and developments in the art and visual cultures of Modern East Asia, including Japan, China, Korea, and Taiwan. The first part of the course will examine the emerging concept of "Art" in East Asia and the related art systems that were established in the wake of successive encounters with Western culture or modern trends. We will focus on several avant-garde art movements that echoed but also distinguished themselves from parallel movements in Europe, including Impressionism, Post-impressionism, Fauvism, Dadaism, and Constructivism. The second part of the course focuses on several key trends in the visual culture of modern East Asia, including the reevaluation and innovating of traditional painting techniques, the utilization of Western art media to revisualize historical events and national identities, the emergence of new female images in modern Asia, and development of imperial, colonial, and aboriginal art.	

139707	Art in Contemporary East Asia
Subject: VMS	Catalog Nbr: 0152

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This course examines contemporary art in Japan, China, Korea, and Taiwan from World War II until the beginning of the 21st century. The course begins by examining images produced during wartime, as different parts of Asia were forced to confront each other on the battlefield or through regimes of colonial domination. The class will investigate how individual artists responded to the war through visual representation. Turning to the postwar era, the class will study how the political and social changes, such as China's Communist Revolution, the Korean War, the retreat of the Nationalist Chinese Government from China to Taiwan, and the US Occupation in Japan, established new paradigms for the production and reception of art as well as the ensuing debates and confrontations between domestic and international artistic representation. Finally, the class will conclude with critical thinking and reading on the definition of contemporary art in Asia and its related curatorial and gender issues.

139844	Contemporary Portrait
Subject: PAIM	Catalog Nbr: 0070
Designed to help students understand and express the complex landscape of the human head. Look at a variety of contemporary portrait artists; explore many solutions to how to paint people. Students will learn to identify, mix, and apply color using both observational and emotional skin tones. Group critiques provide opportunities for creative problem solving. Directed exercises; time to work on your own projects. Class designed around heavy body paints (oils or acrylics), also open to experimentation with other media. Both virtual and in person participation (depending upon access) are welcome.	

140275	Reading, Writing, Research (ESOL)
Subject: ENGS	Catalog Nbr: 0003
A course designed to provide intensive practice in reading, writing, and research for students whose native language is not English. Fulfills one semester of the College Writing Requirement. Offered first semester only. Graded pass-fail.	

141630	Writing 1: Composition
Subject: WRI	Catalog Nbr: 0010

141871	Ceramics: Handbuilding & Construction
Subject: CERC	Catalog Nbr: 0018
Clay, a tactile material with an amazing range of possibilities, can be used to create functional, decorative and sculptural ceramics. In this course, you will explore a variety of construction techniques including wheel-throwing, hand-building, glazing and firing methods such as raku and gas firing. Demonstrations and slide presentations will provide technical instruction and creative inspiration. All techniques are open to	

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personal interpretation. This course is intended for beginners.

Non-SMFA students will receive a letter grade.

This course is not open to BFA or MFA students.

141872	Intro to Ceramics: Wheel		
Subject:	Catalog Nbr:		
CER	0103		
Introduction to wheel throwing as an integral part of the ceramics process. Learn to create forms on the wheel, including bowls, cups, vases, plates, and enclosed forms. Explore various surface design, glazing, and firing techniques to create both functional and expressive objects and learn to incorporate these techniques into an individual art practice. Non SMFA students will receive a letter grade.			

141873	Introduction to Ceramics			
Subject:		Catalog Nbr:		
CER		0102		
2024 FALL		Primary	Rachel Lee	Rachel.Lee651053@tufts.edu
2024 SPRG		Primary	Michael Barsanti	Michael.Barsanti@tufts.edu
2025 SPRG		Primary	Kayla Falcone	Kayla.Falcone@tufts.edu
2025 SPRG		Primary	Jieun Lee	Jennie.Lee@tufts.edu
An introduction to sculptural, painterly, and functional approaches to ceramics. Explores techniques in wheel-throwing and construction for hand-building and examines the basic use of fire, glazes at low and high temperatures, and raku. No prerequisites.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

141876	Ceramics II
Subject:	Catalog Nbr:
CER	0140
Create proposal-driven, self-designed projects. Introduction to glaze mixing, basic glaze chemistry and advanced material research. Training for firing electric computer programmable kilns. Critique and seminar-based discussions.	
Non-SMFA students will receive a letter grade.	

141885	Ceramics: Wheel Throwing CE		
Subject:	Catalog Nbr:		
CERC	0064		
Prepare to get your hands dirty in this introductory wheel-throwing course. We will start by learning the basics of creating a simple vessel and move on to more refined techniques that push the limitations of this			

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versatile media. Through demonstrations and hands-on learning, we will cover the use of low-fire clay, as well as high-fire stoneware. You will be provided with the opportunity to explore a variety of wheel-throwing techniques and various glazing methods. Level: beginner.

141886	From Mind to Matter
Subject: CER	Catalog Nbr: 0168
This course will look at the evolution of an idea from muse to gallery installation. We will be examining the origins and sources of our interests and curiosities and mold them into an object. The study will use clay as a unifying material. The ability of clay to immediately be formed into the stuff of the minds eye makes it a great idea development tool. The final object, performance or other may be executed in any material, or virtual space. There will be weekly deadlines for the first 6 weeks, along with outside work and research. The class will have an opportunity to install their work in one or more of the available galleries, Atrium, Bag, or Project Space. The primary objectives are: Look at our most intense inner drives, fascinations, obsessions, conflicts, and interests and mine them for potential pieces of art. Next, Look at how they resonate in the contemporary discourse of art practices and theories. How do we fit in? Create the opportunity to help organize a show and install your work. Non-SMFA students will receive a letter grade.	

141894	Advanced Seminar: Ceramics
Subject: CER	Catalog Nbr: 0150
Ceramics art and technology have been with us for thousands of years. Why and how does this most plastic of artmaking materials continue to reinvent and insert itself into the twenty-first century? What do ceramic space shuttle tiles have to do with 'art', or clays in makeup, bricks in architecture or ceramic teeth? What is their context and content to contemporary art practice today? Individual investigation and projects will be reinforced and informed through readings, experimentation, history, and research to locate works within their own environment, culture, and history. Transmedia works, objects, vessels, sculpture, performance, sound, site-specific installation, will be examined within contemporary art and culture. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141896	Ceramics Technical: Glaze
Subject: CER	Catalog Nbr: 0131
This course offers an in depth approach to the materials and methods of glaze development, testing and firing. Students will learn approaches to either design glazes from scratch or learn to understand what is needed to alter color, surface or melting temperature of glazes. The course is broken up into a mixture of lecture, personal research, and lab time. This course offers students with the skill sets that are necessary to operate a personal studio, or be a viable contributing member of a community studio or institution. While this	

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is a methods based course students will be encouraged to apply their knowledge to their ongoing body of studio work. Critiques will be scheduled on an as needed basis.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141897	Narrative Projects			
Subject:		Catalog Nbr:		
CER		0133		
2024 SPRG	Primary	Jieun Lee	Jennie.Lee@tufts.edu	
2025 SPRG	Primary	Cathy Lu	Cathy.Lu@tufts.edu	
Multimedia approach to sculptural, architectural and imaged-based narrative projects using clay. Incorporates hand-building, slip-casting, wheel work, raw clay or experimental forms. Prerequisites: Beginning Ceramics or instructor permission required.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

141898	Advanced Studio Projects			
Subject:		Catalog Nbr:		
CER		0149		
2024 FALL		Primary	Jieun Lee	Jennie.Lee@tufts.edu
Intermediate and advanced Ceramic Studio course. Discussion of ceramic-based installations to inspire the final project, a complete ceramic-based installation for a gallery or site-specific space. Visiting artists, slide presentations, and examination of historical and contemporary ceramic art with emphasis on how to make a body of work flow together for a final exhibition. Prerequisites: CER 102, CER 137, CER 151, CER 133, CER 132, and CER 120.				

141899	Shaping the Body Politic			
Subject:		Catalog Nbr:		
CER		0136		
2024 FALL		Primary	Erin Genia	Erin.Genia@tufts.edu
Investigate how our physical bodies are shaped by social and political forces. Research how the body functions as a location for the circulation of power, identity and resistance. Employ clay and various media, materials, and art-making processes.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

141901		Ceramics Sculpture		
Subject:		Catalog Nbr:		
CER		0137		
2024 SPRG		Primary	Cathy Lu	Cathy.Lu@tufts.edu

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2025 SPRG	Primary	Jieun Lee	Jennie.Lee@tufts.edu
This course deals with sculptural issues and techniques in ceramics and is open to anyone who is using clay as a component of their artistic process. Projects are open-ended and can include mixed-media sculptural work, installation, performance or related media. Previous experience in ceramics is encouraged but not required. Non-SMFA students and MAT Art Education students will receive a letter grade.			

141904	Introduction to Digital Media		
Subject: DIG	Catalog Nbr: 0005	2025 SPRG	Primary Benjamin Aron Benjamin.Aron@tufts.edu
Explore creating art with computers: digital video, 3D, still images, and audio. Introductory course focused on core concepts and practical techniques. Understand file formats, binary representations, computer hardware, compositing modes, alpha channels, video compression, data rate, digital audio techniques, AI image generation, and principles of creative coding. Learn the skills to prevent “computer problems”, by understanding the under-the-hood workings of hardware and software. Learn the software of today, and become well-prepared for the hardware and software of tomorrow. Small weekly assignments leading to a larger final project. No experience is necessary. Open to all levels. Non-SMFA students will receive a letter grade.			

141905	Digital Foundations		
Subject: DIG	Catalog Nbr: 0006		
Digital Foundations is focused on the concepts and practical techniques used in producing artwork in the digital domain. Problems that often arise in creating video, audio, and Internet work can be avoided by developing a deeper understanding of the under-the-hood workings of hardware and software. Students are provided with a skill set that is flexible, adaptable, and generalized: not just a mastery of the specific tools we have today, but an ability to translate their skills to the software and hardware that will exist in the future. Technical material covered will include file formats, binary representations, digital color, compositing modes, alpha channels, video compression, data rate, practical audio recording techniques, datamoshing, header munging, and principles of creative coding. We will also consider the larger critical concepts of encoded representations, sequential vs. random access, the increasing importance of quantification and intelligent algorithms, and the inherent strengths and weaknesses of analog vs. digital forms. The course does not require any prior experience with digital audio or video. Non-SMFA students will receive a letter grade.			

141906	Virtual Reality		
Subject: DIG	Catalog Nbr: 0150	2024 SPRG	Primary William Foshay
		2025 SPRG	Primary Cagri Zaman
			No Email on file. Cagri.Zaman@tufts.edu

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Hybrid studio/seminar. Practice and theory of Virtual Reality as contemporary fine art form. Uses the software Unity3D to create immersive interactive audio-visual environments to be viewed with VR headsets, mobile phones, or as video art. Build custom VR projects. History of philosophical, aesthetic, and ethical dimensions of mimetic representation. Differentiates and expands on what makes a virtual reality experience a work of art, as opposed to a game or a tool. Appropriate for students who have some experience with video, and who are comfortable engaging with critical concepts. Contact the instructor with any questions.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141907		Experimental 3-D			
Subject:		Catalog Nbr:			
DIG		0101			
2024 FALL		Primary	Cristobal Cea	Cristobal.Cea@tufts.edu	
This course is an inquiry into how technology has changed culture in the past twenty years. It is both a practical studio-based class, and a seminar on critical concepts. Students will learn to incorporate new technologies into their artworks. Concurrently, we will read and discuss theoretical texts that examine the vast cultural realignment brought about by new digital technologies for production, consumption, and circulation. We will explore practical techniques for advanced audio and video installation, video projection mapping, motion tracking, using data from Twitter and Flickr, data visualization/sonification, and hardware/software interface. Based on readings from Jacques Ranciere, Giorgio Agamben, Vilem Flusser, David Joselit, Hito Steyerl, and John Kelsey, seminar discussion topics will include the spectacle, ahistoricism, attention and distraction, the influence of algorithms, the death of copyright and privacy, the redefinition of community and individual. Concepts developed in seminar discussion will ideally inform the content of the work students make for the class. This course is appropriate for students who have at least some experience with video, and who are comfortable engaging with critical concepts. Non-SMFA students and MAT Art Education students will receive a letter grade.					

141909	Stop Motion Animation				
Subject: MDIA		Catalog Nbr: 0140			
2025 SPRG		Primary	Maya Erdelyi-Perez	Maya.Erdelyi_Perez@tufts.edu	
This course will focus on puppet and object animation, including both old- and new-world styles. Through film screenings and course exercises combined with in-class workshops, you will learn to design and build puppets for purpose and function as well as to animate them. We also will examine how to build sets and light them to scale, and explore the techniques of character directing. A required final project will be the focus of the last weeks of the semester. The instructor provides some supplies. A materials list will be given out and discussed during the first day of class. Animation skills are recommended but not required. Non-SMFA students and MAT Art Education students will receive a letter grade.					

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141912	Intro to Film & Video			
Subject:	Catalog Nbr:			
MDIA	0106			
2024 FALL	Primary	Luis Arnias	Luis.Arnias@tufts.edu	
2025 SPRG	Primary	Jean Simms	Jeannie.Simms@tufts.edu	
This beginner level studio class will introduce students to the conceptual and practical aspects of the medium of moving image. We will explore the medium through screenings, readings, discussions, practice and critique of student’s works. The course will cover basic production skills such as camera operation and composition, editing in Adobe Premiere Pro and special effects (green screen, compositing etc.) in Adobe After Effects. Students will be assigned weekly projects in moving image and will have the opportunity to experiment and develop a body of work in this medium. Non-SMFA students and MAT Art Education students will receive a letter grade.				

141915	Animation 1			
Subject:	Catalog Nbr:			
MDIA	0141			
2024 FALL	Primary	Kiana Beckmen	Kiana.Beckmen@tufts.edu	
2024 FALL	Primary	Faye Thomas	Faye.Thomas@tufts.edu	
2024 SPRG	Primary	Sarah Jenkins	Sarah.Jenkins@tufts.edu	
2025 SPRG	Primary	Maya Erdelyi-Perez	Maya.Erdelyi_Perez@tufts.edu	
2025 SPRG	Primary	Ng'endo Mukii	ngendo.mukii@tufts.edu	
Through in-class exercises, demos, screenings, and visiting artists, you will learn various techniques of animating, and how to record and mix a soundtrack for animation. The three techniques we cover are Drawn, Cut-Out, and Stop-Motion Animation. This class is also designed to give you a deeper understanding of Animation as an art form of personal expression, and the various ways Animation is both viewed and used throughout the world; traditional narratives to poetic/abstract non-narratives to interaction to installation. Most assignments will be worked on in class using both film and computer-video equipment. No previous experience required, just an open mind. Non-SMFA students and MAT Art Education students will receive a letter grade.				

141917	Animation 2			
Subject: MDIA		Catalog Nbr: 0142		
2024 SPRG		Primary	Maya Erdelyi-Perez	Maya.Erdelyi_Perez@tufts.edu
Animation 2 offers a more in-depth study into animation techniques, principles of animation, ways of generating ideas, and directing for animation. These skills are strengthened through in-class exercises, screenings, visiting artists, and discussions. In addition, each student will design, animate, and provide a soundtrack for their own independent project. Most of this work will be done outside of class, with a weekly one-on-one meeting with the instructor and teaching assistant. Students in this class are also eligible to				

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attend the Ottawa International Animation Festival in the Fall Semester, and a field trip to a local studio in the Spring Semester. Prerequisite: Animation 1, MDIA 141 (formerly FLM 0036).

Non-SMFA students and MAT Art Education students will receive a letter grade.

141919	Drawing for Animation
Subject: MDIA	Catalog Nbr: 0144
Drawing for Animation will build drawn animation skills through in-class exercises and related assignments. Students will animate all their work on paper using a variety of dry and wet media. They will gain knowledge of the physics of motion, squash and stretch, time-based blurring, perspective in motion, kinesthesia, and the use of light and shadow. Observational skills will be enhanced by using a live model, and by analyzing live-action footage and exemplary animation. GIFS, and methods of integrating illustration and digital drawing formats will also be included. A wide range of independent animated films are screened to demonstrate different techniques and approaches. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141922	Trick Films & Special Effects
Subject: MDIA	Catalog Nbr: 0148
2025 SPRG	Primary Joel Frenzer Joel.Frenzer@tufts.edu
Optical Digital Effects, (a.k.a Special Effects) is the hybrid meeting of Live-Action and Animation to create unusual visuals effects. From the simplest double exposures through digital compositing, this course covers a range of digital and traditional analog tools. In addition to technique and skill building, this course will help students' achieve individual goals as artists, by examining when and why visual effects are used and exploring the relationship between visual effects and core concepts of a moving image work. Topics include: lighting and shooting against a green screen, compositing footage in After Effects, manipulating footage frame-by-frame using the Optical Printer and Photoshop, in-camera effects and Projecting and Re-Recording Projections to create trick-film scenarios and environments. Hand-on weekly assignments will develop your technical skills, culminating in a final project of your choosing. This class is ideal for those students who want to creatively integrate their Film, Digital and Animation work, advanced students who want to incorporate special effects into a current Film or Animation project, or any student curious to experiment with media in a new way. Prerequisite: Animation 1 (MDIA 141) or Film 1 (MDIA 106) or Video 1 (MDIA 0001). Non-SMFA students will receive a letter grade.	

141927	Critical Screenings
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Subject:	Catalog Nbr:
MDIA	0123
Hybrid studio/seminar focusing on durational art forms. Focuses students' research and practice by examining how sound and moving image artists structure concepts over time. Explores the aesthetics of cinema, video, and sound art through screenings, discussions and readings by analyzing examples of creative approaches used in the audiovisual domain. Genres or topics vary: see class notes for more detail. Option to write a final paper, research a topic and complete a written treatment for an artwork, or produce a short moving image or sound work. Working knowledge of basic video and audio recording and editing is assumed.	

141929	Animation 3			
Subject:	Catalog Nbr:			
MDIA	0143			
2024 FALL	Primary	Joel Frenzer		Joel.Frenzer@tufts.edu
Animation 3 continues the study of animation as an art form of personal expression, and highlights the skills and new techniques you will need as an animator out in the world, independently and commercially. Through short in-class workshops, demos, screenings, and visiting artists, we will cover creative ways of generating ideas, maintaining momentum with your animated projects, new computer applications and techniques, and ways of marketing yourself through film festivals, websites, and portfolios. In addition, each student will design, animate, and provide a soundtrack for their own independent project. Most of this work will be done outside of class, with a weekly one-on-one meeting with the instructor and teaching assistant. Students in this class are also eligible to attend the Ottawa International Animation Festival in the Fall Semester, and a field trip to a local studio in the Spring Semester. Prerequisite: Animation 2, MDIA 142 (formerly FLM 0056). Non-SMFA students and MAT Art Education students will receive a letter grade.				

141930	Advanced Animation Production			
Subject:	Catalog Nbr:			
MDIA	0149			
This advanced level animation class transforms the classroom into a working animation studio for production of a group project based on various themes. Each student will participate in the process from pitch to product to possibilities of distribution. This will include brainstorming/meeting with client, research, storyboarding, design, layout, animation, sound recording, editing, and final output. Based on availability, the final product will be either a commercial Public Service Announcement, a commercial Advertisement, or Short Animated Film for distribution in film festivals. Dedication to deadlines and details is required. Non-SMFA students and MAT Art Education students will receive a letter grade.				

141931	The Cinematic			
Subject:	Catalog Nbr:			
MDIA	0125			

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This interdisciplinary hybrid class, part studio and part seminar, explores the influence of cinema on the other arts. Our topic is not cinema itself, but the ways the “cinematic” inhabits photography, painting, sculpture, installation, and time-based arts. In seminar, the class examines film theory and the cinematic canon. For the studio component of the class, students complete projects using whatever medium they are most comfortable working with (eg., performance, printmaking, net art, video, etc), while employing the elements of the cinematic discussed in class.

From the 1920s through at least the 1960s, cinema held a central and crucial role in the cultural life of the West. The great works of cinema and the discourse of film theory were instrumental in the development of Futurism, Constructivism, Pop Art, conceptual photography, and beyond. We will read film theorists (Henri Bergson, Siegfried Kracauer, Sergei Eisenstein, Andre Bazin, Laura Mulvey, Piero Pasolini, Tom Gunning) to consider cinema’s unique perspectives on narrative, time, indexicality, and representation. Additionally, we will discuss how these concepts might inform art made in all mediums.

Celluloid may be on its last legs, but it casts a long shadow: its immeasurable influence on art and culture, “the cinematic”, will not fade so quickly. The course offers students an opportunity to consider how aspects of the cinematic might enrich their own work.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141936	Edit and Post Production
Subject: MDIA	Catalog Nbr: 0122
This is a class to introduce you to digital editing (whether Premiere, Final Cut Pro or Avid) and how to make your footage sing! We will focus on learning the software but as well on structure and composition, how to get the most out of your footage, how to recalibrate from original intentions when the footage insists on same, how to keep interest and make ""time"" a fascinating complex and rhythmic unraveling. The class aims to enable us to probe deeper the language of film. Using a mix of individual and in-class projects students get an immersive experience of an array of post-production techniques. Looking at various strategies that have been employed by documentary, avant-garde, fiction and even television and music video genres, students (through hands-on work) will critically respond to and interrogate these techniques to better understand the values and shortcomings of various methodologies. Each assignment is oriented towards increasing the students’ expertise and flexibility with technical and filmic language in order to develop their unique individual aesthetic informed by the classic works we will screen and discuss in class. Students will be expected to screen and discuss their films often in class and with guests, to complete edit assignments and be prepared to edit their own work. Students should bring film or video work in process or finished work the first day of class. Open to all makers of moving images, with experience in digital and/or celluloid. Non-SMFA students and MAT Art Education students will receive a letter grade.	

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141938	Animation Integration
Subject: MDIA	Catalog Nbr: 0146
This course is designed for students who specialize in another area to reimagine/recontextualize their work frame-by-frame through animation. Students will be introduced to a wide variety of animation techniques with special attention given to their multimedia possibilities. Students working in film, sculpture, painting, photography, performance, video, ceramics, drawing etc. will consider the possibilities for animating their work and learn the techniques necessary for integrating animation into their art practice. The course is aimed to help students who don't see themselves becoming animators as such, but who have an interest in finding ways to expand their current practice through animation. Special consideration will be given to installation concerns and alternative methods of presentation. Class time will be split between screenings, demonstrations, work time and field trips to view animation in public and/or gallery settings when possible. Showcasing animation in the gallery is also a component: (ex. Julian Opie, Natalie Djurberg, Allison Shulnik, William Kentridge, Kara Walker, etc) The final projects have usually been installations. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141939	Scene & Space: Film & Photo
Subject: MDIA	Catalog Nbr: 0126
Intermediate hybrid studio course focuses on creating and designing a set for still and moving image work. Drawing from cinema, photography, theater, and painting, this class explores the craft, technique, and concepts of the making of illusions and recording them in both still and time-based situations. Working in collaboration with camera shoots, students learn advanced camera and lighting equipment and crew for one another. Recommendations: SMFA, FMS, and other majors who have taken introductory classes in photography, film/video, or animation. Non-SMFA students will receive a letter grade. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141942	Pictograph and Symbol Drawing
Subject: GRA	Catalog Nbr: 0005
Pictographic symbols of animals and other natural subjects are as old as art history. In our time, the task of creating such symbols often falls to graphic designers. The ability to create pictographs and abstract symbols is one of the fundamental skills of the graphic designer, a skill that is not always covered in a specialized way by traditional drawing classes. This new course functions as a drawing course in expressive abstraction with weekly drawing assignments during class. Many of the finest pictograph and symbol drawings-as diverse as Egyptian hieroglyphics and Inuit prints-were designed before the European convention of perceptual realism, or by artists not exposed to this tradition. The MFA is, of course, a treasure house of such art. Along with class work, this new course utilizes this extraordinary resource with additional weekly (nonclass time) Museum study and drawing assignments. These include drawing from such abstracted pictorial subjects as Japanese sword guard decoration and ancient Iranian seals. Students work in the class with traditional tools to create	

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final pieces and/or work to be scanned for further development in Adobe Illustrator.
Non-SMFA students will receive a letter grade.

141943	Socially Engaged Art
Subject: GRA	Catalog Nbr: 0104
(Cross-listed as PHT 144) For intermediate and advanced artists who want to use their imagination in the interest of social justice. Explores the prolific and exciting overlap between socially engaged art and cultural practices generated by recent social movements locally and globally. Provide knowledge about the history of this practice, technical support, assist with research, review artist projects, address recent strategies and examine the shift of socially engaged artists from “studio to situation” or “participant.” Multiple visiting artists will teach strategies of engagement, class will collaborate with local artists to advance hands-on experiences. Individual artists and collectives such as Laurie Jo Reynolds, Faheem Majeed, PRESS PRESS, NulawLab, Design Studio for Social Intervention, etc. Open to students of all disciplines, with a basic knowledge of contemporary art history and Adobe software as well as an interest in art and social/political action. Level: Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141944	Letterform Anatomy
Subject: GRA	Catalog Nbr: 0010
Develop an understanding of how the structure and expression of present-day typefaces, in all their variety, evolved. This workshop enables students who work with type on the Mac to do so with confidence. Students retrace the history of letterforms with the flat brush, Roman-carved letter, hand-carved reed pen, flexible steel pen, and modern drawing tools to understand how evolving writing technologies influenced the evolution of written and drawn letterforms. We study milestones in the history of type. As a final course assignment, students develop a concept for an original typeface design. Students acquire a basic comprehension of letterform construction and voice, and a logical theory of letterform evolution leading to computer type design. Non-SMFA students will receive a letter grade.	

141945	Type as Image
Subject: GRA	Catalog Nbr: 0132
2025 SPRG	Primary Mary Banas Mary.Banas@tufts.edu
For artists from various disciplines who use text in their work and want to learn about typography as a mark making tool. Slide lectures and project assignments will ask students to work with self-generated expressive text. Project assignments will provide a structure for each student’s interest toward typography and text based artwork including narrative, architectural, performative and three-dimensional type. The computer will be our primary tool but not the only one. Bring your calligraphy, photography and drawing skills along. We will use Adobe CC as our main software applications. Non-SMFA students and MAT Art Education students will receive a letter grade.	

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141946	The Art of the Book
Subject: GRA	Catalog Nbr: 0015
The book as an art form in and of itself is a time-honored format currently enjoying a lively renaissance. Through demonstrations of traditional bindings and guided, hands-on studio time, we will explore, exploit and experiment with the idea of the book as a container for images, objects, words, ideas and more Regular group critiques of work will focus on examining the intricacies of issues such as pacing, sequencing, time, and memory, as well as the undeniable sensual qualities of a book: its feel, sound and smell. Emphasis will be on personal interpretations and pinpointing the appropriate materials and format to support the content of the piece. Non-SMFA students will receive a letter grade.	

141947	Illustration
Subject: GRA	Catalog Nbr: 0021
This intensive course in pictorial communication emphasizes idea and visual metaphor development, and the development of personal style through weekly homework assignments and in-class critiques. Slide lectures on idea generation, design and color theory, and the work of illustrators as well as painters and sculptors of interest to illustrators, are a regular part of the course. Class projects include theoretical assignments and the illustration of editorials, short stories, book jackets, posters, and a children's book. Students may also bring their personal projects to the course. Non-SMFA students will receive a letter grade.	

141948	Remade, Recycled, Reconfigured
Subject: GRA	Catalog Nbr: 0122
This mixed media studio class will explore collage in its many potential configurations: as visual poetry, as conjunction/disjunction, as narrative, as social commentary, as recycling - a perfect vehicle for combining text, image, and object. Whether generated digitally in PhotoShop, in a traditional studio space with glue, brushes, and paper, or some combination of the two, collage has endless applications and enduring fascination for today's artists. Workshops and assigned problems will expand collage options working with hands-on techniques, digital imaging, and the myriad potential interfaces between the two. Generating and maintaining an active dialogue between the hand-made and the digital image/object will be key to this course. Slide lectures, books and catalogues, videos, plus a relevant field trip or visiting artist, will expose students to art historical antecedents as well as to exciting examples of contemporary collage - both digital and hand-made. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141949	Print Matters
Subject: GRA	Catalog Nbr: 0131

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Experimental lab in which traditional functions of printed matter are critically examined and reinvented as contemporary artistic practice. Focus on the idea of publication as a vehicle for knowledge production and dissemination. Develop skill in using digital tools such as Adobe Photoshop and InDesign to prepare images and text for publishing, and produce a portfolio of various Risograph, digital, and offset-printing projects in the form of print editions, maps, pamphlets, postcards, and other printed matter.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141950	Book Arts: Chapter 1			
Subject: Catalog Nbr:				
GRA 0032				
2025 SPRG		Primary	Meghan Hollister	Mccall.Hollister@tufts.edu
Learn the basics of building a book and how the design of its structure informs a narrative. In class demonstrations will include book binding from Western and Eastern traditions. Students are encouraged to develop personal projects that explore visual narratives through the form of the book. Project assignments focus on experimentation in text and image relationships and the design of the page. Trips to the SMFA library to study from our wide collection of contemporary artist's books will inform the students' understanding of the place of this sculptural medium has in contemporary art and art publishing. Beginning level, open to all.				

141951	Table of Contents	
	Subject:	Catalog Nbr:
	GRA	0041
Emphasizing history, theory, and meaning rather than the craft of artists' books, this class is partly hands-on and mostly critiques. We produce collaborative and individual books on specific themes determined by the instructor and the class members, learn about sequencing (how pages influence each other and impact on a viewer/reader's comprehension of the book work), pacing, and word-image relationships. We go over simple bookbinding methods, including a session on paper mechanics (pop-up structures), but the emphasis will be on how the format enhances the concept. Readings, field trips, books from the instructor's extensive collection, slides, and visiting artists augment the class. Non-SMFA students will receive a letter grade.		

141952	Social Narratives: Zines & Posters	
	Subject:	Catalog Nbr:
	GRA	0042
"In this course, students will define their own social narrative as a starting point for developing new work in printed materials such as zines and posters. What do they stand for, and what is their experience of the world? What is the value of that perspective? As well as learn how it can be shared through the arts for increased social awareness within a community. Reviewing the zines, posters, comics and uses of the internet by artists, students will contextualize their own work and concepts in relation to the history and current trends of these practices.		

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Students will work independently, as well as in groups, using a variety of methods and media, including but not limited to: digital printing, RISO printing, posters, card mailers, zines, comics, digital media, the internet, site specific installation, intervention, performance, and/or sculpture. During the course, 4 major projects will help students to design and launch their social narrative efficiently. Students will learn different processes through the tools within the community, while also creating an opportunity to display their work in nontraditional ways."

Non-SMFA students will receive a letter grade.

141953	Net Art
Subject: GRA	Catalog Nbr: 0046
In this course students will use the internet as a tool for art - as a medium, a forum, a means, and a culture. Students will get their own web host and code their own HTML and CSS with the help of Adobe Dreamweaver and open-source tools like WordPress in order to repurpose existing structures and create their own hyper-textual narratives that strive to exist in the broader culture. We'll begin to exploit the power of programming using the Processing language to create custom graphics and interactive software to serve our own purposes with a spirit of playful cleverness. No coding experience is necessary, but some familiarity with Adobe Photoshop will be very helpful. Non-SMFA students will receive a letter grade.	

141954	Branding: Signs & Symbols
Subject: GRA	Catalog Nbr: 0050
"The meaning of a sign is something collective. Each one of us has acquired a set of conventions, as early as our childhood. Graphic structures rely upon conventions like this to form meanings. This class will re-think the process of creating signs in a social space. In the first project students will design a pictogram to communicate an idea. The project will later expand into designing more similar symbols in a matrix. We will then explore corporate logos and study the history and development of some of the logos and advertisements. Students will be encouraged to design responses within an activists spirit. The final part of the class will study patriotic symbols such as flags, national symbols and war graphics. Intermediate level students who have had some computer experience and want to learn more about using applications to produce design work should take this class. Demos will include Illustrator and Photoshop." Non-SMFA students will receive a letter grade.	

141955	Branding: Signs & Symbols
Subject: GRA	Catalog Nbr: 0051
The meaning of a sign is something collective. Each one of us has acquired a set of conventions, as early as our childhood. Graphic structures rely upon conventions like this to form meanings. This class will re-think the process of creating signs in a social space. In the first project students will design a pictogram to communicate an idea. The project will later expand into designing more similar symbols in a matrix. We will	

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then explore corporate logos and study the history and development of some of the logos and advertisements. Students will be encouraged to design responses within an activists spirit. The final part of the class will study patriotic symbols such as flags, national symbols and war graphics.

Intermediate level students who have had some computer experience and want to learn more about using applications to produce design work should take this class. Demos will include Illustrator and Photoshop. Non-SMFA students will receive a letter grade.

141957	Framing Advertising
Subject: GRA	Catalog Nbr: 0053
The context in which images and texts are presented shapes the way we create meaning. Through readings, presentations, group discussions and studio work students will look critically at methods of advertising. Texts from Barthes, Berger, Debord and Wolf will create the structure for studio work and challenge commercial methods by producing work about our vernacular culture. This course is a cross over between ""design"" and ""art"" and will investigate the intersection between both through adjusters, activist art, Non-SMFA students will receive a letter grade.	

141963	Narrative in Sequential Art
Subject: GRA	Catalog Nbr: 0054
This course will explore various narrative techniques and artistic journalism in order to develop a short graphic novel / zine. Weekly assignments will challenge students to use their writing, drawing and photography skills in engaging stories with an emphasis on personal and political narratives. As an activist guide, examples will be drawn from the history of comics to contemporary graphic novelists work such as Joe Sacco, Art Spiegelman, Héctor Oesterheld, Phoebe Gloeckner, Ed Piskor, Osamu Tezuka, Shigeru Mizuki, Marjane Satrapi, Jack Jackson, Lynda Barry, as well as from alternative comics, manga, and zines. Students will also develop some computer skills that apply specifically to sequential art such as page layout, panel design, working with scripts, and zine making. This is an intermediate level course, a previous course in GRA is required. This is an intermediate level course, a previous course in GRA is required. Non-SMFA students will receive a letter grade.	

141965	Art Commercial
Subject: GRA	Catalog Nbr: 0058
This course will explore strategies of making work in response to and parallel with pop-culture and the everyday vernacular, through the use of commercial tactics including branding, writing ad copy and ad layout, utilizing a range of established systems. Technical demonstrations will focus on applying tools like Photoshop, Illustrator, and inDesign to those problems, including tapping into industry resources such as cutting-die creation and printing services. Students will produce logos, packaging, press releases, and ads for their artwork to expand the potential audience beyond the confines of the gallery or art magazine. The course will	

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also address public relations, publicity stunts and camouflage and will look at the work of individuals and collectives demonstrating compelling approaches to solving these problems, including Edward Bernays, the Yes Men, Thomas Kinkade and others. Some familiarity with above software applications is required. Non-SMFA students will receive a letter grade.

141966	Oral and Visual Storytelling
Subject: GRA	Catalog Nbr: 0060
Learn how to compose penetrating questions, become an active listener, conduct relevant research, digitally record interviews and translate your new knowledge into a communicative creation. Work could result in a web site, book, performance, film, installation, series of canvases, or sound environment. Course will cover type design, image transfers, and bookbinding as needed. Relevant films, books, visiting artists, essays and field trips will enrich this course. Levels: Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141969	Graphic Design Studio
Subject: GRA	Catalog Nbr: 0066
This course, for students intending to enter the professional graphic design field, presents the subject as the art of designing for clients. The course operates as a small professional, free-lance design studio, with realistic graphic design assignments, and actual design projects, when available. Students will build their portfolios by following professional design procedure and business practice, learning how sound professional practice facilitates successful design. The course will include field trips to design studios. Portfolio presentation, and prospecting for free-lance work and studio employment will be discussed. Familiarity with Mac OS is recommended. Non-SMFA students will receive a letter grade.	

141970	History of Artists' Books
Subject: GRA	Catalog Nbr: 0070
Book artist and scholar Johanna Drucker states in The Century of Artists' Books, "Books have demonstrated their capacity to play a flexible role in more forms of artistic thought than any other single medium or genre." We examine, decade by decade, the multitude of guises in which the artists' book has presented itself-from the finely printed and bound livres d'artists of the early 1900s to potent, innovative, contemporary book-related works that successfully embrace painting, printmaking, photography, graphic arts, sculpture, digital arts, papermaking, etc. Through slides, videotapes, field trips, "book reports," and visiting artists we'll explore the journey of the artists' book over the last one hundred years. We'll also touch on the history of writing, printing, and bookbinding. You will work on a semester-long visual project related to book arts. Non-SMFA students will receive a letter grade.	

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141971	Text Isles
Subject: GRA	Catalog Nbr: 0072
This course is intended for poets and artists who wish to explore and collaborate on the art of making books and poems. The course will be taught in a workshop setting where apprentice artists and poets will work together, and think critically and creatively about each other's practice. Students of both disciplines will meet regularly (every other week) and observe each other's process by engaging in collaborative workshops; in other words, this class will provide an opportunity for students of bookmaking to observe and participate in poetry workshops, and for poets to observe and experience the tactile environment of bookmaking. Early in the semester, students will read, observe and discuss each other's work and will begin to determine who they would like to partner with in the making of their books. Once that determination is made, bookmaker and poet will agree on a production schedule whereby they can complete a book by the end of the semester that will be included in an exhibition. For poets, this class will also use the workshop format to help students learn strategies for generating and revising poems, to consider their work in light of the essential issues of the poet's craft, to articulate their individual sensibilities, and to reach an understanding of how poems work in the context of a longer manuscript. For the bookmaker, this class will provide an opportunity to practice the art of traditional bookbinding and to experiment with variations on traditional methods. Students will also gain a sense of how poems interact in the context of a book, how the art book reconfigures ideas of the book as object, and to understand the visual implications of language, of the word, and of the print medium. Non-SMFA students will receive a letter grade.	

141973	Publish
Subject: GRA	Catalog Nbr: 0083
In the tradition of activist artists, we will infiltrate the publishing industry with a mass produced artist's book. This class begins by introducing students to the basics of publication design and progresses into developing a personal voice using the book as an art medium. We will discuss various strategies on how to use found text, personal text, rewriting old text, editing, photographing and illustrating. Structured assignments will help students learn technical skills in InDesign and Photoshop, image/text relationship on a page, typography, sequencing of the pages, and the basics of self-publishing. Prior knowledge on the Mac is a plus but not necessary. Photographers, painters and drawers who are interested in adding text and experiment with a narrative form in their work are also encouraged to join the class. Basic computer skills are required. Non-SMFA students will receive a letter grade.	

141974	Artist's Books: The Portrait
Subject: GRA	Catalog Nbr: 0184
2024 SPRG	Primary Chantal Zakari Chantal.Zakari@tufts.edu
An introduction to the basics of publication design through structured assignments create and design an artist's book. Discuss image/text relationships, typography, sequencing, strategies on how to use found text,	

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personal text, along with drawn and photographic images. The second part of the course will focus on the artist's books as portraits, including family albums, works that explore representations of the body and gender identity. Class discussion includes contemporary artist's books, print-on-demand technology and vast possibilities of self-publishing and distribution. No prerequisites.

141978	Codex in Context: Artists Books
Subject: GRA	Catalog Nbr: 0100
Overview of the contemporary artist's book starting from the 1960s to today. A variety of genres of photobooks, visual literature, picture books, graphic novels, formal explorations, zines and other forms of printed ephemera by artists who are dedicated to making/designing democratic, cheap and accessible art objects is studied. Each meeting focuses on a different structural theme to help analyze books from the vast collection in the SMFA library. Students work on their own artist's publication. One GRA course or the design and production of one book is required prior to this class.	

141982	Mixed-Messages
Subject: GRA	Catalog Nbr: 0101
This studio course unpacks and reconstructs the function of text, images and material- language within your art practice. Students will research how contemporary artists have employed text-based practices within their work. Emphasis will be placed on understanding the mechanisms of graphic communication within an artwork and studio practice. This may be explored and understood through formal systems such as sequence and narrative or through the cultural specificity of representation and vernacular. These systems imply conditions of use that can signify or subvert. This will be discussed in relation to art objects and their modes of production and display. Students will explore their own influences in response to a series of projects, leading to an independent project. The projects will integrate techniques of digital production, digital printing and fundamental forms of art making such as collage or drawing. This course asserts that a text-based practice can cross the boundaries of art disciplines. It can be cited in forms of printmaking, painting, photography and sculpture. This course may be relevant to a broad cross-section of students who are interested in thinking critically about relationships between text, images and material-language within their own studio practice. Activities will be structured around production, critique, demonstration / lecture and readings. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141984	Careers in Graphic Arts: Portfolio
Subject: GRA	Catalog Nbr: 0102
This intensive course is designed for students who will be looking for a career in the Graphic Arts. The main focus of the course is to identify your strengths as visual artists, introduce you to the various career possibilities in the graphic arts field, and work towards a portfolio that represents you accurately. We will critique past work, have time to make adjustments and make selections to be included in a web and traditional portfolio. We will also talk about freelance work, preparing estimates and writing invoices. Recent	

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alumni from the SMFA will talk about their job search in the market and their experiences. Leading commercial artists in the Boston area will visit the class for Q&A and review of your work. This course is open to advanced students, alumni, and the wider arts community. To apply – you must write a brief letter of interest and either submit 5 pieces you have recently made either as jpgs no larger than 2MB and email to CareersGRA@smfa.edu. or bring/send 5 actual pieces to the Continuing Education Office. Limited to (12) students.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141987	Design Studio
Subject: GRA	Catalog Nbr: 0105
Students in this course will form a collaborative design studio and work in partnership with non-profit organizations in the community to develop publications, branding and ad campaigns. Students will develop their skills in design methodology, research, formal experimentation and implementation. A high level of work ethics and positive response to deadlines is a must! Non-SMFA students and MAT Art Education students will receive a letter grade.	

141991	Subversive Graphics: Socially Engag
Subject: GRA	Catalog Nbr: 0108
In this seminar/studio class we will discuss the complexity of socially engaged art practices, and specifically look at graphics, printed ephemera, books and web based interventions used to activate a public. Looking at the recent history of various art movements, from feminist, to activist, including public art and social practice we will look at several artists work such as The Yes Men, Group Material, Future Farmers, Grennan & Sperandio, Gran Fury, Temporary Services... The studio component of the class will help students develop several collaborative works with a community and specific site. Class discussions will include information on public safety, and legal rights. Students are expected to be familiar with print and web publishing tools as there won't be specific demos in the class. Instead we will create a community to share skills and technical knowledge. Non-SMFA students and MAT Art Education students will receive a letter grade.	

141992	Textual Image/Visual Text
Subject: GRA	Catalog Nbr: 0118
This is an interdisciplinary course that combines poetics and typography. Textual Image / Visual Text is the typography component that is linked to Poetry: Textual Image / Visual Text, taught by Hilary Binda in VISC. In this studio section of the course, our focus will be how typography shapes meaning. We will explore “active typography” based on Johanna Drucker’s thoughts and always incorporating student writing. We will examine works by early modernists, F.T. Marinetti, Guillaume Apollinaire, Tristan Tzara, Kurt Schwitters and later look at mid-century artists and designers from Fluxus to Concrete Poetry. We will primarily work with the printed page, starting with simple one-page compositions and	

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developing the work into a multiple page book, produced with print-on-demand technology. The final section of the course will explore text and typographic works done on the web. We will discuss text based works done on the web by Ben Rubin, Camille Utterback, Ben Fry and others.

Familiarity with computer publishing and web publishing is encouraged but not required. This is considered an advanced typography course and at least one beginning level GRA course prior to this one is necessary.

* This is an interdisciplinary class co-taught with Hilary Binda that occupies both the Monday morning and afternoon blocks. Students who wish to take this class must enroll in both VISC 3018 and GRA 118.

Non-SMFA students and MAT Art Education students will receive a letter grade.

141996	Introduction to Metals			
Subject: MTL		Catalog Nbr: 0113		
2024 SPRG		Primary	Tzu-Ju Chen	Tzu-Ju.Chen@tufts.edu
2025 SPRG		Primary	Hannah Oatman	Hannah.Oatman@tufts.edu
Learn the basic vocabulary of wearable art and sculptural expression in non-ferrous metals in this beginning metalworking class. Explores hand tools, silver-soldering, cold-joining techniques, textures, forging, and finishing. Through lectures, studio work, critique and collaboration, discuss contemporary and historical significance of metal, jewelry and sculpture. Non-SMFA students will receive a letter grade.				

142037	Wear We Are	
Subject:	Catalog Nbr:	
MTL	0118	
Clothes make the people - Jewelry talks. This seminar/practice class examines the relationship between the body, personal ornament and the audience. Jewelry operates on many different levels; symbol, art object, fashion accessory, social indicator, to name a few, but it always represents a significant means of human communication. It sends signals of intent and the act of wearing jewelry has a performative character. The wearer enters a dialogue with the audience by means of personal ornament. Not wearing any jewelry can say equally as much. Through presentations, readings and visits to collections you will examine historic and contemporary concepts and develop your own ideas of how to communicate meaning through wearable objects. Class discussions of related topics are an integral part of the experience. The strong seminar component of this course will alternate with hands-on projects. There you will make wearable objects using a variety of materials of your choice and put the results of your investigations into practical use. Documentation of the work through photography and/or video will be addressed as it represents an important part in finalizing your projects. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142038	Casting and Mold Making			
Subject: MTL		Catalog Nbr: 0135		

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Introduction to the process of casting and mold making. All aspects of this process, from creating small sculptural forms and personal ornament by modeling and carving wax, to simple molding techniques and centrifugal casting will be taught. Non-SMFA students and MAT Art Education students will receive a letter grade.

142039	Intro to Performance Art
Subject: PER	Catalog Nbr: 0102
Introduces students to the basic principles of using the body in time and space in relation to an audience in order to convey meaning. Gain a contextual understanding of the history of performance art through basic readings and develop the vocabulary with which to discuss and critique performances. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142041	3D Foundations			
Subject:	Catalog Nbr:			
SCP	0031			
2024 SPRG	Primary	Samantha Polinsky	Samantha.Polinsky@tufts.edu	
2025 SPRG	Primary	Nicholas Glover	Sean.Glover@tufts.edu	
2025 SPRG	Primary	Anne Meyer	Annie.Meyer@tufts.edu	
2025 SPRG	Primary	Constanza Alarcon Tennen	Constanza.Alarcon_Tennen@tufts.edu	
Orientation to the shops, studios, tools, and materials necessary for designing, modeling, and fabricating a full range of structures and objects. Introduction to a range of important technical processes located in the various shops and sculpture facilities. Basic construction techniques including welding, woodworking, plaster mold-making, and casting. Non-SMFA students will receive a letter grade.				

142043	Graduate Sculpture Practicum
Subject: SCP	Catalog Nbr: 0201
This course is for graduate students to develop technical skills and concept development. This course allows for individualized instruction and discussion among peers. Our syllabus for this course is based on the collective needs of students in the class. We will be in our own shops, travel to off-site shops, sometimes we'll bring professionals into our class, and we will be sharing our own skills with each other. We will also discuss the use of outside fabricators and ways to budget for and manage that experience. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142044	Exhibition of Performance
Subject: PER	Catalog Nbr: 0193
The focus of this course is to produce a public presentation of a performance series of the work of the	

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students enrolled in the class. Students will participate in all aspects of production, from approaching a venue, to creating and executing a PR plan, to designing the event, to generating a record of the event.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142045	Mapping: Time, Place and Space		
Subject:	Catalog Nbr:		
SCP	0127		
Examines strategies for mapping at various scales including exploration of land-based methodologies as a basis for creative practice. Focuses on developing and strengthening conceptual structures while using materials or media in order to express ideas through the production of cross-discipline projects. Open to all.			

142046	Advanced Sculpture Projects	
	Subject:	Catalog Nbr:
	SCP	0190
Advanced Sculpture Projects is a studio and seminar course designed for self-directed students working on an advanced level. Seminars will include topic-based lectures, weekly readings, viewings, field trips and critiques. Students will present two self-directed finished works for critique and three research-based presentations. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142047	Material Matters!	
Subject:	Catalog Nbr:	
SCP	0112	
Explore sculpture with nontraditional materials and processes. Experiment with a new material every two weeks while engaging with recent scholarship in material culture studies and theory. In-class demonstrations and discussions will guide individual experiments and projects by using the properties of the provided materials as a point of departure. Students will gain insight into contemporary issues in sculpture while testing material limits and meanings in their own work. No previous experience in sculpture is required. Open to all.		

142049	Introduction to Fibers			
Subject:		Catalog Nbr:		
FIB		0102		
2024 FALL		Primary	Leslie Rogers	Leslie.Rogers@tufts.edu
2025 SPRG		Primary	Samantha Fields	Samantha.Fields@tufts.edu
Learn a different fiber-related technique each week, including: knitting, crocheting, dying, weaving, flexible structures, felting and sewing by hand and machine. Explore the history of these processes and their uses in contemporary art and gain a basic understanding of each technique by focusing on their sculptural capabilities. Non-SMFA students and MAT Art Education students will receive a letter grade.				

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142050	Light and Space
Subject: SCP	Catalog Nbr: 0125
Introduces students to making sculptures, installations, and other mixed-media objects that use light and/or light-based technologies as a medium. Provides a better understanding of the broader artistic, scientific, cultural, and social histories of light and visual perception through a series of lectures, readings, workshops, and technical demonstrations. All levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142051	Installation Projects
Subject: SCP	Catalog Nbr: 0140
This advanced course is for students who are already engaged in issues of space. We will be studying space, measuring and creating scale drawings and models, building real scale prototypes, sourcing materials, and studying the use of sound and light. We will be visiting installations on view in the city and where possible be able to see the installations in process, talk with the artist and see the work completed. Each student will make a visual presentation of an installation artist's work.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142052	Introduction to Sound
Subject: MDIA	Catalog Nbr: 0060
Introductory studio course explores Sound from multiple approaches and perspectives. Create projects in the genres of Sound Art, radio, sound installation, podcasting, field recording, music, sound for moving image, or sound design. Learn how to use digital audio software for recording, editing, audio effects, mixing, and mastering. Explore sound artistically: sound in space, sound and the body, sound as a narrative medium. Practical group activities, collective listening sessions, seminar discussions, and student presentations. Small weekly assignments leading to a larger final project. No experience is necessary. Open to all levels. Non-SMFA students will receive a letter grade.	

142053	Sound II: Studio Techniques
Subject: MDIA	Catalog Nbr: 0161
Explores the practice, theory, and history of sound as a creative medium within contemporary art and experimental music. Traditional, nontraditional, analogue and digital approaches explored. Learn to produce audio installations and sonic projects that incorporate other 2D, 3D and 4D disciplines. Using custom software, editing tools, audio hardware and DIY approaches, emphasis on experimentation and presenting sound in space. Readings, screenings and surveys of sound artists will	

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familiarize students with the discourse of sound art. Open to intermediate and advanced students.

Non-SMFA students will receive a letter grade.

142054	The Practice of Everyday Listening
Subject: MDIA	Catalog Nbr: 0164
Examines a variety of conceptual approaches to the role of sound in our everyday environments. Develops critical listening skills through soundwalks, readings and other “ear cleaning” exercises. Discussed strategies and techniques will be drawn from texts including R. Murray Schafer’s “acoustic ecology” philosophy, and then applied to the students' projects. Class is both a theory and practice class, and as such there will be readings assigned and workshop-style production sessions. Assumed background: Sound I and/or healthy experience working with sound tools and processes. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142055	Intro to Video Art
Subject: MDIA	Catalog Nbr: 0001
2024 FALL	Primary Jean Simms Jeannie.Simms@tufts.edu
Current trends in video and digital art practices. Possibilities for video art production including single-channel, installation, performance, and Internet projects. Use of digital film/video cameras, microphones, lighting kits, nonlinear editing systems, computers for multi-channel installation, video projectors and screens for image display, and audio speakers for multi-channel and surround sound installation. Individual projects through hands-on instruction in camera composition, lighting, sound, and editing. Non-SMFA students will receive a letter grade.	

142056	Video & Performance
Subject: MDIA	Catalog Nbr: 0105
This course centers on the creation of performance specifically for lens-based technological mediation. It is an investigation of performance as a conceptual and theoretical strategy for the creation of lens-based work, an examination of the interrelation of active models of mediated performance and its ongoing life as video, web based, multimedia or photographic document.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142057	Video for Grads
Subject: MDIA	Catalog Nbr: 0200
Consists of a series of intensive workshops designed to give you the skills to become a technically proficient	

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and thinking video maker. Students produce individual projects through hands-on instruction in camera composition, lighting, sound, and editing. We survey and analyze current trends in video and digital art practices through frequent screenings, readings, and discussions, and we explore a wide range of possibilities for video art production including single-channel, installation, performance, and Internet projects. We provide access to equipment such as mini DV cameras, microphones, lighting kits, and Final Cut Pro nonlinear editing systems, computers for multi-channel installation, video projectors and screens for image display, audio speakers for multi-channel and surround sound installation.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142058	Introduction to Digital Photography			
Subject: PHT		Catalog Nbr: 0111		
	2024 FALL	Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu
	2024 FALL	Primary	Jessina Leonard	Jessina.Leonard@tufts.edu
	2024 SPRG	Primary	Alonso Nichols	Alonso.Nichols@tufts.edu
	2024 SPRG	Primary	Zhidong Zhang	Zhidong.Zhang@tufts.edu
	2025 SPRG	Primary	Quincey Spagnoletti	Quincey.Spagnoletti@tufts.edu
	2025 SPRG	Primary	Zora Murff	Zora.Murff@tufts.edu
Introduces technique and theory of digital image making. Introduces students to digital cameras and flatbed scanners for image capture, computer programs such as Lightroom and Photoshop for image flow and processing, and archival digital printers for print output. Assignments, lectures, readings and demonstrations create a forum to discuss picture making, and its role in personal and cultural terms, in an age where the photograph has become ubiquitous. Engagement with histories of art and photography provides a platform to consider how photographs are produced, circulated, duplicated and situated in social, political, cultural and economic contexts of the moment. How do we produce unique images, influenced by our own investigations within today's context? Level: Beginning level. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142059	Black, White, Grey: Introduction to Analog Photography in the Binary Age			
Subject: PHT		Catalog Nbr: 0113		
	2024 FALL	Primary	Zora Murff	Zora.Murff@tufts.edu
	2025 SPRG	Primary	Jessina Leonard	Jessina.Leonard@tufts.edu
	2025 SPRG	Primary	Zhidong Zhang	Zhidong.Zhang@tufts.edu
Introduction to the fundamental skills necessary for operating manually-controlled 35mm cameras, precision film exposure and development, and principles of making prints in the darkroom. Demonstration, instruction, regular critiques and lectures. Discussion of various approaches to picture making and the relationship of photography to other graphic media, through slide lectures, critiques, and field trips to photography exhibitions or collections. Discussion of the virtues and drawbacks of other film formats. Principles presented in class may be applied to other lens-based technologies, such as digital photography, video, and moving film. Requirements: Students must provide their own film and photo paper and must shoot a minimum of one roll of film each week. Students should have their own manually-controllable SLR camera (not a point-and-shoot).				

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A limited number of cameras are available for students who do not own one. Non-SMFA students and MAT Art Education students will receive a letter grade.

142060	Making a Picture			
Subject:	Catalog Nbr:			
PHT	0157			
2024 SPRG	Primary	Laura Reese	Laura.Reese@tufts.edu	
Learning about photography from a concept-based or author-centric point of view. Breaking with the notion of “straight photography,” students will construct/plan their photographs, intervene in the space, construct still-lives and larger environments, consider the veracity of photographs, and create things to be photographed. Emphasizes the intentionality in student work and places that work in a larger historical context. The idea of “making” a picture instead of “taking” a picture has been around since the invention of photography, and was earlier referred to as “Art Photography” (differentiating it from photography as simply an objective, record-keeping process). Gaining particular popularity in the 1980’s at the height of Postmodernism, “making” practitioners today include Cindy Sherman, Gregory Crewdson, Lalla Essaydi, Paul Mpagi Sepuya, Mickalene Thomas and many others. Level: Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142061	Digital Printing and Color Theory			
Subject:		Catalog Nbr:		
PHT		0184		
2025 SPRG		Primary	Rana Young	Rana.Young@tufts.edu
Produce highly accomplished prints and explore the language of color photography. Techniques include scanning digital and analog negatives, software corrections tools, Photoshop for advanced color correction and outsourcing, and archival inkjet printing with Epson printers, including large-format printers. Examines the historical background of color photography and the social and political implications embedded in the medium's development through class readings and discussions. Advanced students develop a professional workflow for their studio practice. Regular in-class critiques of student work and exercises. Previous experience with digital printing recommended. Non-SMFA students and MAT Art Education students will receive a letter grade. Pre-requisite: PHT 0111				

142063	The Photographic Book	
	Subject:	Catalog Nbr:
	PHT	0102
This is a tutorial course for people who are interested in developing a photographic book. Relationships among pictures and the relationship between picture and text will be central concerns. Admission is based on portfolio and interview. Applicants should have an existing body of work that they wish to sequence in book form. Means of publication will be up to the student; and we will study several publishing options. Non-SMFA students and MAT Art Education students will receive a letter grade.		

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142064	Evidence
Subject: PHT 2024 FALL	Catalog Nbr: 0104 Primary Zora Murff Zora.Murff@tufts.edu
Examination of how Photography has been used to observe, describe, and distort subject matter over the course of its history. Participation in slide talks, discussions, readings, and production of photographs required. Presents students with various motivations to pick up a camera and interact with the world. Basic understanding of camera controls, digital imaging, and digital printing required, or permission of the instructor. Open to intermediate and advanced students. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142065	Introduction to Large Format Photography
Subject: PHT 2024 FALL	Catalog Nbr: 0147 Primary Laura Reese Laura.Reese@tufts.edu
Overview of the process of large format photography: operating the camera, developing film, and printing photographs in the darkroom and digitally, and basic lighting skills. Technical exploration of the medium supplemented with in-class discussions about the work of artists who have used large format cameras throughout history and its relevance to, and effect upon, the fine art world today. Reserved access to 4x5" large format cameras and the opportunity to work on 8x10" film. Non-SMFA students and MAT Art Education students will receive a letter grade. Prerequisite: PHT-0111 or higher.	

142066	Introduction to Print
Subject: PRT 2024 FALL	Catalog Nbr: 0103 Primary Kelsey Miller Kelsey.Miller@tufts.edu
This course is intended for students who want a practice-based introduction to printmaking. It will provide experience with a wide range of print techniques and investigate the variety they offer students as they expand their artwork. The class will be presented with demonstrations and projects involving monotypes, relief/woodcut printing, intaglio/etching processes, lithography and stencil techniques. The class has an intensive and progressive structure and will require commitment and full participation for students to earn credit. The syllabus will include technical demonstrations, mid-semester and final critiques, on-going individual consultation and presentations about artists and their work. Non-SMFA students will receive a letter grade.	

142067	Screenprinting A-Z
Subject:	Catalog Nbr:

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PRT	0138			
2024 SPRG	Primary	Hannah Jacoby-Brooks	No Email on file.	
2025 SPRG	Primary	Jennifer Schmidt	Jennifer.Schmidt@tufts.edu	
Learn a wide range of screenprinting approaches using hand-drawn, photographic, and digital stencil techniques. Emphasis on the use of the computer as a means to filter and manipulate images in order to create color separations for screenprinting. Through the discussion of the history of print media, production and popular culture, conceptual exploration of a variety of approaches and formats for translating our ideas through screenprinting while thinking about the role of "multiples". Experimentation and an interdisciplinary approach to artmaking are encouraged. Level: Open to all levels, no experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142069	Papermaking: Hybrids:From Sculpture to Drawing			
Subject:	Catalog Nbr:			
PRT	0118			
In this class, students will move between drawing and sculpture, as they explore a range of Eastern and Western fibers and hand papermaking processes and techniques. Assignments will be given that build upon students' understanding of the properties of paper/pulp and how it can be used by itself or in conjunction with other materials to realize and support the conceptual underpinnings of their work. During the course of the semester our technical focus will be on working with armatures, casting with pulp and making large-scale sheets. Students will draw with pulp and mixed media on handmade and commercial papers, as a response to their 3-D work. Sculpture will inform the drawing and drawing, the sculpture. Viewing contemporary work being done in paper and drawing today, as well as videos and images of traditional Eastern and Western papermaking, will be an integral part of the class. Assignments will be given, and students will be expected to work in the studio outside of class. This class is open to students who have completed at least one year at Museum School or the equivalent. No previous papermaking experience is required. This class is open to MFA students who will be required to complete an additional independent project as part of their course work. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142070	Drawing/Prints: Prints/Drawing			
Subject:	Catalog Nbr:			
PRT	0184			
2025 SPRG	Primary	Kelsey Miller	Kelsey.Miller@tufts.edu	
Focus on the intersection of the drawing's direct mark and printmaking's indirect mark to generate new graphic ideas and explore new ways of approaching drawing. Explore the relationship between print media and visual narrative. Examine history of print, which has allowed word and image to be combined, reproduced easily, and been key in dissemination of stories of human experience across the globe. Examine Japanese Ukiyo-e books, "wordless" novels, manga, graphic novels and comics, and analyze content, structure, and aesthetics. For students at all levels who have taken at least one drawing course at SMFA. Non-SMFA students and MAT Art Education students will receive a letter grade.				

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142072	Lithography			
Subject: PRT		Catalog Nbr: 0183		
2025 SPRG		Primary	Michael Smoot	Michael.Smoot@tufts.edu
This course is designed to allow an in depth study of the varied methods and techniques of fine-art lithography. This course covers fundamental concepts and techniques of black and white lithography from stone and aluminum plates. While the demonstrations focus on traditional techniques, color printing, photo manipulation, and transfer methods will be discussed. Each class includes demonstrations, hands-on instruction, and lectures on historical and contemporary artists using lithography. Students are encouraged to experiment and incorporate other mediums as they create and develop their work. Advanced as well as beginning students are welcome. Non-SMFA students will receive a letter grade.				

142075	Etching and Intaglio			
Subject: PRT		Catalog Nbr: 0170		
2024 SPRG		Primary	Rhoda Rosenberg	No Email on file.
2025 SPRG		Primary	Michael Smoot	Michael.Smoot@tufts.edu
Intaglio printing means printing ink from the incised marks in a plate or matrix. Etching means that acid is used to corrode these marks into the plate. Exposure to intaglio printmaking, both etched and not, along with opportunities to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), special attention will be paid to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and monoprint techniques. Level: Open to all levels, no previous experience in print required. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142076	Adv Print: Special Projects	
Subject:	Catalog Nbr:	
PRT	0116	
Explore the multitude of ways printed ephemera can be used to disseminate ideas and offer inter-play with the public as an inexpensive/efficient method of reproducing imagery and text. Focus on projects that utilize print media as a means for creating installations, posters, publications, performance, video, props, and clothing introduced through presentations and readings. Writing a project proposal, researching methods of production and materials, as well as locating an exhibition venue/location are requirements of the course. Individual and group meetings to develop projects. Prior print experience and self-motivation required. Most appropriate for intermediate/advanced students working with print media. Non-SMFA students and MAT Art Education students will receive a letter grade.		

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142101	Histories of Film, Part One, 1895-1955			
Subject: VMS		Catalog Nbr: 0010		
2025 SPRG		Primary	Matthew Hipps	Matthew.Hipps@tufts.edu
(Cross-listed w/FMS 0070)The two Histories of Film courses are sequential, single semester courses that may be taken separately, but are created as a year-long foundational inquiry into the art of cinema, from its inception in the late nineteenth century through to the present. By investigating the aesthetic, formal and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of cinema's rich and complex language through broad historical, theoretical and critical frameworks. Our inquiry will lead us through the historic, interwar Avant-Garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film, Italian Neorealism, the North American postwar Avant-Garde, New Wave Cinemas of the 1960s, contemporary Global Cinema and more. The presentation of films will be paired with noteworthy essays that engage in a variety of methodologies and analyses while positioning them within critical, interpretive and historic contexts, including theories of modernity, postmodernity, feminism, queer theory, post-colonialism, trauma studies and more.				

142102	Introduction to Visual and Material Studies			
Subject:	Catalog Nbr:			
VMS	0001			
2024 FALL	Primary	Silvia Bottinelli	Silvia.Bottinelli@tufts.edu	
2024 FALL	Primary	Matthew Hipps	Matthew.Hipps@tufts.edu	
2024 FALL	Primary	Ihnmi Jon	Ihnmi.Jon@tufts.edu	
Familiarize art students with some of the questions, historical movements, and texts that enrich both the making and interpreting art today. Provides a rigorous study of some historical thinkers and concepts that have shaped the roles that visual culture and aesthetics play in society and the relationship between image and realities in ways that continue to resonate today. Above all, this course asks students to engage their own creative skills as writers, readers, thinkers, curators, and makers in response to visual, literary, historical, and theoretical concepts. Introductory course open to first year students.				

142104	The Art of Building Empire	
Subject:	Catalog Nbr:	
VMS	0190	
How Inka and Mexica cultures used art and architecture as visual diplomacy to disseminate the ideas of their ambitiously expanding governments. What were some of the contributing socio-political factors that led these hegemonic powers to achieve domination of vast territories in such short periods of time (roughly one hundred years)? What role did visual culture play in helping them maintain their social control? Sources of social power for Amerindian sovereigns and the strategies they devised to co-opt dominion, negotiate power conflicts, as well as underwrite and disseminate their ideological interests over multi-ethnic constituents. Primary but not exclusive focus on Mexica and Inka statecraft and visual diplomacy to expose students to the variety of smart-power tactics used by regimes to expand their hegemony.		

142105	The Greening of Art			
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Subject: Catalog Nbr:
VMS 0129

(Cross-listed w/ENV 129) Covers contemporary art that engages with ecology and sustainability since the 1960s. Examines the current environmental crisis and its roots in industrialization and colonialism. Looks at recent histories, theories, and terminology that describe human/non-human relations. Analyzes global movements, artist collectives, and individual artists that address environmental justice, enact paradigm shifts, model alternatives to extractive systems, and propose forms of adaptation, resilience, and healing. Themes include water, food, non-human animals, plants, waste management, air quality, energy, climate change, among others.

142106	Cinematic Cities
Subject: Catalog Nbr: VMS 0105	
2024 FALL	Primary Tina Wasserman tina.wasserman@tufts.edu
(Cross-listed w/ FMS 72) Invented at the end of the 19th century, as a uniquely modern medium at a time of enormous urban growth, cinema has had an illustrious relationship to the city. From early silent celebrations of modernity in Man with a Movie Camera, to later postmodern dystopian machinations in The Matrix, film uniquely scripts both the celebration and decay of cities. Guided by thematic topics, investigate the representation of the city as the site of promise, emancipation, and creativity but also as the site of dystopian futures, where the excesses of capitalist expansion and global climate change become starkly evident. Open to all levels.	

142107	Critical Perspectives of the Americas
Subject: Catalog Nbr: VMS 0180	
2024 SPRG	Primary Eulogio Guzman Eulogio.Guzman@tufts.edu
A cross disciplinary examination of the complex, rich visual culture that accommodated the competing, divergent and at times complementary narratives of the peoples in the Americas from the Mexico and Inka empires through the Colonial Period and early Twentieth Century within Modern Latin American Nations (1400-1920s). The art and architecture of Pre-Columbian, Colonial, and Modern Latin America seen through myth, cosmogony, sacrifice and religion, colonialism(s), social history, economics, ethnicity and race, identity, independence and birth of nation states, revolution, and modernity. An assessment of the scholarship on Latin American visual culture emphasizing competing opinions and no single interpretive perspective.	

142108	Introduction to Modern Sculpture
Subject: Catalog Nbr: VMS 0024	
2024 SPRG	Primary Silvia Bottinelli Silvia.Bottinelli@tufts.edu
Overview of sculpture between the late 19th century and the mid-20th century. Considers global examples to examine visual and material responses to industrialization and its impact on the self and collectivity. Observes diverse artists' shifting perceptions of identity and society; time and matter; nature and rurality;	

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mechanization and violence. Analyzes and contextualizes the bodies of work of a few sculptors per week. Exposes students to a range of sources (images, artist statements, interviews, exhibition reviews, curatorial texts, films on art and scholarly essays) to construct evidence-based interpretations that consider multiple perspectives. Open to all levels.

142111	Clay on the Wall
Subject: CER	Catalog Nbr: 0130
This class will explore using clay as a 3-dimensional canvas. Projects in this course will use wall space and beyond to create work that takes advantage of the limitless possibilities of texture and form. This course will combine the use of ceramic-based approaches to color and texture along with traditional painting, printing and photo transfer methods. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142112	Ceramics Technical Explorations
Subject: CER	Catalog Nbr: 0132
2025 SPRG	Primary Michael Barsanti Michael.Barsanti@tufts.edu
Examine the material science and process of working in ceramics. Learn to use the Unity Molecular formula for experimentation with glaze formulas. Training for firing electric computer-controlled kilns. Investigate clay body modifications for studio work in relation to creating a body of work or technical research. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142114	Metals: Process & Experimentation
Subject: MTL	Catalog Nbr: 0134
2024 SPRG	Primary Tanya Crane No Email on file.
Explore the technical, aesthetic, and conceptual aspects of contemporary art jewelry and metalsmithing. Working properties of ferrous and non-ferrous metals will be covered to facilitate an understanding of material and approach for creating sculpture for the body and sculpture as object. Suitable for all levels, though students should have previously taken any class in the Metals studio before enrolling in this course. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142115	Object Design:Form to Function
Subject: MTL	Catalog Nbr: 0182
3D printing has become a valuable tool for prototyping three-dimensional objects and for the quick study of form and function. While it can be fairly simple to develop a working design model, students often struggle	

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with how to move from 3D print to finished object. In this course, students will focus on making unique objects designed for the table such as dining utensils, serving tools, candle holders, cups and saucers, as well the creation of undiscovered and newfound table necessities. By studying the history and traditions of food preparation, dining, customs of etiquette, and eating as a social and cultural experience, the design process will begin with hand drawn sketches and form studies made in 3D modeling software. After completing the prototype, students will learn methods for producing their object in its desired finished state. It will be possible to work with commercial casting companies and powder-coaters, as well as various studios and shops at SMFA to make these tabletop pieces. The course will culminate in a final critique and potluck meal where we will invite several guests to actually use and analyze the objects that are created.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142116	Advanced Performance Seminar
Subject: PER	Catalog Nbr: 0163
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142117	Political Action as Art
Subject: PER	Catalog Nbr: 0161
Examines the creative tactics of contemporary activist-artists and ways of addressing broad definitions of the law and conceptions of civic and public life — from responses to excessive policing to inequities in public policy. Considers protest, rebellion, public policy and the legal system as material to be manipulated or opportunities for artistic intervention.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142120	Performing Craft
Subject: FIB	Catalog Nbr: 0162
2024 SPRG	Primary Leslie Rogers Leslie.Rogers@tufts.edu
Craft is inherently performative in that there are traces of labor — the act of making — in the finished piece. There is also kind of performance that the object itself takes on through use, even when use is obstructed the performance is still implied. This course will explore the performative nature of textiles, through creating public works and using textile based practices as performance. This class will operate as a workshop for sampling and building on ideas while exploring the meaning embedded in materials and processes. Students will explore the resurgence of textile crafts in contemporary art in relationship to their past.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

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142121	Social Sculpture	
Subject:	Catalog Nbr:	
SCP	0165	
Social Sculpture is an advanced level, cross-disciplinary seminar and studio course that explores the intersection between sculpture and social engagement. From Joseph Beuys’ “social sculpture” to Bruno Latour’s “public things,” artists have a long history with pursuing the relational and social possibilities of sculpture. Objects and environments have the ability to trigger conversation, create provocative connections and facilitate exchanges between those who encounter them: relational objects invite use, participation and engagement. This studio and seminar course will consist of open collaborative and self-directed projects, critiques, readings, discussions, field trips and introduction to the work of contemporary artists in the field. The class is designed as a working lab where we investigate the artistic possibilities of sculpture through catalytic action, generosity, play, provocation and social engagement. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142124	Introduction to Figure Drawing			
Subject:		Catalog Nbr:		
DRW		0051		
2024 FALL		Primary	Mara Metcalf	Mara.Metcalf@tufts.edu
2024 SPRG		Primary	Maria Gamboa	Maria.Gamboa@tufts.edu
Provides students an introduction to the essentials for drawing the human form. Proportion, scale, shading, composition, and mark making covered, as well as historical and contemporary approaches. Coursework includes demonstrations, presentations, exercises and assignments. Introductory course open to all levels. Non-SMFA students will receive a letter grade.				

142125	Aquamania: Wet Media	
Subject:	Catalog Nbr:	
DRW	0061	
The relationship between observation, ideas, and the physical nature of materials is a powerful force in drawing. In this course you will use both observation and invention of the figure in combination with exploration of water based media on paper. The course will allow you to focus on ways of working with pen, inks and water based paints as you envision the body. Analysis of expressive aspects from selective use of color is enhanced by the early study of values in black ink wash. Your skills will be strengthened through practice and your awareness enhanced by class presentations of contemporary and historic drawings. Sustained pose lengths will allow you to build the drawings gradually. We will experiment with photo sources for “figures” as the semester progresses. Imagination and play are encouraged. Regular critiques and homework assignments will develop your ability to compare and improve all of your visual work. Students will be required to purchase supplies. Non-SMFA students will receive a letter grade.		

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142126	Inter. Drawing: Field Notes			
Subject: DRW		Catalog Nbr: 0168		
2024 FALL		Primary	Ethan Murrow	Ethan.Murrow@tufts.edu
This intermediate course focuses on representation and is designed for students with some experience in life drawing or drawing from observation, who want to further develop their drawing skills. Through class presentations, exercises and assignments, readings, discussions, and critiques, students will gain a broad understanding of how to improve their representational drawing skills. In addition students will also understand how artists have used representational drawing to express their ideas. Students will be required to purchase materials. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142127	Inter. Drawing: Abstraction, Process	
Subject:	Catalog Nbr:	
DRW	0065	
This intermediate course explores abstraction, process, and formulation. Drawing as a process and product has the ability to communicate a wide variety of observations via traces of mental processing. Drawn images, on their own or supported by verbal and visual research, have the capacity to present ideas in a way that allows for broader concepts to be read at a glance and/ or in depth. Through the development of a personal visual vocabulary from the general to the specific this course will encourage students to investigate and develop the visual formulation of ideas in a multitude of drawn forms. Development of Individual imagery and concepts through experimentation with varying methods of making, materials, and modes of presentation (performance) is essential. Class discussion surrounding work and concepts will take place on a regular basis. Work will be done in and out of the shared studio environment. Computers, scanners, digital cameras and a variety of printers will be available for sourcing and output, but are not required. This course will require individual out of classroom work and commitment to developing ideas. Non-SMFA students will receive a letter grade.		

142128	Drawing Dialogue			
Subject:		Catalog Nbr:		
DRW		0131		
2024 FALL	Primary	Charles Goss	Charles.Goss@tufts.edu	
2025 SPRG	Primary	Brooke Stewart	Brooke.Stewart@tufts.edu	
Advanced drawing course. Group discussion surrounding independent student work based on their individual selection of materials and media. Explore and share the relation of content, strategies, and contexts . Prerequisites: Sophomore standing or instructor permission..				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

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142129	Drawing from Photographs	
Subject:	Catalog Nbr:	
DRW	0133	
What happens when we draw from photography? What are the choices we make in re-presenting an image from a photograph in a drawing? This class will go beyond simply "copying" a photograph to thinking critically about using photography as a source for drawing. We will explore the technical issues: composing your own photographs to work from, using found photographs, transferring your images into drawing, considering scale and technique, all while discovering both the possibilities and limitations in working from photography. We will explore the conceptual issues: what happens in the transference between the photograph and the drawing, what does it mean to re-present an image, and what are the differences and similarities between drawing and photography? We will look at the strategies of a variety of artists using photography as source material, such as Vija Celmins, Anthony Goicolea, Amy Adler, Michael Borremans, Elizabeth Peyton, and Susan Turcot. We will also cover aspects of photography theory via Walter Benjamin, Roland Barthes, W.T.J. Mitchell, and others, as a means to think critically about the source material we are using. Students will learn to make choices in the way they incorporate photographic imagery and the materials they use in order to create innovative and successful drawings. Assignments will be begun in class, and finished as homework. Completing the readings and participating in class discussions and critiques is required. Students should have a strong background in observational drawing and the fundamental drawing skills, and an interest in expanding the conceptual aspects of their work. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142130	Introduction to Painting			
Subject: PAI		Catalog Nbr: 0003		
2024 FALL		Primary	Karmimadeebora McMillan	Karmimadeebora.McMillan@tufts.edu
2024 FALL		Primary	Julia Dwyer	J.Dwyer@tufts.edu
2024 SPRG		Primary	Noor Chadha	No Email on file.
2025 SPRG		Primary	Angela Gualdoni	Angelina.Gualdoni@tufts.edu
2025 SPRG		Primary	Kaylee Rose	Kaylee.Rose@tufts.edu
2025 SPRG		Primary	Graham Collins	Graham.Collins@tufts.edu
Introduces practical information about the fundamentals of painting: shape, tone, edge, composition, color, line, perspective, and substance. Develops ability to describe visual world in multiple modes; provides grounding necessary to take more advanced painting courses. Demonstrations of materials and techniques, slide presentations, discussions, assignments, work periods, group and individual critiques. Majority of time spent in a studio/work mode. Course grounded in representation; recommended previous life drawing class or its equivalent, or concurrent with Introduction to Oil Painting. Introductory course open to all levels.				

142131	Introduction Observational Painting			
Subject: PAI		Catalog Nbr: 0005		
2024 FALL		Primary	Patricia Loper	Patte.loper@tufts.edu

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Development and articulation of a skilled and inventive approach to painting in preparation for intermediate and advanced level work. Basic skills in observational painting and how observation can build ecological and environmental knowledge as content for artwork. Ecology, along with traditional examinations of still life and self-portraiture as the subject matter for developing skills in value, color, and pictorial space. Exploration of dynamics of composition and investigation of the many painterly properties of oil paint through the lens of New Materialism and Vibrant Matter. Slide presentations, demos, discussions and visits to the MFA to extend painting abilities and knowledge of historical, ecological, and contemporary art based on observation. Recommendation: Any course in drawing.

142134	Intermediate Projects			
Subject: Catalog Nbr:				
PAI 0050				
2025 SPRG		Primary	Eva Lundsager	Eva.Lundsager@tufts.edu
Moving from beginning courses (where work is made in response to assignments) to developing a body of work with personal vision and expression is an important step in developing as a student and artist. This one-period course prepares students to move into the intermediate and advanced levels of instruction where personal commitment, vision, and curiosity are driving the work. Slide lectures, readings, discussions, group and individual critiques help students identify subjects they care passionately about and want to explore through paint and related media. Class time is divided between these activities with emphasis on developing a strong working community through critique. Students should be prepared to spend a good deal of time working individually outside of class. Though this course is offered in the Painting Area, it is open to students wishing to work in other media as well. Non-SMFA students will receive a letter grade.				

142135	Intermediate Studio Seminar			
Subject: Catalog Nbr:				
PAI 0075				
2025 SPRG		Primary	Boyang Hou	Boyang.Hou@tufts.edu
Bridge between project-based courses and independent work of Senior Thesis. Develop a strong and committed studio-based practice. Experience the challenges and rewards of sustaining a body of work from inception to exhibition. Depending upon access, studio space provided to support developing Applicants must be self-motivated and willing to spend substantial time working out of class. Applicants to this course must be in their second or third year and enrolled at least half-time studio throughout Fall and Spring semesters. Prerequisites include at least one introductory and one intermediate level course, or demonstrated equivalent through portfolio and statement. Faculty permission required. Non-SMFA students will receive a letter grade.				

142136	Advanced Painting into 3D & 4D		
Subject:		Catalog Nbr:	
PAI		0114	
Broadening of studio practice by investigating connection between painting and other media, including			

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animation, installation, performance, sculpture, and video. Extensive viewing and investigation of contemporary art practices as well as historical precedent. Students base their practices in response to these core texts and figures, providing a strong foundation for the creation of new work. Coursework includes in-class demonstrations, presentations, field trips, exercises, and assignments. At least one Introductory Painting course and one Intermediate level course in painting or other media required. Appropriate for upper-level undergraduate students and graduate students.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142137	Advanced Painting Seminar:
Subject: PAI	Catalog Nbr: 0177
This seminar class is designed to discuss topics related to contemporary painting. Class material will be presented in various forms including readings, discussions, slide shows, and field trips. The goal of the class is to introduce students to both cutting-edge and historic approaches to theory and conceptual concerns relevant to today's painters, as well as expand each student's understanding of the contemporary art world landscape. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142138	Graduate Painting Studio
Subject: PAI	Catalog Nbr: 0210
For Graduate students focusing on painting practice or related disciplines, this course links individual student practice to strategies of negotiating the art world after art school. Focus will be on the development of college-level teaching skills and preparing for professional opportunities. We will also focus on linking studio practice to theory and teaching, the pros and cons of the professionalization of art, residencies, grants, and different categories of exhibitions, and finally, the importance of ethics and arts activism and what activism can add to your life as an artist.	

142139	Graduate Painting & Drawing Practicum
Subject: PAI	Catalog Nbr: 0212
Designed to assist graduate students with a range of studio issues related to painting drawing and the intersection and overlap between these two modes of working. Course designed for both committed students in painting and drawing and those who are interested in integrating these discourses and discipline into their practices, regardless of media. Discussion of drawing or painting assumes the use of and interest in diverse tools and diverse outcomes from canvas and paper to digital and temporal to textual and referential. Assist in the advancement of skill building for artists already versed in painting and drawing and offer introductions to the media for those new to their use. Equal emphasis will be given to technical, formal and conceptual	

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concerns. Individual meetings with the faculty regarding student's independent projects and group discussions and critiques.

142140	Intermediate Portrait Painting: Subject and Subjectivity			
Subject: PAI		Catalog Nbr: 0172		
2025 SPRG		Primary	Ria Brodell	Ria.Brodell@tufts.edu
Contemporary portraiture offers a platform for exploration of subject, (the persons pictured) and subjectivity (the feeling, read, or take of the painter). Situating portraiture within a broader contemporary context, examining the role of identity, gender, race, nationality, and class of those depicted and depicting people in paintings. Develop rendering skills to depict the human head and figure, caricature and expression, and the ability to elaborate, expand, and fictionalize sitters. Recommended: An introductory level painting course, beginning oil painting, or the equivalent. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142147	Advanced Studio: Activism		
	Subject:	Catalog Nbr:	
	PAI	0134	
This is an advanced painting studio course designed to both engage in activism as an aesthetic and as an action. One-half of the course will examine historic and contemporary modes of activist aesthetics built around anti-racist, feminist, LGBTQ+, DAPL, and Occupy movements (among others) as source material for creating paintings and related artwork. The other half of the course will engage in direct activism including but not limited to participation in voter-registration and education as well as artist anti-gentrification education and outreach. Non-SMFA students and MAT Art Education students will receive a letter grade.			

142149	Visual Activism	
Subject:	Catalog Nbr:	
PHT	0119	
In this interdisciplinary seminar (a background in photography is not required), students will both study artist-activists and create their own work pertaining to a social or political cause. We are living in a historic moment when artists and activists have been called to action by the political and cultural climate which surrounds us. We have seen this manifest in the Arab Spring, the Occupy Movement, the #BlackLivesMatter Movement, the protest at Standing Rock, the Women’s March on Washington, and more. In this course, we will examine the ways that artists advocate around issues pertaining to race, religion, nationality, gender, LGBTQ+, the environment, etc., and examine the intersectionality between them. We will also look at the history of artist-activists. In this studio-based seminar students will devote approximately 1/3 of their time to seminar work (reading, discussion, looking at work) and 2/3 of their time to studio production. Students are encouraged to make work in conjunction with a community group and will be given the support to do so. Students may also work collaboratively if they so choose. Though this course is rooted in the Photography Area, students working in all mediums are encouraged to participate. Students working in other mediums are		

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assumed to have the technical skills required to support their work. This course is best suited for advanced undergraduate, post-baccalaureate and graduate students. Prerequisite: Photo 1 or permission.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142153	Historic Photo-printing Methods			
Subject: PHT		Catalog Nbr: 0127		
2024 SPRG		Primary	Vincent Martin	Vincent.Martin@tufts.edu
2025 SPRG		Primary	Jessina Leonard	Jessina.Leonard@tufts.edu
Artists turn to hand-coated photography for many reasons, such as using tactile paper and fabric, expanding their photo and printmaking repertoire, creating pages for books. Create artwork using four processes: cyanotype, Vandyke brown printing, platinum & palladium printing, and brush-on black and white emulsion (Liquid Light) for modern tints and other surfaces as well as enlarged digital negatives. Field trips and presentations on contemporary artists and historic works. Students produce projects that engage deeply with the materials, mediums and our times. Open to all students, no experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142155	Directed Study: Photography	
Subject:	Catalog Nbr:	
PHT	0193	
Advanced class consisting of regular one-on-one meetings between photography students and faculty mentors over the course of the semester to critique work and assess progress. Individual critique sessions deepen student understanding of their artwork, creative process, and work method, through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest, project development or a statement of goals at the first meeting. At the end of the semester, s/he will summarize the work. This may be in the form of an artist's statement. There may also be group meetings to discuss work in progress and assist students in developing invaluable skills for responding and giving feedback on the work of fellow students. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142173	Intro to Drawing: Intensive			
Subject: DRW		Catalog Nbr: 0018		
2024 FALL		Primary	Mara Metcalf	Mara.Metcalf@tufts.edu
2024 FALL		Primary	Brooke Stewart	Brooke.Stewart@tufts.edu
2024 SPRG		Primary	Daniel Lopez Florez	No Email on file.
2025 SPRG		Primary	John Ros	John.Ros@tufts.edu
Comprehensive introduction to drawing techniques, strategies and materials. Gateway course for all students interested in interpreting and responding to the world through drawing. Students build strong technical and perceptual skills through direct observation and rigorous practice. Drawing is also a way of thinking with the body and as a conceptual practice it overlaps many areas of art activity. Through projects and prompts, evolve				

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an understanding of the unique opportunities for transformation and expression that drawing provides. Coursework includes demonstrations, presentations, exercises and assignments. Introductory course open to all levels. Non-SMFA students will receive a letter grade.

142174	Inter. Drawing
Subject: DRW	Catalog Nbr: 0052
This course is an intermediate drawing course for students who have taken Drawing Studio, Drawing Intensive or the equivalent. This class will access your personal sources and suggest pathways and strategies to connect and clarify your relationship with individual studio practice and contemporary ideas. We begin with drawing as a descriptive, intuitive, and expressive tool for exploration and research. Then we expand to mixed-media, actions, objects, installation and the digital toolbox. The focus is on trusting your intuitive process along with planning and executing work with developed ideas and direction. We will conduct in-class projects with discussions, work out of class and design a final project. We will study other artists and learn how they express and visualize their unique ideas. Non-SMFA students will receive a letter grade.	

142177	Introduction to Oil Painting
Subject: PAI	Catalog Nbr: 0203
This course introduces practical information about the fundamentals of oil painting: color, shape, tone, edge, composition, perspective, and substance. While the primary focus of this course will be the depiction of objects in an observational mode, we will keep in mind the fact that we all see and interpret our visual environments somewhat differently. We will examine many kinds of precedents- by artists from historical to modern to contemporary. Ultimately this course will give you the grounding necessary to take more advanced painting courses. The course will include demonstrations of materials and techniques, slide presentations, assignments, work periods, group and individual critiques. The majority of our time will be spent in a studio/work mode. Attendance is required. Because this course is grounded in representation, it is recommended that students have taken a life drawing class or its equivalent in high school or at SMFA before, or concurrent with Introduction to Oil Painting.	

142178	Introduction to Abstraction: Flatlands
Subject: PAI	Catalog Nbr: 0019
2024 FALL	Primary Eva Lundsager
(Cross-listed as PAI 119) Examines design principles as applied to abstract 2D artworks. Learn strategies for generating non-objective imagery using water-based media and collage, culminating in a body of work on paper or canvas. "Speak graphically," utilizing shape, line, color, arrangement, or scale, as a basis for painting, printmaking, and drawing. Focus on abstraction – in the broadest sense of the word, including textiles, ceramics, drawings, etc. Serves as an excellent entry point into considering meaning and form in contemporary abstraction. Introductory course open to all levels. Non-SMFA students will receive a letter	

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grade.

142180	Color and Critical Inquiry			
Subject: PAI		Catalog Nbr: 0140		
2024 SPRG		Primary	Graham Collins	Graham.Collins@tufts.edu
2025 SPRG		Primary	Michael MacMahon	Michael.MacMahon@tufts.edu
Focus on the visual and aesthetic interactions of color in painting, the science of color perception, cultural contexts and metaphysical nature of color perception. This course offers a three-pronged approach to the study of color. 1. We will concentrate on fundamental properties of color and the dynamics of color interaction on two-dimensional surfaces. 2. Through projects/readings/slide talks, we will trace the roots of color use and color theories through the history of artistic practices. 3. We will explore the phenomenology of color as evidenced by its pivotal role in the evolution of biology, language, and culture. Prerequisite: PAI 03, PAI 06 or PAI 10, or by permission of the instructor. For intermediate and advanced level students.				

142185	Post Baccalaureate Seminar			
Subject: SMFA		Catalog Nbr: 0191		
2024 SPRG		Secondary	Nallieli Santamaria	No Email on file.
2025 SPRG		Primary	Karmimadeebora McMillan	Karmimadeebora.McMillan@tufts.edu
The Seminar is a mandatory core component of the curriculum for post-baccalaureate students, who take it both fall and spring semesters. Content is determined by the needs of the class and changes from fall to spring. The seminar includes professional presentations, student presentations, directed group discussions and writing projects, critiques of work, and visits to museums, galleries, collections, and other sites. We discuss the work and ideas of class members in the context of broad issues such as the role and purpose of art making, the practice of art as a career, and the perspectives currently under discussion in art criticism and theory. Emphasis is on group collaboration and peer support for individual artistic development. To keep discussion groups small, faculty lead separate seminar sections. (These groups occasionally hold meetings together.) Be ready to talk at the first class about your ideas and needs in your artwork, school, and prospective career, so that we can plan the semester's content.				

142186	Post Baccalaureate Consultations			
Subject: SMFA		Catalog Nbr: 0192		
2024 SPRG		Secondary	Nallieli Santamaria	No Email on file.
2025 SPRG		Primary	Karmimadeebora McMillan	Karmimadeebora.McMillan@tufts.edu
Individual critique sessions promote and foster abundant work and rapid progress by helping you deepen an understanding of your art, creative process, and work methods through focused critical feedback at regular intervals. Students meet individually with the instructor several times during the semester for critiques, to present works in progress, and to discuss emerging issues of individual interest. These consultations support				

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and complement the work in the Post-Baccalaureate Seminar. Post-baccalaureate students are expected to actively seek individual critiques and consultation from their assigned faculty advisors and from faculty members teaching studio courses in which they are working.

142188	Diploma Independent Project
Subject: SMFA	Catalog Nbr: 0096
A special Independent Project will be planned and carried out by each student during one semester of the Diploma Program. The project is conceived, planned, and arranged individually in consultation with faculty and may be carried out locally, nationally, or internationally.	

142189	Prints into Books
Subject: PRTM	Catalog Nbr: 0059
Artists' prints and artists' books work hand in hand. Use monotype, relief, and collograph printmaking techniques to create prints, with intention of turning prints into books. Introduction to concepts of sequencing, while considering conceptual and narrative possibilities for working with the printed page in book form. Learn traditional book construction techniques and contemporary processes. Particular attention given to the way that print media, materials, and consideration of content and form, can work together to create an inventive handmade book as a sculptural/performative object. Online course features hands-on technical demonstrations, artist presentations, virtual field trips, and critiques. Experimental approaches to making prints and book structures highly encouraged. Open to all levels.	

142198	Relief Print
Subject: PRT	Catalog Nbr: 0174
2024 SPRG	Primary Michael Smoot
2025 SPRG	Primary Nina Montejano
Introduction to relief printmaking processes. Traditional woodcut methods such as single-color, reductive, and multi-block printing provide a foundation for experimental approaches. Demonstrations involve laser-engraved matrices, pressure monotype, chine collé, blind embossing, and the modular matrix. Students are encouraged to work at a large scale and to explore both traditional and non-traditional substrates. Open to all levels.	
Non-SMFA students and MAT students will receive a letter grade.	

142202	Artist's Books: In Depth
Subject: GRA	Catalog Nbr: 0182
Execution of a semester-long book project with research and planning involved. Covers paper mechanics	

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(pop-ups), stress-free gelatin printing, and book binding. Essays on mapping, identity, and/or surveillance provide bases for quick books to develop sensitivity to text & image relationships, sequencing, and connections between craft and content. Includes presentations on ancient to contemporary books, studio time, field trips, and discussions of work in progress. Open to all students, no experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.

142212	The Bridge
Subject: DRW	Catalog Nbr: 0161
Access personal sources, pathways, and strategies to connect and clarify your relationship with individual studio practice and contemporary ideas. Drawing as a descriptive, intuitive, and expressive tool for exploration and research. Expand to mixed-media, actions, objects, installation and the digital toolbox. Trust the intuitive process and plan and execute work with developed ideas and direction. In-class projects, discussions, and a final project; work expected outside of class. Field trip to galleries and museums and visiting artists. Recommended for all levels of students who would like to jump-start to their work. Non-SMFA students will receive a letter grade.	

142215	Drawing in the Zone
Subject: DRW	Catalog Nbr: 0008
An important element in learning to translate a 3-dimensional object onto a flat 2-dimensional piece of paper, is learning to see around a curve. In this class, students will learn how to move into what athletes call the zone, or flow state, and engage their whole brain in order to see more fully. Through a series of focus and drawing exercises, students will explore the fundamentals of composition, perspective, line and shading both visually and intuitively. Using charcoal we'll explore spacial relationships and proportion learning to put what you see on the page. This is an ideal class for people who want to improve their skills by learning a new way to see for the purpose of drawing. Appropriate for new and intermediate students. Non-SMFA students will receive a letter grade.	

142217	Mixed Media Drawing: Works on Paper CE
Subject: DRWC	Catalog Nbr: 0010
This high-energy class explores drawing using a variety of materials and approaches: wet and dry, collage, text, artists' books and more. We will investigate and work from the observational, the abstract, the imaginative and the narrative. Experimentation, interpretation and process will help students find a personal connection to drawing and art making, and you will be encouraged to take risks. Students will have frequent feedback, group critique and discussions, and individualized instruction. Those new to drawing and experienced artists are all welcome. Bring your curiosity, prepare yourself to have fun and be challenged. Level: all levels (beginner to advanced).	

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142219	Figure in Motion
Subject: DRW	Catalog Nbr: 0021
In this three day workshop, you will expand your knowledge of the human figure by drawing from the model in motion. The model will walk and dance slowly, pose gesturally, make subtle, barely perceptible shifts in his/her stance, and progress to more rapid movements. This allows you to see how anatomy changes in various poses and encourages you to loosen marks and keep a careful eye on the model. We will study the motion photography of Eadweard Muybridge and artists who incorporate movement into drawing, such as Degas and his ballerinas. You will learn how to capture human movement into a finished drawing, using both traditional drawing materials and layering techniques. Non-SMFA students will receive a letter grade.	

142220	Figuremania
Subject: DRW	Catalog Nbr: 0024
2025 SPRG	Primary Mara Metcalf Mara.Metcalf@tufts.edu
Drawing from the figure is an active process that is simultaneously physical, visual, and emotional. Develop own style while focusing on the human form as a source for drawings that investigate the relationship between expression, ideas, and subject matter. Combine basic techniques with new strategies to enhance visual memory, sensory awareness, and specific observational skills. Tap the expressive component of figure drawing by exploring new ways of seeing and creating. Opportunities to experiment with new technologies, such as computer-generated images, while working with traditional media, including graphite, charcoal, ink, and pastel. Examination of contemporary and historic drawings through slides and reproductions. Recommended: Figure drawing experience. Non-SMFA students will receive a letter grade.	

142222	Interdisciplinary Drawing
Subject: DRW	Catalog Nbr: 0028
2024 FALL 2025 SPRG	Primary Soule Deesse Boyang Hou Soule.Deesse@tufts.edu Boyang.Hou@tufts.edu
Preparation for students interested in pursuing interdisciplinary practice. Focus on the use of drawing as a bridge to other media such as sculpture, video, performance, and research. Integration of essential drawing tools and experimental processes such as digital technology in planning and concept development. Examination of the multi-area development of laser and 3-D printers. In-class demonstrations, presentations, exercises and assignments. Homework will be assigned. Students will be required to purchase materials. Non-SMFA students will receive a letter grade. Recommendations: Some previous drawing experience.	

142223	But is it Drawing?
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Subject: Catalog Nbr:
DRW 0029

Designed for students who have already taken a fundamentals class and are interested in broadening their range of drawing options. This course emphasizes an exploration of materials and processes and moves away from traditional ideas of representation. The materials will range from the familiar to the unexpected and you will be encouraged to fully explore specific properties in your own way. Class time is primarily employed in making, homework requires students to research both artists and ideas related to the projects in hand so that they are able to maximize their studio time.

Because some of the materials used are fugitive, photographing the resulting work provides a stable document and students are encouraged to make photographic prints after each project where necessary as a resource for their review board. Each project lasts for two weeks after which there will be opportunity for discussion and critique. Several projects draw from references in the MFA. There will be at least one visiting artist. No life-models are used in this course.

Non-SMFA students will receive a letter grade.

142224 **Introductory Drawing Workshop**

Subject: Catalog Nbr:
DRW 0030

Have you always been interested in drawing, but never really knew how to get started? If so, this introduction to drawing workshop is right for you. In an supportive environment you will be introduced some of the foundational drawing tools and methods including line, shape, value, proportion and composition through in-class drawing exercises and demonstrations. You will develop your technical skills with graphite and charcoal as well as your observational skills by drawing from life.

Non-SMFA students will receive a letter grade.

142228 **Drawing Foundation**

Subject: Catalog Nbr:
DRW 0035

Drawing is an ancient and universal practice as well as an aspect of visual thinking. Working from direct and indirect observations, students will develop the confidence to evaluate shape, line quality, value, composition, and how the critical choice of materials will impact an idea. Drawing Foundations introduces drawing as a practice of observation. We approach the illusion of space and form through formal analysis and subjective interpretation. Foundations examines the multiple functions of drawing across time and culture as well as emphasizing the breadth of the drawing experience and its application across disciplines. The course provides a format for a focused exploration of drawing practice as an instrument of communication, a source of ideas and an opportunity to risk and move beyond one's current abilities and notions.

Non-SMFA students will receive a letter grade.

142229 **Bumps on the Wall**

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Subject:	Catalog Nbr:
DRW	0050
2024 SPRG	Primary
Charles Goss	Charles.Goss@tufts.edu

For thousands of years, the wall has been used for visual expression and presentation and has been a pivotal place for artists to work for and against. Designed for students working in any media who want to merge their approaches into one creative experience and incorporate the wall as part of their art practice. With fabrication and mixing media along with the use of found and formed materials, investigate and integrate new ways of moving from Drawing and Painting to 3-D and even 4-D. Build from old work and existing imagery to create new possibilities. All students and levels are welcome.
Non-SMFA students will receive a letter grade.

142230	Intermediate Observational Drawing
Subject:	Catalog Nbr:
DRW	0053

Focusing on the process of cultivating perceptual discrimination by intense looking, you will draw from diverse objects ranging from geometric and organic shapes to the human body. Asking questions such as what and how we see, we are seeking to understand what we are observing and discovering a personal interpretation on paper with traditional drawing media. We will question the meaning of “finish” in work that is process oriented. You will be challenged to make drawings that combine direct observation of the world with visual thought and imagination. You will learn to ask questions that suggest further direction and investigation of traditional drawing subjects like body object or nature, deepening and fine-tuning your skills, increasing sensitivity and experiencing drawing as a way of knowing about life and yourself. You will explore the technical use of materials, and the role of paper surfaces. We will look at the work of historical and contemporary artists and examine ideas in current drawing. Personal directions will be encouraged and students will be expected to share information and processes with their colleagues in a collaborative and encouraging environment. The course is suitable for advanced and experienced intermediate level students.

Non-SMFA students will receive a letter grade.

142231	Intermediate Interdisciplinary Drawing
Subject:	Catalog Nbr:
DRW	0058

Project-driven intermediate-level course for students interested in developing interdisciplinary approaches to drawing. Move from 2D to 3D, 4D, integrating mixed media with found and formed materials, with emphasis on installation possibilities. Practical demonstrations on assemblage, attachments, installation, adhesives, and fasteners. Practical demonstrations on how to build and install for drawing. Weekly assignments as well as term assignments. Prerequisite: DRW 51, or instructor permission.

Non-SMFA students will receive a letter grade.

142232	Anatomy: Skeleton CE
Subject:	Catalog Nbr:

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DRWC 0027

This course is designed to improve your concept and understanding of the human figure by studying the underlying skeletal structure and how it affects surface appearance. This is the first of a two-part study; the musculature is the focus of the spring course. Class meetings will include observations and drawing from the model (gesture and long pose), illustrated lectures, the skeleton plaster casts, occasional slide lectures and more. Homework is required (one hour per week minimum). Anatomy study is best suited for students who have had at least a beginning course in drawing.

This course is open to all students except BFA students.

142234	Altered Landscapes	
Subject:	Catalog Nbr:	
DRW	0067	
Field notes, mindfulness exercises, and extended drawings serve as places to reflect on the world around and within us. In addition to drawing, work may incorporate materials found in nature including pigments and other natural materials, as well as photography, sound and experiential actions. Opportunities for individual pursuits. Learn about contemporary and historical artworks that respond to nature both physically and as a reflection of inner life, from earth works to painting and drawing to sculpture to solitary performance. Intermediate level course. At least one previous introductory painting course recommended. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142235	Intermediate Drawing: The Human Body Inside and Out			
Subject: DRW		Catalog Nbr: 0069		
2024 SPRG		Primary	Yin Wan Chan	Yanyun.Chen@tufts.edu
2025 SPRG		Primary	Maria Gamboa	Maria.Gamboa@tufts.edu
Contemporary application of traditional methods for representing the body. Musculature and skeleton investigated to build a deep understanding of the mechanics beneath the body surfaces. Longer poses give opportunities to develop the drawing in stages and apply anatomical knowledge to make drawings with a concern for content and form. Combine visual accuracy and conceptual expression in student work. Lectures and readings on contemporary figurative artists working in a range of media add to visual understanding of the body inside and out. Prerequisite: DRW 18 or DRW 51, or permission of instructor.				

142236	Drawing/Prints: Prints/Drawing	
Subject:	Catalog Nbr:	
DRW	0070	
This class will explore the dialogue between the direct mark of the drawn and the indirect mark of the print -- the two inform each other endlessly. We will focus on the directness of the process of drawing in facilitating and simplifying visual concepts for making prints, and draw on the indirect methods of printmaking to move toward new ways of thinking about making drawings. Various approaches to direct drawing, collage, frottage, woodcut and relief, collagraph, photocopy, and waterless lithography will be utilized.		

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The aim of this class is an open-ended, continuous process of exploration. There will be extensive emphasis on experimental techniques in various media or whatever it takes to help your developing visual ideas. If what you ultimately produce is neither clearly definable as a drawing or print, so be it. In this view, there is potential for the print matrix to become an endpoint, a part of the drawing itself.

Group critiques and individual consultations with both instructors will be ongoing throughout the semester. Contemporary and historical examples of the overlap and relationship of prints and drawings will be explored. Students must register for this class under Print and Paper: PRT 0084

Non-SMFA students will receive a letter grade.

142240	Intermediate Expressive Figure
Subject: DRW	Catalog Nbr: 0076
Whether you draw to generate ideas or have already realized a complete vision, this course will expose students to concepts and strategies prevalent in figure drawing today. Drawing a figure involves all of the senses in addition to encouraging students to observe, analyze, compare, select, and give voice to their imaginings. Intermediate students will engage in a deep examination of what it means to consider the body while developing their observational techniques. Students will examine multiple strategies for representing the body. Surface anatomy will be addressed as a way to build a deeper understanding of the mechanics beneath the skin. The use of sighting and tonal rendering, proportion, weight, mass, light, and movement will be explored. Longer poses will provide students the opportunity to develop drawings at various stages to concentrate on content and form. Students will be encouraged to combine visual accuracy and conceptual expression. This course will include regular critiques, drawing assignments, and readings on relevant figurative artists. Non-SMFA students will receive a letter grade.	

142242	Drawing into Painting
Subject: DRW	Catalog Nbr: 0080
Establish a strong basis in drawing through an emphasis on a wide range of materials, methods and concepts that in turn establish an integrative approach to painting. The making of images constructed through imaginative and critical relationships to objects gathered from urban environments. Water based paints will be the medium used when the emphasis of the course shifts to the practice of painting. The choice to work with watercolor, gouache, acrylic paint or all three, will be left up to individual students. All students and levels are welcome. Non-SMFA students will receive a letter grade.	

142243	Figure Drawing Studio CE
Subject: DRWC	Catalog Nbr: 0082

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Explore figure drawing in a variety of ways. Working with charcoal, pastel, paint and collage, we will work to expand our understanding of observational drawing. Using both black and white and color, we will examine what it means to record what you see and how to interpret the figure in your own way. Drawing elements, including composition, size and scale, weight, volume, value, gesture and content will be discussed. We will look at drawings and paintings by various artists, including contemporary ones, to put the work we do in context. The class is a mixed level course that would be good for beginners as well as experienced artists.

142244	Making Sense
Subject: DRW	Catalog Nbr: 0085
Develop images or pieces from senses other than visual-specifically sound, smell, touch, and taste-through weekly exercises. Intensive group critiques are directed to problems in, and potentials for, each student's work, with an emphasis on how drawing can function beyond the Museum School environment as a tool in the process of developing ideas in any and all artistic disciplines. These might include video, film, performance, installation, sculpture, painting, photography, printmaking, and drawing itself. This course is experimental and flexible in format; the shape depends in large part upon the wishes and needs of the students. Drawing as an artistic function will be expansively defined. Non-SMFA students will receive a letter grade.	

142245	Advanced Drawing: Systems, Serials,
Subject: DRW	Catalog Nbr: 0118
Designed for advanced students who wish to explore alternative methods to developing content for drawing derived from visual codes that exist outside the realm of traditional drawing approaches. Discussion of mapping strategies, scientific approaches to delivering visual content, multiples, diagrams and the ways in which a drawing can slide between practical description of data and information towards expressions of opinion, anecdote and theory. In-class work on independent projects, group and individual critique and class discussions. Level: Appropriate for BFA, Graduate and Advanced students who have taken classes in drawing, print, painting, design, graphics or have other relevant experience. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142248	Advanced Drawing & Technology
Subject: DRW	Catalog Nbr: 0134
This studio-based course is designed for advanced students who wish to develop their technology skills in conversation with drawing practice. Drawing's historical and contemporary relationship to photography, as well as potential connections to video and digital processes will be explored. Instruction in Photoshop and other relevant software will be provided. Coursework will include in-class demonstrations, presentations, field trips exercises and assignments. Homework will be assigned.	

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Non-SMFA students and MAT Art Education students will receive a letter grade.

142249	Advanced Drawing Seminar		
	Subject:	Catalog Nbr:	
	DRW	0152	
Investigate issues in contemporary drawing and build new understandings for the possibilities of the medium both methodologically and conceptually. Discussions, investigations, presentations and studio projects will touch on the breadth of definitions, approaches, understandings, and outcomes for contemporary artists who define their practice within the realm of drawing. Drawing topics include systems and technology, environment and ethics, linguistics and narrative, activism and the public, scale and site, economics and material, design and functionality. Studio projects will grow out of these discussions and topics. Non-SMFA students and MAT Art Education students will receive a letter grade.			

142251	Advanced Drawing: Making Sense		
Subject:		Catalog Nbr:	
DRW		0162	
Develop images or pieces from senses other than visual—specifically sound, smell, touch, and taste. Investigate how to translate physical and emotional reactions and responses in finished pieces. Intensive group critiques emphasize “drawing from the inside out” as a tool in the process of developing ideas. The work is experimental and flexible. Recommendations: Intro Drawing classes or relevant experience.			
Non-SMFA students and MAT Art Education students will receive a letter grade.			

142252	Introduction to Figure Painting			
Subject: PAI		Catalog Nbr: 0006		
2024 FALL		Primary	Maria Gamboa	Maria.Gamboa@tufts.edu
2025 SPRG		Primary	Ria Brodell	Ria.Brodell@tufts.edu
Use of a range of traditional to contemporary approaches with focus on familiarizing students with basic painting concepts such as lean to fat, color mixing from observation, building volume with value, and brushstroke. Recommended: Some experience in drawing. Non-SMFA students will receive a letter grade.				

142253	Intro to Water, Color & Paper			
Subject: PAI		Catalog Nbr: 0010		
2024 SPRG		Primary	Eva Lundsager	Eva.Lundsager@tufts.edu
2025 SPRG		Primary	Graham Collins	Graham.Collins@tufts.edu
Introductory painting class explores new and traditional approaches to image making, materials, and painting				

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using watercolor, inks, and other water-based painting materials. Development of and focus on expressive and conceptual vision and intuitive working methods leading to independent work in a self-chosen direction. Examination of a wide range of techniques, image development, color, and light. Work from observation, the imagination, and other sources. Slide lectures, suggested readings, critiques, and field trips to museums are a part of the class. Non-SMFA students will receive a letter grade.

142256	Acrylic Painting/Introduction to Painting Continued
Subject: PAIC	Catalog Nbr: 0016
This course is a continuation of Introduction to Painting. Students work more independently and explore advanced painting techniques and issues. We investigate work by contemporary artists and explore what it means to be a painter in the 21st century, influenced by global art history, as well as photography and digital media. Personal commitment, vision, and curiosity are the driving forces behind the work produced in the class. Emphasis is on developing one's own tastes and sensibilities as an artist. Individual and group critiques are conducted throughout the semester. A variety of levels are welcome. All are challenged with attaining a higher degree of proficiency and moving closer to their artistic goals. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142257	Watercolor Bootcamp
Subject: PAI	Catalog Nbr: 0018
This intensive four-week workshop will introduce watercolor painting techniques and concepts to students new to the medium. You will leave the course proficient in the use of watercolor; the class will cover all basics, including creating a portable watercolor easel, tearing paper, paint handling, color mixing, creating washes and gradients, under-drawing, composition, color usage and planning pictures. We will view and discuss innovative watercolors by historical and contemporary artists and learn how to fully exploit the medium in creative and expressive ways. Non-SMFA students will receive a letter grade.	

142263	Drawing Connections, Expressing Metaphor
Subject: DRW	Catalog Nbr: 0004
Drawing Connections, Expressing Metaphor will be focused on helping you conjure a divergent take on an specific experience in looking, beginning at the Museum of Fine Arts, Boston. This is a response based studio course grounded in the practice of Drawing. You will focus on completing an in-depth exploration of your experiences in a large-scale drawing(s) (2'x3'>), in the medium of your choice. We will begin in the galleries, finally choosing just one to	

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train your attention on, looking for material and orientation, moving into the studio and intentionally deconstructing your ideas and sketches, and massage them into complete drawings.

There will be short lectures throughout the course to introduce topics of interest. In addition, this course is designed to give you a future template for other projects.

Non-SMFA students will receive a letter grade.

142264	In the Mix: Combining Drawing and Painting
Subject: DRWC	Catalog Nbr: 0090
Explore the various possibilities that arise when you combine drawing and painting. You will work from a foundation of traditional drawing and painting methods and introduce several new approaches to help expand your options and range. You may choose to work exclusively with one medium or experiment with a variety of materials. While one medium may be suitable most of the time, in some instances it may be appropriate to introduce other media in order to create new possibilities (such as paint or color within the drawing, drawing in the painting, gouache within the ink wash or collage in the painting). The objective of the course is to create a supportive atmosphere in which you will acquire a sound foundation for drawing and painting and discover a natural and personal direction. We will use the nude model as our point of departure and explore other personal subjects for individuals. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142265	Digital Photography: Introduction
Subject: PHTC	Catalog Nbr: 0030
a. In Digital Photography: Introduction, students will learn to use the functions of a digital camera, be it a smartphone camera or a more high-end digital camera, to capture high quality images. Students will also learn to enhance their photographs using Photoshop. Topics of discussion include exposure, color and light, composition and how to use your camera to tell stories. Through hands-on practices, students will develop their technical skills as well as aesthetic ideas. This course is not open to BFA or MFA students.	

142268	Text and Image I CE
Subject: GRAC	Catalog Nbr: 0002
2024 FALL	Primary Christopher Previte Christopher.Previte@tufts.edu
This course provides a solid base in exploring image/text relationships in graphic design. Students will be introduced to type classifications along with some modern and postmodern design theories. Practical design assignments guided by class critiques will help you develop your own personal style. Class demos will include	

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Adobe Illustrator and Adobe Photoshop.

142269	Children's Book Illustration CE
Subject: GRAC	Catalog Nbr: 0004
2024 SUMR	Primary Mary Depalma Mary.Depalma@tufts.edu
As a kid you probably spent happy times with Winnie the Pooh, Dr. De Soto, or Where the Wild Things Are. Now it's time for YOU to take the plunge, and become author and illustrator! In this course, students will create a book dummy, or mock-up. Assignments start with beginning sketches and text, to small vignettes, and later full-page and double-spread illustrations. We'll examine types of children's books in the marketplace, and become familiar with current demands of editors and publishers. This course is suitable for beginners as well as those developing skills further. Level: intermediate.	

142272	Text and Image II CE
Subject: GRAC	Catalog Nbr: 0063
2025 SPRG	Primary Christopher Previte Christopher.Previte@tufts.edu
Further explore type and image relationships with a greater focus on expressive typography and lettering. Lectures will discuss contemporary trends as well as studies of works of contemporary designers of the past 50 years. Course projects will extend from print-based poster designs to simple motion graphics. Students will advance their Adobe Illustrator, Photoshop and InDesign skillsets to a proficient level. Level: Intermediate	

142273	Typography: Introduction
Subject: GRAC	Catalog Nbr: 0003
Typography is a field of graphic design used to give shape to the written word. This introductory course explores strategies for organizing letters, words, paragraphs, pages, and beyond to visually communicate an idea and aims to develop your creative processes in new and powerful ways. Course topics include the anatomy of letterforms, type history and classification systems, type selection and pairing, legibility and readability, and the expressive qualities of type. The course features discussions and critiques, lectures, and demonstrations, as well as hands-on problem-solving exercises and assignments. While this isn't a software-based course, Macintosh computers and Adobe InDesign are used frequently. The course is open to beginning and intermediate graphic designers or individuals developing their professional skills in visual communications. Level: all levels (beginner to advanced). This course is not open to BFA or MFA students. Non-SMFA students will receive a letter grade.	

142274	Visualizing Information CE
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Subject: Catalog Nbr:
GRAC 0064

Our lives are full of facts we need to sift through in order to make sense of the world. Which T line gets me to South Station? What do my taxes really pay for? Frequently we need to draw connections between seemingly unrelated factors, and information design makes those relationships visible. By exploring the core principles of information design and putting them into practice, this course will explore ways a picture really can be worth a thousand words. Throughout, we'll emphasize the hallmarks of excellence in information graphics: clarity, precision, and efficiency. Level: all levels (beginner to advanced).

142275

Digital Photography: Beyond the Basics

Subject: Catalog Nbr:
PHTC 0004

This course will address basic and advanced photographic techniques using a digital SLR camera. We will orchestrate choreographed photo sessions in the studio and demonstrate location lighting for projects in the field. We will use digital post-production to control and further develop the image content. We will also learn techniques that manipulate photographs, sometimes challenging our very notions of what a photograph is and can be.

Non-SMFA students will receive a letter grade.
This course is not open to BFA or MFA students.

142277

Creations in Metal: Build your own Cabinet of Curiosity

Subject: Catalog Nbr:
MTLC 0003

Cabinets of curiosity first appeared in the homes of wealthy and often royal individuals in Renaissance Europe and were collections of unusual or intriguing objects. Also known as wunderkammer, German for wonder chamber, these curiosities were carefully organized arrangements of objects chosen to be grouped together in a special cabinet or space. Often these compositions were a combination of natural materials, rare specimens, scientific objects, or something considered strange or grotesque. This course will begin with design research, lectures, and metalsmithing fabrication techniques that will allow students of all levels to make their own curious objects. A visit to the Arnold Arboretum, designed by renowned landscape architect Frederick Law Olmsted and located in nearby Jamaica Plain and Roslindale, will serve as our starting point for ideas and investigation. Students will be asked to create their own handmade group of objects of desire and intrigue working within their own individually curated theme. Consideration of materials, design composition, and how to display your collection for presentation will be encouraged. What would you make to put in your own cabinet of curiosity?

Non-SMFA students will receive a letter grade.
This course is not open to BFA or MFA students.

142278

Design a Book with Photoshop, Indesign, and Illustrator

Subject: Catalog Nbr:

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GRA	0013
Non-SMFA students will receive a letter grade.	

142279	Design, History, Culture
Subject:	Catalog Nbr:
GRA	0018
Non-SMFA students will receive a letter grade.	

142280	Digital Techniques: Laser-Cut Jewelry
Subject:	Catalog Nbr:
SCPC	0019
Throughout history, ornament has served to convey meaning as well as offer decoration to objects. Using ornamentation as a starting point, this class explores laser cutting and 3D printing techniques to create sculptural objects and jewelry with contemporary decorative elements. Assignments will be given that help students learn to create 2D and 3D drawings using Rhino, a powerful computer graphics and 3D modeling program. Design ideas will then be laser cut from a variety of materials or 3D printed in plastic or a resin that can be cast in metal at a local casting company. Students will be encouraged to identify sources of inspiration and historical reference for their work, explore materials, and ways of translating from models to finished pieces. Computer technology will allow for new experiments in ornament and help to create detail that would be difficult, if not impossible, to create entirely by hand. This course is open to students of all levels and disciplines. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142281	Illustrator in a Day
Subject:	Catalog Nbr:
GRA	0035
Non-SMFA students will receive a letter grade.	

142283	Introduction to Analog Photography
Subject:	Catalog Nbr:
PHTC	0005
This is a hands-on course that will introduce students to analog photography. Students will learn how to make pinhole cameras, use 35mm SLR film cameras, process film, and create black and white prints in the darkroom. This course will emphasize techniques that will allow students to use analog cameras and printing methods as a creative tool. Class time will be divided into demonstrations and supervised darkroom sessions. Focus: This class does not require that a student has any experience with photography or using a traditional darkroom. During this course students will develop their understanding of how a camera works and how to use the darkroom. There will be weekly demonstrations and assignments to teach students the necessary	

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techniques to produce quality negatives and prints. Students will be expected to make one long term project which will be presented to class on the final day.

Non-SMFA students will receive a letter grade.
This course is not open to BFA or MFA students.

142285	Introduction to Hand Papermaking
Subject: PRT	Catalog Nbr: 0020
Non-SMFA students will receive a letter grade.	

142286	Introduction to Woodcut/Monoprint
Subject: PRTC	Catalog Nbr: 0017
This class is for students who are interested in exploring the expressive potential of the woodcut/relief print. The simplicity of woodcut facilitates direct, intuitive involvement, and allows for great flexibility in scale and individual approach; this may range from developing stark, powerful images in black-and-white to building rich, textural, and painterly images in color. The emphasis of this class will be on the development of individual vision and approach to the medium. We will cover basic technical information on various woods for printmaking, linoleum and plastic blocks, inks, tools and tool maintenance, paper, printing both with and without a press, color, and options for multi-block and reduction prints. Additional techniques will be introduced according to the ongoing needs and direction of the class related to monoprinting, and experimentation with color. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142287	Lost Wax Casting
Subject: MTLC	Catalog Nbr: 0036
Are you interested in making multiples, using large torches, and metal? Well, this course is for you! Lost wax casting is an ancient form of creating a small sculptural object in wax, making a mold of it and then melting that away and shooting molten metal into the void. It's exciting, it's dramatic, and it's a way to make a large number of jewelry components or small sculptures very quickly. These small components can then be linked together to create beautiful wearable pieces of art. In this course you will learn to carve wax, make molds, and cast metal. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

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142288	Mixed Media Exploration: Drawing From Nature
Subject: DRWC	Catalog Nbr: 0012
This course takes an adventurous, hands-on approach to mixed media drawing, while exploring the ways in which our ancestors viewed animals, nature and existence itself. We will investigate the outlooks and customs of various ancient and pre-industrial peoples, while seeking to transcend our contemporary milieu and create from a deeper and more natural core. The subjects of myth, metaphor, symbols and ritual will come to life, as we delve into conceptual ideas, learn from the breakthroughs of others, and imaginatively transform the studio space into an immersive art-making environment. Students will experiment with numerous tools, mediums and surfaces, including inks, paints, charcoal and pastels, as well as uncommon items such as reeds, natural pigments, burned wood and more. There will be demonstrations of materials and techniques, as well as group discussions and one-on-one assistance. Weather permitting, we will occasionally utilize the local outdoors as a creative environment and source of inspiration and materials. Students at all levels of skill and experience are welcome. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142289	Contemporary Photography: 1960 to the Present
Subject: PHTC	Catalog Nbr: 0029
This course will teach students how to use photography as a creative tool to engage complex ideas and subject matter. Students will learn how to develop their ideas into long term photographic projects through understanding historical models of image making. Topics discussed in this course will include: image and text relationships, image content, image context, sequencing and editing images. Class time will be divided between lectures, demonstrations, and discussions. Focus: This class is for students who have some basic knowledge about photography and are interested in developing their critical skills as well as their technical skills. This class will focus on trends in photography from 1960 to the present; students will be asked to make images in response to the artists and ideas presented in class. Class will culminate with each student presenting one long term project which will be completed over several weeks. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.	

142299	The Art of Collage: Matisse, Picasso and You!
Subject: GRA	Catalog Nbr: 0036
Non-SMFA students will receive a letter grade.	

142300	Theory of Graphic Design
Subject:	Catalog Nbr:

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GRA	0037
Non-SMFA students will receive a letter grade.	

142307	Grad Group Critique			
Subject: SMFA		Catalog Nbr: 0203		
2024 FALL	Primary	Laurel Nakadate	Laurel.Nakadate@tufts.edu	
2024 FALL	Primary	Charles Goss	Charles.Goss@tufts.edu	
2024 FALL	Primary	Mags Harries	Mags.Harries@tufts.edu	
2024 FALL	Primary	Kate Conlon	Kate.Conlon@tufts.edu	
2024 SPRG	Primary	Angelina Gualdoni	Angelina.Gualdoni@tufts.edu	
2024 SPRG	Primary	Rachelle Mozman	Rachelle.Mozman Solano@t ufts.edu	
2024 SPRG	Primary	Soule Deesse	Soule.Deesse@tufts.edu	
2025 SPRG	Primary	Cathy Lu	Cathy.Lu@tufts.edu	
2025 SPRG	Primary	Bonnie Donohue	Bonnie.Donohue@tufts.edu	
2025 SPRG	Primary	Ethan Murrow	Ethan.Murrow@tufts.edu	
2025 SPRG	Primary	Megan Mcmillan	Megan.Mcmillan@tufts.edu	
2025 SPRG	Primary	Riccardo Giacconi	Riccardo.Giacconi@tufts.edu	
2025 SPRG	Primary	Zora Murff	Zora.Murff@tufts.edu	
This course is designed to build and develop the verbal and written articulation critique skills among the first and second year graduate students in a group setting facilitated by a faculty member. Critique is an essential skill for students to develop. Graduate Group Critique is a forum in which the capability of each student to identify and articulate the concerns, issues and motivations that form the basis of their research and practice expands. Through focusing on the ability to articulate the concerns investigated and addressed through each individual student's art work, in whichever form that may take, this course assists students in both preparing for their review boards and preparing for the defense of their thesis. All first and second year Master of Fine Arts students are required to take this course each semester.				

142310	Grad Individual Critiques	
	Subject:	Catalog Nbr:
	SMFA	0205
This course invites second-year grad students to meet individually with faculty over the length of the semester. The one-on-one meetings will assist students in the development of their personal projects through a series of rigorous conversations scheduled according to the scope of the student's needs. Students will take this course for credit as an alternative to the grad group critique.		

142316	Small Scale Forging	
Subject:	Catalog Nbr:	
MTLC	0033	
Forging is the process of shaping metal using heat and hammering the metal usually on an anvil, but sometimes into specialized iron forms called swages or stakes until it takes the intended shape. This class will		

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use a series of object-based projects to give students the vocabulary of forging and the ability to directly manipulate metal with fire and hammer. Students will gain an historical understanding of metals used for forging through four hands-on projects. We will begin honing skills by forging copper bracelets, then on to forging bronze fibulas, before moving into making some fundamental steel tools. The course will conclude with forging silver spoons.

Non-SMFA students will receive a letter grade.
This course is not open to BFA or MFA students.

142333	Special Topics
Subject: PRT	Catalog Nbr: 0093
Special Topics	
Non-SMFA students will receive a letter grade.	

142341	Big Print
Subject: PRT	Catalog Nbr: 0115
Produce large-format prints in a collaborative group setting. Develop ideas with attention to determining appropriate format and media. Potential to work across the four major printmaking media (relief, intaglio, planographic, stencil) along with related digital applications. Provides a platform for students with previous experience in printmaking to develop strategies for a series of ambitious large format print projects and to see them through production. Collaborative and class support is a priority as students develop their prints. Group critiques, peer feedback, and individual consultation ongoing. Previous printmaking experience required.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142344	Senior Thesis Program			
	Subject: SMFA	Catalog Nbr: 0093		
	2024 SPRG	Primary	Ethan Murrow	Ethan.Murrow@tufts.edu
	2025 SPRG	Primary	Kurt Ralske	Kurt.Ralske@tufts.edu
	2025 SPRG	Primary	Megan Mcmillan	Megan.Mcmillan@tufts.edu
	2025 SPRG	Primary	Cristobal Cea	Cristobal.Cea@tufts.edu
	2025 SPRG	Primary	Nicholas Krivanek	Nicholas.Krivanek@tufts.edu
	2025 SPRG	Primary	Soule Deesse	Soule.Deesse@tufts.edu
	2025 SPRG	Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu
Senior Thesis provides a platform for the development of an ongoing independent art practice. Program spans two continuous semesters, constructing a year-long trajectory of research, writing, art-making and career-building centered around critiques with program faculty, visiting artists, and arts professionals.				

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Students challenged to explore their own individual interests and practices, within the context of a group of peers and faculty, towards goal of developing a comprehensive thesis project. Independent studio work required throughout the year; students should expect to dedicate at least 6-12 additional hours per week outside of synchronous class meetings to work on the development of their studio practice.

During the Fall semester, students concentrate on formal concept-based research and writing exercises, to support the development of an independent body of work. As a class, regularly engage in discourse and the public exchange of ideas in the form of individual critiques and discussions; small group interactions with peers in reading circles, roundtables, and working groups; whole program group meetings, lectures, and artist talks; and interactions with thinkers and specialists from our wider university and global communities. Students challenged to explore different modes and methodologies of research and art-making, and make connections between art and other intellectual and creative practices. Emphasis in the Spring semester shifts to thesis production and development of various professional practices, including writing about and formally presenting your work. Spring semester culminates in the Senior Thesis Exhibition, towards which students are required to work in planning, development, marketing, catalogue development, and building/installation of the exhibition.

The arc of the year can be summarized in these eight themes:

- Creating Community
- Building a Practice
- Research as a Form of Critical Inquiry
- Making Process Visible
- Artistic Output as Scholarship
- Art in Conversation with Other Practices
- Public Presentation
- Thesis Exhibition & Catalog

142346	Ablab: Intermediate Abstraction			
Subject: Catalog Nbr:				
PAI 0155				
2024 FALL		Primary	Timothy Lee	Timothy.Lee@tufts.edu
Develop a meaningful approach to abstraction in painting. Work in several modes: abstraction as a translation of what is seen, abstraction as evidence of the unseen, and abstraction as a language. Contemporary and historical works will serve as a springboard to help students formulate their own abstract painting vocabulary. Material demonstrations, slide lectures, readings and critiques to supplement working-in-class time. Intended for Intermediate Level Painting students with experience rendering in oil and/or acrylic paints. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142347	Expressive Figure Drawing		
Subject:	Catalog Nbr:		
DRWC	0063		
Would you like to take a new approach to your figure drawings? Are you curious about combining wet and dry media? Have you wanted to experiment with figure sources and to explore the human form using more than			

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direct observation? Are

you hoping to create images that communicate your point of view as well reflecting the spirit of your subject? You will be encouraged to think about what you see in ways that go beyond perception. How you play with these is up to you. In class you'll be introduced to methods for working with a variety of materials on paper while exploring the human form as your subject. You will be combining wet and dry materials, including acrylic paints, graphite and pastel. As an important expressive tool, using color will be covered. A life model is available for reference each day of class. We'll study the figurative work of contemporary artists to learn about new ways of expressing your ideas and forming personal images of the human form. As you attempt to translate what you see, feel and think into meaningful marks, you will be encouraged to develop your own visual language and creative process.

The course will allow you to focus on ways of working with pen and ink, watercolor or acrylic as you envision the body. Exploration of invented and distorted bodies will be encouraged. We will experiment with photo and collage sources for "figures". As well as those found through the sub-conscious. This course is suitable for students who want to utilize figures as a way to find and make meaning."

Non-SMFA students will receive a letter grade.

This course is not open to BFA or MFA students.

142349	Histories of Film II: 1955-Present			
Subject: VMS		Catalog Nbr: 0011		
2024 SPRG		Primary	Tina Wasserman	tina.wasserman@tufts.edu
(cross-listed as FMS 71) The two Histories of Film courses are sequential, one-semester courses that may be taken separately, but are created as a year-long inquiry into the history of the art of cinema. Constructed as a foundations course, we will examine the historical development of cinema from its inception in the late nineteenth century through the present. Presented through a broad historical, aesthetic, and critical framework, this course will introduce the student to the study of cinematic representation by focusing on the first half-century of its development in the fall and the second half-century of its development in the spring. By investigating the aesthetic, formal, and stylistic devices of film as well as its narrative codes and structures we will consider the evolution of its rich and complex language. Our study will focus on such noteworthy film movements as the early international avant-garde, German Expressionism, Soviet filmmaking of the 1920s, the classical studio Hollywood film (including genre and authorship studies), postwar cinemas in Japan and Italy, international New Wave cinemas of the 1960s, post-classical American cinema, World cinema, contemporary independent film practices, and more.				

142350	A History of Photography through Ideas II	
	Subject:	Catalog Nbr:
	VMS	0109
John Tagg writes that it is impossible to teach the history of photography as a "discrete and coherent field or discipline" when the medium has been employed across such a disparate set of fields as forensic science and abstract expressionism, to name just two. With that in mind, it is perhaps more useful to approach photographic histories through ideas and topics, such as the family unit, worth, propaganda, supervision, record keeping, obsession and so forth. Over the course of the term we will address different artistic, cultural,		

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political and social premises and investigate any intersections with photography over the past two hundred years. Presentations will draw on written and visual material from the late 18th century forward through today. There will be weekly background readings, class discussion and four assigned papers between 500 and 2500 words in length.

142351	Encounters with Modernity
Subject: VMS	Catalog Nbr: 0052

142352	Neo-Noir and Its Contexts
Subject: VMS	Catalog Nbr: 0101
2024 FALL	Primary Tina Wasserman tina.wasserman@tufts.edu
(Cross-listed with FMS 74) This course will introduce the student to a group of historic American films produced between 1941 and 1958 that are often identified as "film noir." We compare this historic group of films with later incarnations of film noir, examining how this original historic body of work profoundly influenced a wide range of neo-noir practices. We will contextualize these films through broad historical, aesthetic and critical frameworks and analyze a range of common underlying themes and preoccupations including: the creation of a dark and brooding pessimism; the representation of the noir woman as a "femme fatale;" modernity, postmodernity, urbanism, postwar paranoia and anxiety, the existential impulse of noir, issues of race, gender and more. The work of such directors as Billy Wilder, Jules Dassin, Roman Polanski, Ridley Scott, David Lynch, Bill Duke, Rian Johnson, Christopher Nolan, Chan-wook Park, the Coen Brothers and more will be considered.	

142353	History and Aesthetics in Hitchcock
Subject: VMS	Catalog Nbr: 0100
2024 SPRG	Primary Tina Wasserman tina.wasserman@tufts.edu
(cross listed as FMS 73) This course will provide the student with an overview of the cinematic work of Alfred Hitchcock. Using critical, psychoanalytic and feminist film theory we will investigate the various historic, aesthetic, thematic and formal concerns threaded throughout his film work. In our study we will examine his skillful narrative coding of the suspense thriller using point-of-view/spectator identification techniques, his powerful but often disturbing representation of women, the patterns of looking and voyeurism inscribed in his work and much more.	

142354	Critical Theory I: Theorizing Film and Gender
Subject: VMS	Catalog Nbr: 0137
This course uses films to access and enliven debates about gender and sexuality within critical theory, with a	

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focus on trans studies and perspectives. We will explore multiple theoretical contexts that have framed intersectional ideas about gender, sexuality, race, and the concept of the human more broadly. This course pairs film with texts from a variety of fields, including history, literature, anthropology, sociology, critical theory, medicine, film, and law, in order to explore the following questions: What is transgender studies? How has this field developed in relation to queer studies and feminist theory? What is the relationship between trans as an identity and trans as a critical perspective? How does transness force a reconsideration of sex, gender, sexuality, and static notions of identity more broadly? How have trans perspectives worked with and against various modes of control and policing? We will read foundational texts from Susan Stryker, Jack Halberstam, and Sandy Stone in addition to texts that explore the nuanced intersections of identities and perspectives.

142355	Reassessing Museums: Collecting and Art, Biting the Hand that Feeds			
Subject:	Catalog Nbr:			
VMS	0122			
2025 SPRG	Primary	Eulogio Guzman	Eulogio.Guzman@tufts.edu	
(Cross-listed with LAS 122) As museum collections have expanded so have their responsibilities, making of these institutions one of the premier disseminators of knowledge. In some instances, museum collections can reflect the values of collectors wanting to advance and secure both their economic and social interests, but not necessarily the interest of society at large. Some museums act as receptacles of social artifacts and artistic objects organized to display the historical development and notable artistic achievements of those cultures they exhibit. This course examines the constantly changing role of the museum and their complicated social, political and cultural agendas. The wide existence of museums worldwide (over 100,000 by some accounts) makes it clear, there is no single way to understand their complicated workings. However, students in this class will examine (through class lectures, discussions, assigned readings and museum visits) a variety of institutions and issues related their exhibiting and acquiring collections, to mine the ways museums operate in the twenty-first century.				

142356	Contemporary Art: The Present	
	Subject:	Catalog Nbr:
	VMS	0111
A single-semester class that presents an overview of contemporary art on exhibit primarily but not exclusively in New York City galleries, specifically in Chelsea and the Lower East Side. While the class is linked with Contemporary Art: The Prequel it is not a requirement for admission. That said, Contemporary Art: The Present is not an introductory level course and should not be the first Visual & Critical Studies class taken at the SMFA. A significant degree of experience in looking at and talking about art is necessary, since the emphasis will be on a discrete viewing and commentary on exhibitions with additional background provided when required.		

142357	A Brief History of Design in Culture		
Subject:		Catalog Nbr:	

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GRA 0043

What are the historical precedents, motivations, and technical developments that influence your own designs? As a designer, your understanding of this history is an important foundation in manipulating the impact and complexity of the directions you take with your own work.

Humanity has always searched for methods to express meaning outside of the spoken language, and that exploration has guided us toward a practice of manipulating form and space to appeal and inspire. Design, History and Culture will investigate the progression of concepts behind the artistic and cultural shifts that have propelled us towards a contemporary language of design.

The class will examine the global undercurrent of design history, Egyptian hieroglyphs, Chinese woodblock prints, American broadsides, and European influences such as the Bauhaus. The course will use the historically significant art of the poster as a guide—one of the few practices through which we can trace the dynamic and shifting progression of typography, printmaking, and photography as they are manipulated by formal concepts of design.

This class will give you the strong historical point of view that is needed to analyze, understand, and utilize the components of effective graphic design.

Non-SMFA students will receive a letter grade.

142358	Special Topics
Subject: PHT	Catalog Nbr: 0093
See departmental website for details	
Non-SMFA students will receive a letter grade.	

142359	Color Theory: A Weekend Painting Workshop
Subject: PAI	Catalog Nbr: 0013
Non-SMFA students will receive a letter grade.	

142360	Quick and Loose: An Oil Painting a Day
Subject: PAI	Catalog Nbr: 0012
Non-SMFA students will receive a letter grade.	

142361	Design Fundamentals Workshop
Subject: GRA	Catalog Nbr: 0020
Non-SMFA students will receive a letter grade.	

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142362	Designing for Web and Print
Subject: GRA	Catalog Nbr: 0007
Non-SMFA students will receive a letter grade.	

142373	Color as Content
Subject: MTL	Catalog Nbr: 0183
2025 SPRG	Primary Hannah Oatman Hannah.Oatman@tufts.edu
Designed for beginning as well as advanced students as an in-depth exploration of the use of color within jewelry and metal working. Demonstrations will cover traditional surface treatments such as patinas and enameling and the potential to make and incorporate colorful, non-metal objects and materials. Basic metalworking techniques to accompany those methods will be instructed such as: sawing and piercing, cold connecting, and basic soldering. Upon completing this course, students will be able to create finished pieces of jewelry and objects that exhibit an understanding of color's expressive and symbolic qualities. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142374	Digital Fashion: Body as Site
Subject: MTL	Catalog Nbr: 0120
Experimentation and material play is the starting point of this course that centers around the exploration of the relationship between the body and wearable objects. Digitally created fashion, accessories and wearable technology can all be created using a combination of techniques such as laser cutting and 3D printing, alongside more traditional handwork methods. Students will design unique adornment and objects that use the body as site. Topics covered in this course include digital fabrication techniques, possibilities for making molds using 3D printing, haute couture fashion, beauty versus repulsion, the history of adornment, and material research. There will be a strong emphasis placed on experimentation that encourages innovative thinking and problem solving. Students will be expected to communicate their design ideas through finished objects that enhance, alter, or distort the human form. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142375	Video + Performance
Subject: SMFA	Catalog Nbr: 0126
Investigate performance as conceptual and theoretical strategy for the creation of lens based work, an examination of the interrelation of active models of mediated performance and its ongoing life as video, web based, multimedia, or photographic document. Focus on relationships between performative action and its lens based documentary result, with equal consideration to both. Occurs within a framework that understands and acknowledges contemporary art practice as an interdisciplinary construction that is incorporative, inquisitive, and adaptable. Students will make work that is self-reflexive, considered, historically	

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and culturally aware, in an effort to actively and critically examine relationships between performance and video.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142376	Socially Engaged Art: Theory and Practice
Subject: PER	Catalog Nbr: 0135
: In this course, students will have the opportunity to develop and work collaboratively or individually on a Socially Engaged Art project. Students will be provided with technical support and assistance with research, visit local SEA artist projects, and address recent strategies. Through collaboration, students will learn how to develop and implement a SEA project that engages with communities around social or political issues. Students are encouraged to take Socially Engaged Art: Intro before taking this course. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142543	Graduate Internship for Studio Credit
Subject: SMFA	Catalog Nbr: 0190
Internships for Studio Credit are an important part of SMFA at Tufts University's studio arts curriculum and a great complement to your studio training. Whether your internship is with a commercial design firm, an education program, a community garden, a new media facility, a non-profit arts organization, a gallery venue, or a professional artist's studio, you will acquire valuable skills and develop new insights into your chosen creative path. Tufts Career Center staff offer extensive support and guidance along the way. Interns also participate in a two-part evaluation process, documenting rigorous self-reflection that advances professional goals and maximizes learning outcomes. This credit-bearing option is available to students in the Studio Diploma, BFA, and Dual Degree BFA + BA/BS programs. Students enrolled in the Post-Baccalaureate or MFA program are eligible with permission from the Program Directors. For detailed descriptions of internship opportunities and one-on-one advising, come visit us in the Tufts Career Center. All students seeking internships are required to receive written approval from the Internship Director at registration.	

142549	Basics of Ceramics CE
Subject: CERC	Catalog Nbr: 0030
An introduction to creating basic ceramic vessels and sculptures. Through demonstrations and hands-on learning, students will learn both wheel and hand- building techniques and participate in glaze testing. Mid-range temperature clay (cone 6) will be used to explore both commercial under-glazes and homemade glazes. Through the completion of several projects, students will experience basic properties of clay and discover the diverse range of glazes and methods to finish work. Demonstrations will be divided equally between hand-building, wheel and finishing. Level: beginner-intermediate.	

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142551	A Break with Traditions: Mixing it Up! CE
Subject: DRWC	Catalog Nbr: 0040
In this course, students will use different media to create the same image of their choosing and explore the effects of each medium. Students can choose media familiar to them, as well as experiment with new or mixed media choices, including collage. The instructor will introduce Chinese brush stroke technique for those interested in possibly using this traditional technique in their work. The instructor will critique individually and lead group critique. Students are encouraged to bring their own materials, and an image or images to work on. This course is open to all students except BFA students.	

142552	Abstract Drawing: Mixed Media CE
Subject: DRWC	Catalog Nbr: 0042
In this class, students will use a variety of materials and techniques to develop abstract images with personal interpretations of people, places, and things. We will combine traditional and non-traditional wet and dry media (inks, water-soluble pencils and crayons, charcoal, paint and more) in innovative ways to create stimulating works on paper. We will also discuss examples of 20th century and contemporary abstract artists' work, and the relevance of artwork to the cultural conditions of the time. You will gain insight into how meaningful artistic choices of subject matter, form, and content can produce dynamic works. Group and individual critiques emphasize development of a more critical eye and the verbal skills necessary to discuss the process of abstraction articulately. Open to students of all levels, including beginners. This course is open to all students except BFA students.	

142553	Figure Drawing: Beginner CE
Subject: DRWC	Catalog Nbr: 0045
Contemporary and traditional approaches to the figure are the focus and inspiration of this course. We will explore composition, light, gesture, contour and space through the juxtaposition of models and objects. The class will address proportion and traditional methods for observational drawing, including perspective. We will experiment with various materials: charcoal, sumi ink, graphite, erasers, water-based and mixed media. Exploration of other artists past and present will provide context for understanding artmaking and its history. Class discussion and critiques will encourage the development of ideas and experimentation. This course is open to beginners and experienced artists. Level: all levels (beginner to advanced).	

142554	The Drawn Image CE
Subject:	Catalog Nbr:

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DRWC 0016

2024 FALL

Primary

Steven Labadessa

Steven.Labadessa@tufts.edu

Build foundational drawing skills to serve as the basis for your illustrative works. Through in-class workshop assignments and at-home drawing exercises, students will learn the fundamentals of traditional figure drawing as well as novel techniques used by respected artists. Competencies covered include: composition, perspective, expressive light and shade and the creative use of reference. The course will include group critiques, examples of relevant artwork and demonstrations of tools, materials and techniques. By the end of the course, students will be familiar with the basic tools of drawing, and proficient at the fundamentals of traditional drawing practices.

142559**Mixed Media Projects: Personal Journeys CE**

Subject: Catalog Nbr:
DRWC 0084

This class is for students who wish to combine structure with experimentation. A series of weekly projects will give students a framework to explore new concepts and techniques in mixed media. Projects will include mapping personal space, abstracting self portraits, exploring family myth, charting migration, and creating body maps. These projects will give students ideas and inspiration to focus on developing their own personal imagery. As the class progresses, each student will focus on one project that they wish to pursue for the final third of the class. Students will learn new techniques with combinations of mixed media on a variety of surfaces. Media will include ink, acrylic ink, watercolor, gouache, acrylic, drawing materials, and collage on papers, mylar, and boards. Weekly class discussions and critiques will give students feedback on work made each week inside and outside of class time. Trips to galleries and studios as well as in class visual presentations of artists are an integral part of the course.

Beginner to advanced.

This course is open to all students except BFA students.

142561**Digital and Experimental Animation: Introduction CE**

Subject: Catalog Nbr:
FLMC 0039

This introductory course focuses on bringing still and moving images to life through a wide variety of applications including Photoshop, After Effects, Dragonframe and Premiere Pro. By becoming familiar with and understanding each application, students will develop a deeper understanding of digital media and creative editing. Lessons include: building simple animated GIFs, digital animation using Photoshop and After Effects, and explorations in more traditional and experimental approaches to animation via hand-drawn exercises, stop-motion and ways to hybridize these with digital processes. The class will include screenings of contemporary and past animations and discussions. For the final project, you will be allowed to experiment with and explore any technique that interests you. The objective of this course is to open your mind to the many possibilities of digital and experimental animation.

142562**Graphic Novel CE**

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Subject: Catalog Nbr:
GRAC 0025

In the new golden age of graphic novels and cartooning, publishers and online comics have redefined what a comic book can be. With the instructor, an award-winning artist and cartoonist, students will explore the history of cartooning from the early days of newspaper strips through today's most exciting creators. Students will begin creating the ideas for their very own projects, will learn how to create concept drawings, book layouts, and will learn penciling and various inking and finishing techniques. The course will also teach students how to share their ideas with the greater cartooning community through digital media.

This course is open to all students except BFA students.

142563	Adobe Illustrator: Introduction CE			
Subject: Catalog Nbr:				
GRAC 0030				
2024 SUMR		Primary	Christopher Previte	Christopher.Previte@tufts.edu
This course is a comprehensive introduction to the wide-ranging qualities of Adobe Illustrator. The class will take you through many of the program's tools and effects, and will include contextualizing topics such as color theory and graphic design history. Class time is based on a lecture and demonstration format, along with hands-on experimenting. The course will give you insight into the depths of the software and its potential to enhance your work and design. Level: introductory.				

142574	Design Fundamentals: Digital Version CE		
Subject:	Catalog Nbr:		
GRAC	0044		
Using Adobe Illustrator, Design Fundamentals DV will provide a foundational approach to the study and practice of 2D design. You will learn the core issues of design and investigate solutions with computer-aided exercises. At the end of the course, you will be able to describe and discuss the finer points of design principles and identify areas of strength and potential in your own work. The course offers an expansive approach to core ideas and tools and a solid foundation in the fundamentals of design. Note: Knowledge of Illustrator is not required and this is not an Illustrator course. This course is open to all students except BFA students.			

142575	Adobe Photoshop: Introduction CE			
Subject: Catalog Nbr:				
GRAC 0056				
2024 SUMR		Primary	Christopher Previte	Christopher.Previte@tufts.edu
This course is designed for creating and developing Pixel-based art in concert with Adobe Photoshop. We will compare manipulations and effects through experimentation with selecting, refining, and typography tools. Distinguishing between blending and masking while making use of layers to organize and manipulate the artwork, you will acquire a foundation in the software based on experience. Course Projects will guide you in				

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creating, assessing, and modifying digital imagery.

142576	Digital Type Founding: An Introduction to Making Fonts CE
Subject: GRAC	Catalog Nbr: 0008
Fonts. We see them everywhere, use them daily, and seldom pause to ask where they come from. This introductory course surveys concepts and processes involved in creating typefaces from initial sketches to digital fonts. Students will design their own typefaces based on existing models from letterpress printing, calligraphy and other lettering arts. Topics include developing concepts and gestures into a coherent visual system, using current font-making tools (particularly FontLab Studio 5), drawing vector art, managing space, and developing OpenType features that empower fonts to do tricks like mimicking handwriting. Prerequisites: basic experience in typography and in Adobe Illustrator. This course is open to all students except BFA students.	

142578	Illustration for Mythology CE
Subject: GRAC	Catalog Nbr: 0024
In this course, students will learn how to interpret mythology as a visual system for narrative illustration. Students will explore classic and contemporary myths; like that of the Ancient Greeks, Native Americans and the mythos of Modern Americans, to infuse their illustrations with powerful cultural and historical icons. The class will learn pen and ink illustration techniques as a means to illustrate their mythological ideas. This course is aimed at intermediate and experienced artists. Prerequisite: an introductory illustration course and at least one other drawing course. This course is open to all students except BFA students.	

142579	Illustrating for Design Projects CE
Subject: GRAC	Catalog Nbr: 0038
This course focuses on the relationship between illustration and design, and how it can generate meaningful content. By exploring symbols, typography, and picture-making we will begin to understand illustrators' roles in the design world. This is a project-based course. All exercises and lectures are geared toward teaching you not just the tools needed to be a professional, but also the process of creating meaningful projects. Level: beginner-intermediate.	

142580	The Professional Illustrator CE
Subject: GRAC	Catalog Nbr: 0049
2025 SPRG	Primary Erling Saevarsson Erling.Saevarsson@tufts.edu

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Round out your illustration skillset through professional applications! This course continues students' exploration of illustration by simulating the experience of a professional illustrator working with clients. Through a wide variety of progressive real-world assignments in such areas as editorial, book, institutional, and children's illustration, students will learn how to analyze an assignment, create concept sketches, and produce finished art. Students can use the media of their choice, including traditional hand-drawn, digital, or a combination, for class assignments and projects. This final course allows students to dive deeper into an area of interest, and put their illustration skills to practice while adding to their professional portfolio.

142581	Stone-Setting: Bezels and Beyond CE		
Subject:		Catalog Nbr:	
MTLC		0020	
Stone-setting is one of the fundamental skills in a metalsmith’s toolbox. In this course, you will learn to create rings and pendants using beginning to intermediate metalsmithing techniques and processes. Working with mainly sterling silver, we will cover soldering, forming and texturing, bezel setting, prong settings, tube settings and flush settings. This course is open to all students except BFA students.			

142582	Color Mastery CE		
Subject:		Catalog Nbr:	
PAIC		0023	
Discover and understand how to mix and use color in new and meaningful ways. Whether you are interested in art, design, fashion or marketing, this hands-on studio painting course is for you. By mixing paint, you will learn how to obtain any color that you want based on your personal or professional needs. You will also gain insight into a variety of artistic, scientific, historical and cultural theories about color use across many disciplines. By the end of the course, you will be able to speak and understand the language of color (tint, tone, shade, harmony, discord, chromatic intensity). Most importantly, you will gain new confidence in your paint mixing and color selection abilities. Level: all levels (beginner to advanced).			

142583	Painting: Intermediate to Advanced CE			
Subject: PAIC		Catalog Nbr: 0069		
2024 SPRG		Primary	Elaine Spatz-Rabinowitz	Elaine.Spatz_Rabinowitz@tufs.edu
This course is for students who have achieved basic painting skills and want to further their abilities, interests and projects on the intermediate or advanced level. You will begin by sharing your previous work and goals, and will receive ongoing personalized feedback from the instructor. The class covers painting techniques, archival issues, color complexities, composition, meaning and subject matter. You will look at the work of professional painters and learn to think about your work in relation to these "mentors." Group critiques will be conducted occasionally to increase dialogue and foster an artistic community, but the main focus is your personal journey in painting. Level: intermediate-advanced.				

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142584	Painting the Landscape CE	
Subject:	Catalog Nbr:	
PAIC	0037	
Landscape painting is an innately pluralist exercise: it presents us with a range of possible approaches and perspectives by which to analyze not only places, but also their contexts. In this class, we will explore the landscape as a means of expressing our contemporary world via realism, metaphor and abstraction. You will have the opportunity to learn the groundwork for a successful landscape painting and the freedom to build on this throughout the semester. This is a fantastic opportunity for all ranges of students from first timers to more advanced students. This course is open to all students except BFA students.		

142585	Portrait Painting & Drawing CE				
Subject:		Catalog Nbr:			
PAIC		0066			
2024 SPRG		Primary	Patrick Carter	patrick.carter@tufts.edu	
Subject:		Catalog Nbr:			
PAIC		0066			
Portraiture is specific and general, timely and timeless. It informs us about a particular individual while revealing something about us all. The portrait, whether a painting or drawing, involves technical, organizational, spiritual and philosophical concerns basic to any work of art. The initial objective is to produce a physical resemblance to the model, but it is even more important to progress toward the elusive “other” inner life, sometimes at the expense of physical likeness. The class introduces several approaches to help you discover a natural and personal direction. You will use materials such as charcoal, graphite, acrylics, ink washes, water-based paint and oil-based media. Level: intermediate.					

142586	Mixed Media Watercolor CE		
	Subject:	Catalog Nbr:	
	PAIC	0036	
In this course, students will learn the tools to tackle personal projects with a variety of media. We will discuss ways to effectively use and combine media such as ink, watercolor, gouache, acryla gouache, Flashe, acrylic, collage and drawing materials. You will experiment on a variety of papers in order to develop your technique and personal imagery. Class discussions, critiques and ongoing personal development are integral to the class. This class is ideal for those who wish to learn new techniques and those who wish to take personal projects to a new level with close guidance. Level: intermediate-advanced.			

142587	Digital Photography Post-Production CE		
Subject:	Catalog Nbr:		
PHTC	0080		
This class is an exploration of basic to advanced principles of digital post-production workflow for			

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photographers. Students will become familiar with color management, file formats, storage, and archiving. They will also be introduced to the software programs used in digital photography, with a concentration on photoshop. The class will explore the design elements and principles related to aesthetics and process in post-production. Students will learn to approach a post-production problem and document their process in reaching a solution. This class provides a framework to build on for all future photography classes.

This course is not open to BFA or MFA students.

142588	Introduction to Printmaking CE
Subject: PRTC	Catalog Nbr: 0057
In our current times, many of us are making art in a home environment. As a printmaker, this can seem challenging. Rubbings, stencils, monotype, and relief, along with collage and chine collé are all methods that can easily be done without a press and using a variety of accessible materials. We will explore students' different work spaces, and provide helpful hints (mis en place – just like cooking! – registration, supplies, etc.) throughout the semester to make creating your work a better experience. This course requires no previous printmaking experience and will include technical demonstrations, group critiques, and on-going individual consultation. Students will be sent a supply list before the start of classes.	

142589	Screenprinting: The Whole Story CE
Subject: PRTC	Catalog Nbr: 0082
This course enables students to explore some of the most current and innovative technology within the world of printmaking and screenprinting. Color separations, large-format printmaking, and the use of computer applications in the screenprinting process will form the heart of the course, which is devoted to exploring the breadth of screenprinting opportunities. We also will examine traditional screenprinting techniques in order to provide students with an understanding of the full spectrum of screenprinting approaches. No printmaking or computer experience is required.	

142590	Guitar and Dulcimer: Design and Construction CE
Subject: SCPC	Catalog Nbr: 0036
In this course, students learn to make their own stringed instruments and develop fine woodworking skills. The course begins with designing and building a uniquely American instrument: the Appalachian or mountain dulcimer. This beautiful instrument is relatively easy to build, even with little or no woodworking background. Students who complete a dulcimer may start a travel or "backpack" guitar, which is light and easier to make than a full-sized guitar. Both projects involve shaping, bending and joining wood into delicate yet amazingly strong structures—skills that can be applied widely to other fabrications and sculptures. Level: all levels (beginner to advanced).	

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142591	Making Wooden Boxes CE
Subject: SCPC	Catalog Nbr: 0038
In this class, we will construct a variety of imaginative wooden boxes which are surprisingly easy to make. After constructing a basic box, you can add drawers, dividers, and compartments. Boxes can be quite functional or quite fantastic, or both! We use the bandsaw to make fitted box parts that are glued together and finished. For our final project, we make a traditional small tool cabinet with drawers to house frequently used tools. In this course, students learn an enjoyable way to make useful, beautiful objects as well as to shape, join, and finish wood. This class is suitable for students with any level of woodworking experience. This course is open to all students except BFA students.	

142592	Print & Paper Independent Study
Subject: PRT	Catalog Nbr: 0091
Non-SMFA students will receive a letter grade.	

142599	Basics of Ceramics
Subject: CERC	Catalog Nbr: 0030
An introduction to creating basic ceramic vessels and sculptures. Through demonstrations and hands-on learning, students will learn both wheel and hand- building techniques and participate in glaze testing. Mid-range temperature clay (cone 6) will be used to explore both commercial under-glazes and homemade glazes. Through the completion of several projects, students will experience basic properties of clay and discover the diverse range of glazes and methods to finish work. Demonstrations will be divided equally between hand-building, wheel and finishing. Level: beginner-intermediate. This course is not open to BFA or MFA students.	

142600	Ceramics: Wheel Throwing
Subject: CERC	Catalog Nbr: 0064
Prepare to get your hands dirty in this introductory wheel-throwing course. We will start by learning the basics of creating a simple vessel and move on to more refined techniques that push the limitations of this versatile media. Through demonstrations and hands-on learning, we will cover the use of low-fire clay, as well as high-fire stoneware. You will be provided with the opportunity to explore a variety of wheel-throwing techniques and various glazing methods. Level: beginner. This course is open to all students except BFA or MFA students.	

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142602	Works on Paper: Mixed Media Drawing
Subject: DRWC	Catalog Nbr: 0010
This high-energy class explores drawing using a variety of materials and approaches: wet and dry, collage, text, artists' books and more. We will investigate and work from the observational, the abstract, the imaginative and the narrative. Experimentation, interpretation and process will help students find a personal connection to drawing and art making, and you will be encouraged to take risks. Students will have frequent feedback, group critique and discussions, and individualized instruction. Those new to drawing and experienced artists are all welcome. Bring your curiosity, prepare yourself to have fun and be challenged. Level: all levels (beginner to advanced). This course is not open to BFA or MFA students.	

142603	The Drawn Image
Subject: DRWC	Catalog Nbr: 0016
2024 SUMR	Primary Steven Labadessa Steven.Labadessa@tufts.edu
Build foundational drawing skills to serve as the basis for your illustrative works. Through in-class workshop assignments and at-home drawing exercises, students will learn the fundamentals of traditional figure drawing as well as novel techniques used by respected artists. Competencies covered include: composition, perspective, expressive light and shade and the creative use of reference. The course will include group critiques, examples of relevant artwork and demonstrations of tools, materials and techniques. By the end of the course, students will be familiar with the basic tools of drawing, and proficient at the fundamentals of traditional drawing practices.	

142604	Anatomy: Skeleton
Subject: DRWC	Catalog Nbr: 0027
This course is designed to improve your concept and understanding of the human figure by studying the underlying skeletal structure and how it affects surface appearance. This is the first of a two-part study; the musculature is the focus of the spring course. Class meetings will include observations and drawing from the model (gesture and long pose), illustrated lectures, the skeleton plaster casts, occasional slide lectures and more. Homework is required (one hour per week minimum). Anatomy study is best suited for students who have had at least a beginning course in drawing. This course is not open to BFA or MFA students.	

142605	A Break with Traditions: Mixing it Up!
Subject:	Catalog Nbr:

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DRWC 0040

In this course, students will use different media to create the same image of their choosing and explore the effects of each medium. Students can choose media familiar to them, as well as experiment with new or mixed media choices, including collage. The instructor will introduce Chinese brush stroke technique for those interested in possibly using this traditional technique in their work. The instructor will critique individually and lead group critique. Students are encouraged to bring their own materials, and an image or images to work on.

This course is not open to BFA or MFA students.

142606

Abstract Drawing: Mixed Media

Subject: Catalog Nbr:
DRWC 0042

In this class, students will use a variety of materials and techniques to develop abstract images with personal interpretations of people, places, and things. We will combine traditional and non-traditional wet and dry media (inks, water-soluble pencils and crayons, charcoal, paint and more) in innovative ways to create stimulating works on paper. We will also discuss examples of 20th century and contemporary abstract artists' work, and the relevance of artwork to the cultural conditions of the time. You will gain insight into how meaningful artistic choices of subject matter, form, and content can produce dynamic works. Group and individual critiques emphasize development of a more critical eye and the verbal skills necessary to discuss the process of abstraction articulately. Open to students of all levels, including beginners.

This course is not open to BFA or MFA students.

142607

Figure Drawing: Beginner

Subject: Catalog Nbr:
DRWC 0045

Contemporary and traditional approaches to the figure are the focus and inspiration of this course. We will explore composition, light, gesture, contour and space through the juxtaposition of models and objects. The class will address proportion and traditional methods for observational drawing, including perspective. We will experiment with various materials: charcoal, sumi ink, graphite, erasers, water-based and mixed media. Exploration of other artists past and present will provide context for understanding artmaking and its history. Class discussion and critiques will encourage the development of ideas and experimentation. This course is open to beginners and experienced artists. Level: all levels (beginner to advanced).

This course is not open to BFA or MFA students.

142608

Figure Drawing Studio

Subject: Catalog Nbr:
DRWC 0082

Explore figure drawing in a variety of ways. Working with charcoal, pastel, paint and collage, we will work to

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expand our understanding of observational drawing. Using both black and white and color, we will examine what it means to record what you see and how to interpret the figure in your own way. Drawing elements, including composition, size and scale, weight, volume, value, gesture and content will be discussed. We will look at drawings and paintings by various artists, including contemporary ones, to put the work we do in context. The class is a mixed level course that would be good for beginners as well as experienced artists.

142609	Mixed Media Projects: Personal Journeys
Subject: DRWC	Catalog Nbr: 0084
This class is for students who wish to combine structure with experimentation. A series of weekly projects will give students a framework to explore new concepts and techniques in mixed media. Projects will include mapping personal space, abstracting self portraits, exploring family myth, charting migration, and creating body maps. These projects will give students ideas and inspiration to focus on developing their own personal imagery. As the class progresses, each student will focus on one project that they wish to pursue for the final third of the class. Students will learn new techniques with combinations of mixed media on a variety of surfaces. Media will include ink, acrylic ink, watercolor, gouache, acrylic, drawing materials, and collage on papers, mylar, and boards. Weekly class discussions and critiques will give students feedback on work made each week inside and outside of class time. Trips to galleries and studios as well as in class visual presentations of artists are an integral part of the course. Beginner to Advanced. This course is not open to BFA or MFA students.	

142610	Digital and Experimental Animation: Introduction
Subject: FLMC	Catalog Nbr: 0039
This introductory course focuses on bringing still and moving images to life through a wide variety of applications including Photoshop, After Effects, Dragonframe and Premiere Pro. By becoming familiar with and understanding each application, students will develop a deeper understanding of digital media and creative editing. Lessons include: building simple animated GIFs, digital animation using Photoshop and After Effects, and explorations in more traditional and experimental approaches to animation via hand-drawn exercises, stop-motion and ways to hybridize these with digital processes. The class will include screenings of contemporary and past animations and discussions. For the final project, you will be allowed to experiment with and explore any technique that interests you. The objective of this course is to open your mind to the many possibilities of digital and experimental animation. This course is not open to BFA or MFA students.	

142611	Text and Image I
Subject: GRAC	Catalog Nbr: 0002

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This course provides a solid base in exploring image/text relationships in graphic design. Students will be introduced to type classifications along with some modern and postmodern design theories. Practical design assignments guided by class critiques will help you develop your own personal style. Class demos will include Adobe Illustrator and Adobe Photoshop.

This course is not open to BFA or MFA students.

142612	Children's Book Illustration			
Subject: Catalog Nbr:				
GRAC 0004				
2024 SUMR		Primary	Mary Depalma	Mary.Depalma@tufts.edu
As a kid you probably spent happy times with Winnie the Pooh, Dr. De Soto, or Where the Wild Things Are. Now it's time for YOU to take the plunge, and become author and illustrator! In this course, students will create a book dummy, or mock-up. Assignments start with beginning sketches and text, to small vignettes, and later full-page and double-spread illustrations. We'll examine types of children's books in the marketplace, and become familiar with current demands of editors and publishers. This course is suitable for beginners as well as those developing skills further. Level: intermediate.				
This course is not open to BFA or MFA students.				

142613	Digital Type Founding: An Introduction to Making Fonts		
Subject:	Catalog Nbr:		
GRAC	0008		
Fonts. We see them everywhere, use them daily, and seldom pause to ask where they come from. This introductory course surveys concepts and processes involved in creating typefaces from initial sketches to digital fonts. Students will design their own typefaces based on existing models from letterpress printing, calligraphy and other lettering arts. Topics include developing concepts and gestures into a coherent visual system, using current font-making tools (particularly FontLab Studio 5), drawing vector art, managing space, and developing OpenType features that empower fonts to do tricks like mimicking handwriting. Prerequisites: basic experience in typography and in Adobe Illustrator. This course is not open to BFA or MFA students.			

142615	Illustration for Mythology		
	Subject:	Catalog Nbr:	
	GRAC	0024	
In this course, students will learn how to interpret mythology as a visual system for narrative illustration. Students will explore classic and contemporary myths; like that of the Ancient Greeks, Native Americans and the mythos of Modern Americans, to infuse their illustrations with powerful cultural and historical icons. The class will learn pen and ink illustration techniques as a means to illustrate their mythological ideas. This course is aimed at intermediate and experienced artists. Prerequisite: an introductory illustration course			

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and at least one other drawing course.

This course is not open to BFA or MFA students.

142616	Graphic Novel
Subject: GRAC	Catalog Nbr: 0025
In the new golden age of graphic novels and cartooning, publishers and online comics have redefined what a comic book can be. With the instructor, an award-winning artist and cartoonist, students will explore the history of cartooning from the early days of newspaper strips through today's most exciting creators. Students will begin creating the ideas for their very own projects, will learn how to create concept drawings, book layouts, and will learn penciling and various inking and finishing techniques. The course will also teach students how to share their ideas with the greater cartooning community through digital media. This course is not open to BFA or MFA students.	

142617	Adobe Illustrator: Introduction
Subject: GRAC	Catalog Nbr: 0030
2024 SUMR	Primary Christopher Previte Christopher.Previte@tufts.edu
This course is a comprehensive introduction to the wide-ranging qualities of Adobe Illustrator. The class will take you through many of the program's tools and effects, and will include contextualizing topics such as color theory and graphic design history. Class time is based on a lecture and demonstration format, along with hands-on experimenting. The course will give you insight into the depths of the software and its potential to enhance your work and design. Level: introductory. This course is not open to BFA or MFA students.	

142618	Illustrating for Design Projects
Subject: GRAC	Catalog Nbr: 0038
This course focuses on the relationship between illustration and design, and how it can generate meaningful content. By exploring symbols, typography, and picture-making we will begin to understand illustrators' roles in the design world. This is a project-based course. All exercises and lectures are geared toward teaching you not just the tools needed to be a professional, but also the process of creating meaningful projects. Level: beginner-intermediate. This course is not open to BFA or MFA students.	

142619	Design Fundamentals: Digital Version
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Course Bulletin

Subject: Catalog Nbr:
GRAC 0044

Using Adobe Illustrator, Design Fundamentals DV will provide a foundational approach to the study and practice of 2D design. You will learn the core issues of design and investigate solutions with computer-aided exercises. At the end of the course, you will be able to describe and discuss the finer points of design principles and identify areas of strength and potential in your own work. The course offers an expansive approach to core ideas and tools and a solid foundation in the fundamentals of design. Note: Knowledge of Illustrator is not required and this is not an Illustrator course.

This course is not open to BFA or MFA students.

142620	The Professional Illustrator			
Subject: Catalog Nbr:				
GRAC 0049				
2024 SPRG		Primary	Erling Saevarsson	Erling.Saevarsson@tufts.edu
Round out your illustration skillset through professional applications! This course continues students' exploration of illustration by simulating the experience of a professional illustrator working with clients. Through a wide variety of progressive real-world assignments in such areas as editorial, book, institutional, and children's illustration, students will learn how to analyze an assignment, create concept sketches, and produce finished art. Students can use the media of their choice, including traditional hand-drawn, digital, or a combination, for class assignments and projects. This final course allows students to dive deeper into an area of interest, and put their illustration skills to practice while adding to their professional portfolio.				
This course is not open to BFA or MFA students.				

142621	Adobe Photoshop: Introduction			
Subject: Catalog Nbr:				
GRAC 0056				
2024 SUMR		Primary	Christopher Previte	Christopher.Previte@tufts.edu
This course is designed for creating and developing Pixel-based art in concert with Adobe Photoshop. We will compare manipulations and effects through experimentation with selecting, refining, and typography tools. Distinguishing between blending and masking while making use of layers to organize and manipulate the artwork, you will acquire a foundation in the software based on experience. Course Projects will guide you in creating, assessing, and modifying digital imagery.				
This course is not open to BFA or MFA students.				

142622	Text and Image II			
Subject: Catalog Nbr:				
GRAC 0063				
2024 SPRG		Primary	Christopher Previte	Christopher.Previte@tufts.edu

Course Bulletin

Further explore type and image relationships with a greater focus on expressive typography and lettering. Lectures will discuss contemporary trends as well as studies of works of contemporary designers of the past 50 years. Course projects will extend from print-based poster designs to simple motion graphics. Students will advance their Adobe Illustrator, Photoshop and InDesign skillsets to a proficient level.

Level: Intermediate

This course is not open to BFA or MFA students.

142623	Visualizing Information
Subject: GRAC	Catalog Nbr: 0064
Our lives are full of facts we need to sift through in order to make sense of the world. Which T line gets me to South Station? What do my taxes really pay for? Frequently we need to draw connections between seemingly unrelated factors, and information design makes those relationships visible. By exploring the core principles of information design and putting them into practice, this course will explore ways a picture really can be worth a thousand words. Throughout, we'll emphasize the hallmarks of excellence in information graphics: clarity, precision, and efficiency. Level: all levels (beginner to advanced).	
This course is not open to BFA or MFA students.	

142624	Stone-Setting: Bezels and Beyond
Subject: MTLC	Catalog Nbr: 0020
Stone-setting is one of the fundamental skills in a metalsmith's toolbox. In this course, you will learn to create rings and pendants using beginning to intermediate metalsmithing techniques and processes. Working with mainly sterling silver, we will cover soldering, forming and texturing, bezel setting, prong settings, tube settings and flush settings.	
This course is open to all students except BFA students. This course is not open to BFA or MFA students.	

142625	Color Mastery
Subject: PAIC	Catalog Nbr: 0023
Discover and understand how to mix and use color in new and meaningful ways. Whether you are interested in art, design, fashion or marketing, this hands-on studio painting course is for you. By mixing paint, you will learn how to obtain any color that you want based on your personal or professional needs. You will also gain insight into a variety of artistic, scientific, historical and cultural theories about color use across many disciplines. By the end of the course, you will be able to speak and understand the language of color (tint, tone, shade, harmony, discord, chromatic intensity). Most importantly, you will gain new confidence in your paint mixing and color selection abilities. Level: all levels (beginner to advanced).	

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This course is not open to BFA or MFA students.

142626	Mixed Media Watercolor
Subject: PAIC	Catalog Nbr: 0036
In this course, students will learn the tools to tackle personal projects with a variety of media. We will discuss ways to effectively use and combine media such as ink, watercolor, gouache, acryla gouache, Flashe, acrylic, collage and drawing materials. You will experiment on a variety of papers in order to develop your technique and personal imagery. Class discussions, critiques and ongoing personal development are integral to the class. This class is ideal for those who wish to learn new techniques and those who wish to take personal projects to a new level with close guidance. Level: intermediate-advanced. This course is not open to BFA or MFA students.	

142627	Painting the Landscape
Subject: PAIC	Catalog Nbr: 0037
Landscape painting is an innately pluralist exercise: it presents us with a range of possible approaches and perspectives by which to analyze not only places, but also their contexts. In this class, we will explore the landscape as a means of expressing our contemporary world via realism, metaphor and abstraction. You will have the opportunity to learn the groundwork for a successful landscape painting and the freedom to build on this throughout the semester. This is a fantastic opportunity for all ranges of students from first timers to more advanced students. This course is not open to BFA or MFA students.	

142628	Portrait Painting & Drawing
Subject: PAIC	Catalog Nbr: 0066
2024 SPRG	Primary Patrick Carter patrick.carter@tufts.edu
Subject: PAIC	Catalog Nbr: 0066
Portraiture is specific and general, timely and timeless. It informs us about a particular individual while revealing something about us all. The portrait, whether a painting or drawing, involves technical, organizational, spiritual and philosophical concerns basic to any work of art. The initial objective is to produce a physical resemblance to the model, but it is even more important to progress toward the elusive “other” inner life, sometimes at the expense of physical likeness. The class introduces several approaches to help you discover a natural and personal direction. You will use materials such as charcoal, graphite, acrylics, ink washes, water-based paint and oil-based media. Level: intermediate.	

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This course is not open to BFA or MFA students.

142629	Painting: Intermediate to Advanced			
Subject:	Catalog Nbr:			
PAIC	0069			
2024 SPRG	Primary	Elaine Spatz-Rabinowitz	Elaine.Spatz_Rabinowitz@tufs.edu	
This course is for students who have achieved basic painting skills and want to further their abilities, interests and projects on the intermediate or advanced level. You will begin by sharing your previous work and goals, and will receive ongoing personalized feedback from the instructor. The class covers painting techniques, archival issues, color complexities, composition, meaning and subject matter. You will look at the work of professional painters and learn to think about your work in relation to these “mentors.” Group critiques will be conducted occasionally to increase dialogue and foster an artistic community, but the main focus is your personal journey in painting. Level: intermediate-advanced. This course is not open to BFA or MFA students.				

142630	Digital Photography Post-Production	
	Subject:	Catalog Nbr:
	PHTC	0080
This class is an exploration of basic to advanced principles of digital post-production workflow for photographers. Students will become familiar with color management, file formats, storage, and archiving. They will also be introduced to the software programs used in digital photography, with a concentration on photoshop. The class will explore the design elements and principles related to aesthetics and process in post-production. Students will learn to approach a post-production problem and document their process in reaching a solution. This class provides a framework to build on for all future photography classes. This course is not open to BFA or MFA students.		

142631	Introduction to Printmaking	
Subject:	Catalog Nbr:	
PRTC	0057	
In our current times, many of us are making art in a home environment. As a printmaker, this can seem challenging. Rubbings, stencils, monotype, and relief, along with collage and chine collé are all methods that can easily be done without a press and using a variety of accessible materials. We will explore students' different work spaces, and provide helpful hints (mis en place – just like cooking! – registration, supplies, etc.) throughout the semester to make creating your work a better experience. This course requires no previous printmaking experience and will include technical demonstrations, group critiques, and on-going individual consultation. Students will be sent a supply list before the start of classes.		

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This course is not open to BFA or MFA students.

142632	Guitar and Dulcimer: Design and Construction
Subject: SCPC	Catalog Nbr: 0036
In this course, students learn to make their own stringed instruments and develop fine woodworking skills. The course begins with designing and building a uniquely American instrument: the Appalachian or mountain dulcimer. This beautiful instrument is relatively easy to build, even with little or no woodworking background. Students who complete a dulcimer may start a travel or “backpack” guitar, which is light and easier to make than a full-sized guitar. Both projects involve shaping, bending and joining wood into delicate yet amazingly strong structures—skills that can be applied widely to other fabrications and sculptures. Level: all levels (beginner to advanced). This course is not open to BFA or MFA students.	

142633	Making Wooden Boxes
Subject: SCPC	Catalog Nbr: 0038
In this class, we will construct a variety of imaginative wooden boxes which are surprisingly easy to make. After constructing a basic box, you can add drawers, dividers, and compartments. Boxes can be quite functional or quite fantastic, or both! We use the bandsaw to make fitted box parts that are glued together and finished. For our final project, we make a traditional small tool cabinet with drawers to house frequently used tools. In this course, students learn an enjoyable way to make useful, beautiful objects as well as to shape, join, and finish wood. This class is suitable for students with any level of woodworking experience. This course is not open to BFA or MFA students.	

142635	Screenprinting: The Whole Story
Subject: PRTC	Catalog Nbr: 0082
This course enables students to explore some of the most current and innovative technology within the world of printmaking and screenprinting. Color separations, large-format printmaking, and the use of computer applications in the screenprinting process will form the heart of the course, which is devoted to exploring the breadth of screenprinting opportunities. We also will examine traditional screenprinting techniques in order to provide students with an understanding of the full spectrum of screenprinting approaches. No printmaking or computer experience is required. This course is not open to BFA or MFA students.	

142640	Art as Process CE: Explorations in Mixed Media CE
Subject:	Catalog Nbr:

Course Bulletin

FNDC 0010

This course is for individuals who want to transform and develop their artistic practice and visual awareness. Art as Process is an intensive studio class focusing on experimentation and creativity rather than a pre-imagined end product. Each week we introduce and complete a new project, working with painting, drawing, sculpture, installation, and other disciplines and media. Abstraction, realism, and conceptual approaches will be discussed and explored through hands-on projects. Open to all, from absolute beginners to advanced artists, Art as Process is particularly useful for those who want to develop their creative abilities, assemble a portfolio or explore the idea of a professional art career. Level: all levels (beginner to advanced).

This course is not open to BFA students.

142641 Art as Process: Explorations in Mixed Media

Subject: Catalog Nbr:
FNDC 0010

This course is for individuals who want to transform and develop their artistic practice and visual awareness. Art as Process is an intensive studio class focusing on experimentation and creativity rather than a pre-imagined end product. Each week we introduce and complete a new project, working with painting, drawing, sculpture, installation, and other disciplines and media. Abstraction, realism, and conceptual approaches will be discussed and explored through hands-on projects. Open to all, from absolute beginners to advanced artists, Art as Process is particularly useful for those who want to develop their creative abilities, assemble a portfolio or explore the idea of a professional art career. Level: all levels (beginner to advanced).

This course is open to all students except BFA or MFA students.

142651 Seminar: Sculpture in the Age of Climate Change

Subject: Catalog Nbr:
SCP 0156

Address the various ways that artists have participated in, and contributed towards global warming. Look at the work of artists that attempt to address or mitigate the effects of climate change. Focus on the role of creative expression in addressing the issue of climate change through various lenses. Close analysis of the crossovers between nature, architecture, sculpture and design, starting with the historical Land Art Movement from the 1960's and 70's and the work of Indigenous and artists from the global south. No prior experience is needed and is open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.

142652 Ephemeral Objects

Subject: Catalog Nbr:
SCP 0153

2024 FALL Primary Megan Mcmillan Megan.Mcmillan@tufts.edu

Intermediate-level course explores the material and theoretical aspects of ephemerality in sculpture and installation. Each week introduces a different theme for discussion and responsive work, such as material

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entropy, site-specificity, modular construction, immateriality, sustainability, performativity, ideas as objects and the 'unmonumental'. Employs a wide range of material and media and consists of projects, critiques, readings, discussions, field trips and introduction to the work of contemporary artists in the field. Requires a basic understanding of sculptural materials and fabrication techniques; students must have taken 3D Foundations or obtain permission of instructor. Open to any media. Non-SMFA students and MAT Art Education students will receive a letter grade.

142653	Sonic Forms
Subject: SCP	Catalog Nbr: 0113
Sonic Forms addresses acoustic and sonic possibilities of three-dimensional space while also considering sound as an independent sculptural medium. Uses of sound in a variety of media whilst encouraging students to create new modes of experiencing and engaging with the aural realm through three dimensional objects and/or space. Conceptual and historical background through short lectures and readings of related research topics such as sound art, installation art, experimental music, phonography, audio-visual art, and acoustics. No prior experience is needed and is open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142659	Material Lab: Metals
Subject: MTL	Catalog Nbr: 0116
2024 FALL	Primary Hannah Oatman Hannah.Oatman@tufts.edu
Brass, bronze, copper and silver and gold are materials that have great expressive potential due to their aesthetic properties, malleability and durability. Those essential characteristics of non-ferrous metals are studied through a range of technical demonstrations, hands-on exercises and individual projects. In this introductory course we will explore historical practices in metals to understand the potential for contemporary applications in body adornment and the decorative arts. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142660	Biomimicry in Art: Pattern, Texture and Repetition in Nature
Subject: MTL	Catalog Nbr: 0114
Biomimicry is defined as the examination and imitation of nature to create innovative solutions to problems. Designed to push iteration and evolution, this course will require students to examine nature through the exploration of its forms, structures, processes, and elements. With a focus on analysing pattern, texture, and repetition in natural objects, projects will be given that encourage model explorations and design studies that lead to sophisticated small-scale sculptures, jewelry, or design objects. Digital fabrication techniques such as laser cutting and 3D printing will be explored as project ideas are developed. Students will be shown how to create their own unique materials through duplication using mold making, laser cutting, or producing 3D prints that can be cast in metal at a local fabrication company. References such as cabinets of curiosity and the creation of nature collections will be discussed as we examine the study of nature and its fascination	

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throughout history.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142661	Research as Practice
Subject: MTL	Catalog Nbr: 0119
Designed to support students in material, theoretical, and collections-based research practices for the development of advanced studio projects. Focus and scope of research will differ for each student and may take a variety of forms related to ideas and concepts. Identify and expand individual research methods, develop new strategies to incorporate research into studio production, foster professional practice through portfolio building, documentation, and writing and editing exercises for artist statements and CV. Readings, field trips, critiques, discussions, and presentations create opportunities to engage with local archives, collections, and professionals. Open to graduate and intermediate to advanced level undergraduate students. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142671	Independent Study
Subject: VMS	Catalog Nbr: 0191
2024 SPRG	Primary Tina Wasserman tina.wasserman@tufts.edu
2025 SPRG	Primary Emily Gephart Emily.Gephart@tufts.edu
2025 SPRG	Primary Silvia Bottinelli Silvia.Bottinelli@tufts.edu
2025 SPRG	Primary Claudia Valladao de Mattos Claudia.Avolese@tufts.edu
2025 SPRG	Primary Avolese
2025 SPRG	Primary Ihnmi Jon Ihnmi.Jon@tufts.edu
See departmental website for details	

142674	SMFA AP
Subject: SMFA	Catalog Nbr: AP
Tufts equivalency awarded based upon AP exam/score of Studio Art Credits. Please see Tufts Exam Equivalency Chart in Bulletin for detailed information.	

142762	The Artist as a Cultural Worker
Subject: GRA	Catalog Nbr: 0130
Does art have a social function? Should it? This class is for intermediate and advanced artists who want to focus their practice and use their imagination in the interest of social justice. The class is dedicated to the prolific and exciting overlap between socially engaged art and cultural practices generated	

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by recent social movements around the world. Environmentalism, queer movements, Zapatismo, immigrant rallies, feminism, democratic movements in the Middle East, and others will be seen in dialogue with cultural producers who participate in these movements or are inspired by them. The course is project based and students will respond to social movements of their choosing while developing socially engaged art works. The class will provide technical support, assist with research, review artist projects and address recent strategies of social practices and examine the shift of socially engaged artists from “studio to situation” or “participant.” Additionally, we will consider strategies for interventions including street graphics, exhibitions (both inside and outside of the gallery) and media campaigns. We will discuss ideas and tactics, view slides, critique, and participate in one another's activism from time to time. Discussion will address the theory and practice and will draw from critical theory as a way of understanding the theoretical foundation and the historical and future development of the artist as a cultural worker.

Non-SMFA students and MAT Art Education students will receive a letter grade.

142763	Channeling Anna Atkins
Subject: GRA	Catalog Nbr: 0019
In this introductory class, we will build on the pioneering work of Anna Atkins (1799-1871), widely accepted as the first woman photographer. Atkins worked with cyanotype (“blue printing”), one of the first hand-applied photographic processes (invented in 1842 by astronomer Sir John Herschel). Using this cutting edge imaging technology of her day, Atkins produced the world’s first photographically illustrated book, <i>Photographs of British Algae: Cyanotype Impressions</i> (1843-54). As we investigate her works—both her scientific books and her personal albums—we will explore the conjunctions of art and science, text and image. We will also consider the idea of collections (personal/narrative as well as scientific), and will look at work by artists who explore collecting as an art-making strategy. Using a combination of handmade and digital imaging, students will build on Atkins’ trailblazing work to make artists’ books and book-inspired objects in a 21st century context. Techniques taught: cyanotype, cyanotype toning, paste paper (combined with cyan), photograms, cliché verre (19th c. and contemporary), “from-cell-phone-to-cyanotype,” basic bookbinding for artist books, and production of laser-printed transparencies. (No previous darkroom or book experience necessary.) Non-SMFA students will receive a letter grade.	

142764	Monoprinting
Subject: PRT	Catalog Nbr: 0114
A monoprint is an individual, one-of-a-kind print that can be made from a variety of traditional plates (metal, wood, cardboard, plexiglass, or other nontraditional surfaces). Exploration of mixing inks, handwiping, rolling techniques, and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers, and chine collé. Students can develop an image through a related series of unique prints. Levels: Open to all levels, no printmaking experience required. Non-SMFA students and MAT Art Education students will receive a letter grade.	

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142765	Papermaking Possibilities
Subject: PRT	Catalog Nbr: 0105
Explore the various properties of handmade paper and fibers through 2 and 3 dimensional work-- flax sheets dry hard, taut, and have enough shrinkage to bend steel; tissue-thin sheets of Japanese Kozo can be laid over armatures as translucent skin. Discussion of fiber preparation, coloring, sizing, and surface treatments. Presentations on historic and contemporary papermaking..Group and individual critique and discussion. Final independent project. Levels: Open to all levels, no papermaking experience required. Non-SMFA students will receive a letter grade.	

142768	Experimental Printmaking
Subject: PRT	Catalog Nbr: 0143
Focus on work in Relief, Intaglio, Lithography and other print media with students devoting significant time to developing the direction of their work and exploring how different methods might intersect to produce new hybrids. These may include unorthodox techniques such as watercolor monotype, waterless lithography, gum/Xerox printing, experimental drawing, monoprint, and digital media. Ongoing critiques, discussions, and presentations related to contemporary practice and the cultural history of print media will be key. Discussion by graduate students and post-bac students of their work in the overall context of their studio practice. Level: Open to all levels, some experience with printmaking at the college level required Non-SMFA students and MAT Art Education students will receive a letter grade.	

142769	Weaving off Loom
Subject: FIB	Catalog Nbr: 0112
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142770	Kinetic Sculpture
Subject: SCP	Catalog Nbr: 0121
2024 SPRG	Primary Lauren O'connor Korb
Lauren.OConnorKorb@tufts.edu	
This course offers students an opportunity to explore the delights and complexities of movement as an added dimension in their art. Working individually and as teams, students will be expected to analyze, design, build and control a variety of working devices to integrate kinetics into their sculpture. This is a studio/seminar course which will include slide lectures, films, field trips, weekly readings, both class and individual critiques and guest artists. Non-SMFA students will receive a letter grade.	

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142781	Intermediate Drawing: Strategies of Representation	
	Subject:	Catalog Nbr:
	DRW	0122
Intermediate level course is designed for students with some experience in life drawing or drawing from observation, who want to further develop their drawing skills. Through class presentations, exercises and assignments, readings, discussions, and critiques, students will gain a broad understanding of how to improve their representational drawing skills. Understand how artists have used representational drawing to express their ideas. Students will be required to purchase materials.		

142785	Representation and Narrative			
Subject: DRW		Catalog Nbr: 0114		
2024 FALL		Primary	Ria Brodell	Ria.Brodell@tufts.edu
Explores the employment of narrative in observational forms of drawing and painting. Topics and readings include historical and contemporary texts, graphic novels, zines, poetry, and artist's writing. Examine the use of text, imagination, thematic or sequential work, symbolism, composition, and color as narrative tools in drawing and painting. A broad range of media and methods discussed and used. Regular critiques and discussions to help support student projects. One previous introductory painting or drawing course recommended. Designed for Intermediate level students.				

142788	Intermediate Painting: Abstraction, Representation, and Criticality		
Subject: PAI		Catalog Nbr: 0117	
This course will introduce students to the practical and historical dialog between representational and abstract modes of painting. A series of class projects lead students through a conversation between these two modes of painting, with the goal of examining their underlying assumptions, and complicating the categories of "representation" and "abstraction". It has often been said "all painting is abstract and in that the artist chooses to emphasize some things over others". Class projects distinguish between categories of "non-objective", abstraction in the sense of emphasis or distortion, as well as the quality of abstraction inherent in conventional representation. Class concludes with several weeks of independent student work. Emphasis will be production of paintings, and talking about painting with informed intent. Students will leave this class able to understand and apply the basic techniques of representational painting (modeling to create form, atmospheric and linear perspective to create space, proportion and good composition), able to understand and apply basic techniques of abstraction (composition, materials, color, brushstroke, layering, transparency, abstraction from nature). Students should also be able to understand and discuss the historical roles abstraction and representation have played in painting history and how they apply to their own work. Some prior painting experience and an introductory Painting course is required before taking this course. Non-SMFA students and MAT Art Education students will receive a letter grade.			

142791	Intermediate Painting and Technology			
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Subject: PAI	Catalog Nbr: 0151	2024 FALL	Primary	Boyang Hou	Boyang.Hou@tufts.edu
This course is designed to introduce students to a range of possibilities for generating painting source material from technologies such as photography, video, film and digital images. This class will be 25% demo and slides, 75% studio. Students will be given a practical and critical overview of the relationships between traditional and new technologies. More and more painters are using photography, digital imaging, video and other new media to create interdisciplinary works or as a tool for representation of images. This has been going on in one way or another since Vermeer. This course will help students realize the potential of the tools at their disposal. Some painting students feel using certain technologies is cheating. The real question is which technologies are appropriate to which goal. The course will help students to judge which technologies are appropriate for their own visions. The course will examine ideological and formal rationales for using various technologies and further help students explore the complex relationships between content and process. Students will leave this class able to create and/or find technological source material, able to transfer images to painting surface using gridding, transfer methods, and projection, and be able to manipulate source material and paint to develop student's painting proficiency and range of painterly expression. Recommendations: any introductory or intermediate painting course or permission of instructor. Non-SMFA students and MAT Art Education students will receive a letter grade.					

142795	Advanced Painting Seminar: Picturing the Anthropocene	
Subject:	Catalog Nbr:	
PAI	0120	
Advanced studio/seminar course focuses on social responsibility and ecological sustainability related to artistic practice. Explores how systematic inequality and environmental degradation are intertwined, how artists contributed to these systems, and how they have resisted them. Examines artists' historic role in picturing the natural environment and their continued influence on societal views of ourselves and surroundings. Devise practical strategies for dealing with ethics and activism in relation to studio projects and creative work. Recommendations: 3rd or 4th year BFA students, graduate standing, or by permission of instructor.		

142797	Advanced Painting Seminar/Studio				
Subject:	Catalog Nbr:				
PAI	0135				
2024 FALL	Primary	Eva Lundsager	Eva.Lundsager@tufts.edu		
2025 SPRG	Primary	Karmimadeebora McMillan	Karmimadeebora.McMillan@tufts.edu		
Engage in projects, assignments, and discussions directly tied to topics in contemporary painting. Topics may include painting's relationship to culture, literature, and/or theory. Focus on studio time, critical dialogue, and reflection on strategies for conceiving, researching, experimenting, building, concluding, exhibiting, and defending creative endeavors. Discussions, image presentations, individual and group critiques, field trips, guest speakers, and in-class studio time. Work outside of class to prepare for critique. Prerequisites: Junior					

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standing

Non-SMFA students and MAT Art Education students will receive a letter grade.

142802	Video II
Subject: MDIA	Catalog Nbr: 0111
2024 SPRG	Primary Luis Arnias Luis.Arnias@tufts.edu
2025 SPRG	Primary Jean Simms Jeannie.Simms@tufts.edu
Intersection of narrative and video art. Structuring time-based work for both single and multiple screens, editing and sound design. Using HD cameras, including DSLR/hybrids, Adobe Premiere and other video and audio software tools. Video as a plastic medium with a direct relationship to sound, fine art mediums, and graphic arts. Readings and discussions may explore the power of the image, the dialectic between music/sound and video, vernacular video (social media), and fine art. For experienced video students. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142841	Landscape Painting
Subject: PAIM	Catalog Nbr: 0001
Landscape explored as expression of the contemporary world via realism, metaphor and abstraction. Landscape presents a range of possible approaches and perspectives by which to analyze the unique places we inhabit and their context in relation to ourselves. In combining their geophysical origins and the cultural overlay of human presence, often created over millennia, landscapes reflect a living synthesis of people and place that is vital to understanding its past, present and future. Build the groundwork for a successful landscape painting and the freedom to expand on this throughout the semester. For all ranges of students, beginning to advanced.	

142842	Figure Painting
Subject: PAIM	Catalog Nbr: 0002
2024 SPRG	Primary Laura Fischman Laura.Fischman@tufts.edu
Fundamentals of basic human proportion, gesture, paint application and color mixing. Learning to convey what is unique and individual about each person and painting. Class exercises, critiques, and demonstrations help students develop skills, and convey narratives and ideas. Work observationally from models in class, as well as abstracting from photography, and using own source material. Explore the pluralistic state of contemporary figuration through readings, critical viewings. Best suited to students with previous instruction in painting or figure drawing.	

142845	Photo 1: In Black & White
Subject:	Catalog Nbr:

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PHTM	0066
Provides fundamental knowledge and experience of making photographs while recognizing the tradition of black and white photography and its inherent abstraction of perception, Although we are living in an era when almost everyone who has a phone is a photographer, course enables you to become a more thoughtful one. Emphasis on thinking visually and beginning to develop a personal way of seeing with the camera, rather than the technical training of a digital photo class. Students make photographs with a digital or phone camera; challenged in various assignments to learn to see photographically; process images with Adobe Photoshop. Discussion an important part of the learning process. All student work discussed during group critiques in class. Instructor provides a historical and critical context for photography, presenting examples of artists' work and scholarly readings. Toward the end of the semester students make one long term project and have an opportunity to publish it as a print-on-demand book. Introductory course open to all levels.	

142848	Monoprint
Subject: PRTC	Catalog Nbr: 0018
A monoprint is an individual, one-of-a-kind print that can be made from traditional plates such as metal, wood, cardboard, plexiglass or other nontraditional surfaces that are found or manipulated. This course will teach you the basics in mixing inks, hand wiping and rolling techniques and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers and chine collé will also be taught. Students will develop an image through a related series of unique prints. Open to all levels, from beginners to those who wish to investigate new techniques. Level: all levels (beginner to advanced). This course is not open to BFA or MFA students.	

142849	Painting Practicum
Subject: PAIC	Catalog Nbr: 0080
This course explores the plurality of approaches to art-making. Painting Practicum is a self-directed class, and the instructor works with each student on an individual basis as they develop their own project. This class will provide a means to take your art practice to the next level, and allows students to approach their practice in a variety of mediums or continue to hone their skills in their chosen medium. Beyond developing a deep investigation of the artist's chosen subject matter, we will work to improve composition and use of color, as well as to strengthen the structural elements of the practice of painting. Level: advanced. This course is not open to BFA or MFA students.	

142850	Anatomy for Life Drawing
Subject: DRWC	Catalog Nbr: 0028
This course is designed to improve your concept and understanding of the human figure by studying the underlying skeletal and muscular structure and how it affects surface appearance. Class meetings will include	

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observations and drawing from model images, illustrated lectures, the skeleton, plaster casts, occasional slide lectures and more. Homework is required (one hour per week minimum).

You will gain an improved sense for observation, proportion, perspective, planes, structure, volume, weight, space and clarity of articulation, as well as for the visual dynamics of body movement and resultant formal changes.

Level: Introductory to Advanced

This course is not open to BFA or MFA students.

142851	Cyanotype and Artist Books
Subject: GRA	Catalog Nbr: 0008
Combines cyanotype (a hand-applied photography process from 1842 known as blue printing), with handmade artist books. Examination of the work of the 19th century botanist/photographer Anna Atkins, a trailblazer who produced the world's first photographically illustrated book using cyanotype. Explores intersections of art and science, text and image, books and book-objects in a 21st century context. Techniques taught include cyanotype, cyanotype toning, photograms, cliché verre (handmade or laser-printed), and basic bookbinding. Field trips, books, PowerPoints, and assigned projects will augment in-class studios and demonstrations. Level: Open to all levels, no previous darkroom or artist book experience necessary. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142853	Intensive Print + Paper Workshop
Subject: PRT	Catalog Nbr: 0110
In this class, we will focus on integrating handmade paper with the printed image. We will look at a number of contemporary artists who are using repetition of material and imagery in their work including Kwang-Young Chun, Do-Ho Suh, Polly Apfelbaum, Ai Weiwei, Chuck Close, Mark Bradford, Allan McCullum, El Anatsui, Tara Donovan, Doris Salcedo and Ryan McGinniss, among others. We will ask ourselves how the use of various fibers and handmade paper processes support the printed image, and respond to the notion of re-configuration and repetition. Non-SMFA students and MAT Art Education students will receive a letter grade.	

142855	Professional Practices: Survival Skills for Artists
Subject: SMFA	Catalog Nbr: 0160
In this course, advanced students from all disciplines and practices will assemble the tools necessary for sustaining their own productive, art centered professional life after art school. Weekly visiting experts make this course unique. Along with the privilege of hosting these guests in a small class, students will have private one-on-one elevator talks with each one, an experience one student called	

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“beyond valuable!” Guests typically include a variety of artists representing diverse practices, independent and institutional curators, writers, activists, gallerists, a director of an artist residency, a copyright attorney, a tax accountant, and a financial values advisor. Students report that the “art world” can appear bafflingly intimidating and that the prospect of leaving the nurturing environment of art school is “honestly terrifying”. Functioning as a supportive artist cooperative, this class aims to give students the courage and confidence to embrace the challenge of finding support and inspiration for their practice. Informed by exploring a variety of career trajectories and options presented by guests, students will create a malleable personal mission statement and develop short term and long term goals and strategies. They will practice their most effective ways of presenting their work and ideas, and together practice public speaking and editing best images. Collaborative writing exercises will include artist statements, bios, press releases, and project proposals as well as websites, and social media tools. Each student will produce a published pamphlet of a body of their work.

142856	Internship for Credit			
Subject: SMFA		Catalog Nbr: 0070		
2024 SPRG		Primary	Nate Harrison	Nate.Harrison@tufts.edu
2025 SPRG		Primary	Kathleen Sullivan	Katie.Sullivan@tufts.edu
Internships for Studio Credit are an important part of the studio arts curriculum and complement studio training. This credit-bearing option is available to BFA and Combined Degree students. Graduate students are eligible with permission from the Program Directors. Interested students who do not have an internship secured should set up an advising meeting with SMFA’s career advisor. The career center can support you in your internship search. The instructor will confirm that all internships meet the requirements (found here: https://tufts.app.box.com/v/internships-studio-credit) before granting permission to register. Students are eligible for the course starting in the fall of their sophomore year.				

142857	Animation in the Alps	
Subject:	Catalog Nbr:	
MDIA	0150	
Through in-class exercises, demos, screenings, and visiting artists, you will learn various techniques of animating, and how to record and mix a soundtrack for animation. The three techniques we cover are Drawn, Cut-Out, and Stop-Motion Animation. The bigger-picture scope of this course: How to make an animated short film, on your own, from concept to final edit. Animation Basics is the first of three courses (along with Animation 2 and Animation 3: The Animated Short) designed to train you to become not only a director/maker of animated films, but an artist who uses animation as a means of personal expression. Most assignments will be worked on in class using both analogue and digital techniques/equipment. Software covered: Dragonframe, Premiere, Photoshop, and Adobe Animate. No previous experience required, just an open mind. Non-SMFA students and MAT Art Education students will receive a letter grade.		

142859	Interdisciplinary Practices: Science, Art + Cultivating Knowledge			
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Subject:	Catalog Nbr:
SMFA	0133
Studio and seminar course that investigates the role of painting and art in communicating and reflecting upon other topics including science and the humanities. Surveys methodologies for incorporating research into a creative practice and gives students time to develop their own processes for making creative work about a topic of their interest. Examines knowledge construction and encourages the integration of current research information into artistic discourse. Non-SMFA students will receive a letter grade.	

142860	Advanced Drawing			
Subject:	Catalog Nbr:			
DRW	0120			
2025 SPRG	Primary	Ethan Murrow	Ethan.Murrow@tufts.edu	
Expand the physical range of drawing in relationship to place, space, and viewers. Strategies for working at large scale, in traditional media and temporal installation-based approaches. Three core projects: large format figure drawing, non-traditional media (projections, found objects, mist, dirt, or sound), and collaborative or intervention-based situations. Consider a broad range of material, technical and conceptual options with the goal of broadening understanding of what drawing is and can be. Opportunities to build professional skills in crafting language, proposing, presenting and documenting projects. For intermediate and advanced level students. Prerequisites: DRW 13 or DRW 18 or or PAI 3, or by permission of instructor. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142861	Advanced Production Migration		
	Subject:	Catalog Nbr:	
	VID	0201	
This advanced seminar/studio course will combine critical screening, readings, practice and critique. Through screenings and readings, we will examine the notion of displacement in the work of art - both as a personal and global experience. We will look at art works that deal with migration, borders, refugeeism, memory, the notion of home and multiculturalism. Students will receive assignments and produce 3 works throughout the semester in various forms of time based media such as single and multi- channel video, performance, video and sound installation as well as interdisciplinary time-based work. The course will offer few advanced workshops in production, staging and editing.			

142862	Introduction to Contemporary Sculpture		
Subject:	Catalog Nbr:		
VMS	0025		
This class discusses the work of one sculptor per week. Our case studies are: Claes Oldenburg, Sol Lewitt, Eva Hesse, Niki De Saint Phalle, Joseph Beuys, Tony Cragg, Jessica Stockholder, Doris Salcedo, Yinka Shonibare, Do-Ho-Suh. We will look at the different phases of the artists' body of work, which will be contextualized historically and theoretically. Students will analyze different types of sources (artist statements, exhibition reviews, curatorial texts and scholarly essays), in order to view the same topic from different perspectives.			

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The goal of the course is to allow an understanding of contemporary sculpture through the study of a selection of personalities. The approach will offer the opportunity to expose students to in depth analysis of primary and secondary sources, and refer to these sources as evidence in writing projects.

142863	Landscapes and Ecologies
Subject: VMS	Catalog Nbr: 0160
Focusing on how artists have engaged with their environment from the eighteenth century through the twentieth, this class will subject the subject matter of landscape to close scrutiny. Through a series of case studies, we will examine how the rise in popularity of landscape art allowed artists to speak more broadly about social issues through the depiction of their surroundings, and we will consider how the evolution of the modern world impacted how artists regard the land and emerging urban contexts. Integrating contemporary and historical approaches, this class looks at parallel developments across Western art, and will consider how various stylistic movements in 18th, 19th and 20th century painting, as well as photography, graphic arts, sculpture, performance and environmental art have reacted to the significance of space and place, and humankind's impact on the land.	

142864	Food as Sculpture since 1960
Subject: VMS	Catalog Nbr: 0128
2025 SPRG	Primary Silvia Bottinelli Silvia.Bottinelli@tufts.edu
(Cross-listed w/ENV 128) An unprecedented attention has been paid to Food as a form of art in the past few years. This seminar explores recent curatorial, theoretical and historical contributions on this topic. We will look at food as a subject for Pop sculpture; the incorporation of food in New Realists ready mades; food as edible material for three dimensional work; ingestion, food and the body in sculptural and performative pieces; feminist installation art and references to the kitchen; artist restaurants, food and counterculture; food decay in sculptural works, as a signifier of time or trigger of disgust; gardening and farming as social sculpture; and relational projects using cooking and dining as tools for community building. The readings assigned will address theoretical aspects, such as the aesthetic and phenomenological experience of taste; memory and everyday foods; identity politics; and relational aesthetics. The list of artists discussed includes: Claes Oldenburg; Carolee Schneemann; Hannah Wilke; Janine Antoni; Robin Weltsch and Vicki Hodgetts; Gordon Matta Clark; Allen Ruppersberg; Paul McCarthy; Joseph Beuys; Rirkrit Tiravanija; Andi Sutton; and Michael Rakovitz. The class features two small group discussion sessions with scientists at the Human Nutrition Research Center on Aging in Chinatown to consider the possible intersections of food-based art and nutrition science. We will also develop a final community-based project in collaboration with a community partner in Chinatown, to bring HNRCA in dialogue with a neighboring association through forms of creative expression.	

142865	Arte Povera and Post-WWII Sculpture
Subject: VMS	Catalog Nbr: 0130
(Cross-listed as ITAL 72) In 1967, critic Germano Celant coined the phrase "Arte Povera". Such label defined	

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the unsystematic work of a group of contemporary Italian artists that were interested in simple materials and their physical and chemical transformations. The word "povera", literally "poor", also meant to criticize Pop Art, interpreted as an acceptance of consumerism. Mainly through sculpture, installation, and performance, Arte Povera offered an alternative to the traditional mediums of Classical and Renaissance art. The class will analyze Arte Povera's history, reception, and context by considering theoretical, cultural, social, political, and gender issues in 1960s and 1970s Italy. The diverse perspectives of select Italian and English speaking scholars will be taken into account.

142866	History of Photography Through Ideas	
Subject:	Catalog Nbr:	
VMS	0108	
A full year class that may also be taken for a single semester. Students need not have any knowledge or working experience with photography. Historian and theorist John Tagg has written that it is impossible to teach the history of photography as a "discrete and coherent field or discipline" when the medium has been employed across such disparate fields as forensic science and abstract expressionism, to name just two. With that in mind, it is perhaps more useful to approach photographic histories through a full sweep of ideas and topics, such as the family unit, identity, death, obsession and so forth. Over the course of a year we will address a wide range of artistic, cultural, political and social premises, sometimes in a single class, at other times over two-weeks, investigating their intersections with photography over the past two hundred years. Presentations will draw on written and visual material from the late 18th century forward through the present day. There will be numerous background readings, discussion groups, assigned research papers and projects.		

142867	Intermediate Photography			
Subject: PHT		Catalog Nbr: 0118		
2025 SPRG		Primary	Bonnie Donohue	Bonnie.Donohue@tufts.edu
Intermediate Photography furthers photographic skills and ideas. Expanded use of DSLR cameras and introduction to medium format film cameras, including the hybrid process of producing a digital print. Lighting, image scale, negative scanning, f file management and workflow. Exploration of contemporary photography practices, and the conceptual and practical implications of images. Open-ended assignments with critique and discussion of concept and technique. Prerequisite: PHT 111 or instructor permission. Non-SMFA students and MAT Art Education students will receive a letter grade.				

142868	Black, White, Gray: Adv. Photo			
Subject: PHT		Catalog Nbr: 0114		
2024 SPRG		Primary	William Burke	William.Burke@tufts.edu
2025 SPRG		Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu

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Hands-on advanced studio class. Learn to see what a traditional fine black and white print can be, and gain confidence with the materials. After becoming adept at the traditional techniques, students are encouraged to expand and break the rules in a manner that is appropriate, or inappropriate to the nature of light, film, paper, chemistry. Individual conversations will take place as students work in the dark room and the instructor oversees their techniques and monitors their progress. As the term progresses, students will each make a mural print of 40" x 50"/- " Non-SMFA students and MAT Art Education students will receive a letter grade.

142869	Project Development & Exhibition Strategy
Subject: PHT	Catalog Nbr: 0103
Examine topical issues in contemporary art practices in the context of personal project development and exhibition strategies. Focus on mapping paths of progress through ideas, seek imaginative solutions, and find cohesion in final project. Present project in progress throughout the semester, with a goal of having a completed exhibition model or a book by the end of the semester. Research the evolution of other artists' works. Students are encouraged to examine their own practice within a broad range of interdisciplinary tactics and assignments encourage conceptually based solutions. Collaboration is encouraged. Non-SMFA students and MAT Art Education students will receive a letter grade. Level: Open to all levels.	

142870	Understanding the "Art World"
Subject: PHT	Catalog Nbr: 0116
Acting as both artists and investigators we will study and deconstruct the landscape of contemporary photography on a local, national and international scale. We will analyze museums, galleries, non-profit organizations, websites, social media, print media, artists, curators, writers, photo editors and other people of influence. Students will come away from the course with a firm understanding of the dynamics of contemporary photography and how they can relate to it. A portion of the course will be dedicated to critiquing student work and students' individual research about the connections between their studio practice and other contemporary artists. Prerequisite: PHT 0011.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

142872	Web Design II CE
Subject: GRAC	Catalog Nbr: 0017
Design and develop more sophisticated web pages in service of your own needs, with focus on using more advanced HTML, CSS and Javascript to solve complex problems including continued work with keyframe animations and transforms, nesting content like navigation menus within iFrames, more advanced selectors, and making layouts responsive to browser dimensions. The course will also cover ways to integrate Javascript to harness variables like the scroll position and change page content and styling on-the-fly based on user interaction. Though not required for success, Adobe Dreamweaver will be used to write, organize, and transfer HTML, CSS and Javascript files to a web server. This course is recommended for students with an understanding of the syntax and basic concepts of CSS and HTML. Experience with using Adobe Photoshop is	

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also highly recommended.

Level: intermediate.

142873	Anatomy for Life Drawing CE
Subject: DRWC	Catalog Nbr: 0028
his course is designed to improve your concept and understanding of the human figure by studying the underlying skeletal and muscular structure and how it affects surface appearance. Class meetings will include observations and drawing from model images, illustrated lectures, the skeleton, plaster casts, occasional slide lectures and more. Homework is required (one hour per week minimum). You will gain an improved sense for observation, proportion, perspective, planes, structure, volume, weight, space and clarity of articulation, as well as for the visual dynamics of body movement and resultant formal changes. Level: Introductory to Advanced.	

142874	Typography: Introduction CE
Subject: GRAC	Catalog Nbr: 0003
Typography is a field of graphic design used to give shape to the written word. This introductory course explores strategies for organizing letters, words, paragraphs, pages, and beyond to visually communicate an idea and aims to develop your creative processes in new and powerful ways. Course topics include the anatomy of letterforms, type history and classification systems, type selection and pairing, legibility and readability, and the expressive qualities of type. The course features discussions and critiques, lectures, and demonstrations, as well as hands-on problem-solving exercises and assignments. While this isn't a software-based course, Macintosh computers and Adobe InDesign are used frequently. The course is open to beginning and intermediate graphic designers or individuals developing their professional skills in visual communications. Level: all levels (beginner to advanced).	

142877	Rings for your Fingers CE
Subject: MTLC	Catalog Nbr: 0025
Rings are one of the most popular forms of jewelry: symbols of commitment, indicators of status or expressions of personal taste. In this class we will explore both history and contemporary adaptations of the ring, while learning basic jewelry skills. Students will conduct independent investigation, research and model-making to explore function and scale of rings' relationship to the body. Students will acquire tools to develop concept, as well as basic metalworking skills such as piercing, forming, soldering, polishing, mold-making and stone-setting. Working in a variety of materials, you will create a collection of rings utilizing techniques from the traditional to the alternative. "If you like it, then you should have put a ring on it" - Beyonce. Level: all levels (beginner to advanced).	

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142878	Painting Practicum CE
Subject: PAIC	Catalog Nbr: 0080
This course explores the plurality of approaches to art-making. Painting Practicum is a self-directed class, and the instructor works with each student on an individual basis as they develop their own project. This class will provide a means to take your art practice to the next level, and allows students to approach their practice in a variety of mediums or continue to hone their skills in their chosen medium. Beyond developing a deep investigation of the artist's chosen subject matter, we will work to improve composition and use of color, as well as to strengthen the structural elements of the practice of painting. Level: advanced.	

142879	Digital Photography: Introduction CE
Subject: PHTC	Catalog Nbr: 0030
a. In Digital Photography: Introduction, students will learn to use the functions of a digital camera, be it a smartphone camera or a more high-end digital camera, to capture high quality images. Students will also learn to enhance their photographs using Photoshop. Topics of discussion include exposure, color and light, composition and how to use your camera to tell stories. Through hands-on practices, students will develop their technical skills as well as aesthetic ideas.	

142880	Monoprint CE
Subject: PRTC	Catalog Nbr: 0018
A monoprint is an individual, one-of-a-kind print that can be made from traditional plates such as metal, wood, cardboard, plexiglass or other nontraditional surfaces that are found or manipulated. This course will teach you the basics in mixing inks, hand wiping and rolling techniques and overprinting in multiple colors and plates. The making and printing of carborundum, plates, gum transfers and chine collé will also be taught. Students will develop an image through a related series of unique prints. Open to all levels, from beginners to those who wish to investigate new techniques. Level: all levels (beginner to advanced).	

142886	Tufts Abroad Program
Subject: DRW	Catalog Nbr: 0340

142887	Tufts Abroad Program
Subject: PAI	Catalog Nbr: 0340

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142925	Graduate Internship			
Subject:		Catalog Nbr:		
SMFA		0270		
2024 SPRG	Primary	Nate Harrison	Nate.Harrison@tufts.edu	
2025 SPRG	Primary	Kathleen Sullivan	Katie.Sullivan@tufts.edu	
Internships for Studio Credit are an important part of the studio arts curriculum and complement studio training. This credit-bearing option is available to BFA and Combined Degree students. Graduate students are eligible with permission from the Program Directors. Interested students who do not have an internship secured should set up an advising meeting with SMFA’s career advisor. The career center can support you in your internship search. The instructor will confirm that all internships meet the requirements (found here: https://tufts.app.box.com/v/internships-studio-credit) before granting permission to register. Students are eligible for the course starting in the fall of their sophomore year.				

143043	Painting Special Topics	
Subject:	Catalog Nbr:	
PAIM	0091	
See departmental website for details		

143051	Painting Independent Study	
Subject:	Catalog Nbr:	
PAIM	0090	
See departmental website for details.		

143053	Intermediate Performance Workshop	
Subject:	Catalog Nbr:	
PER	0115	
This course is for students who have some familiarity with the terrain of performance and who would like to develop a deeper understanding of the elements of performance, including temporality, movement, gesture, action, structure, ensemble work, and composition, in an intensive workshop environment. Students will gain a contextual understanding of the history of performance studies as an academic discipline and methodology through readings, discussions, and invited guests.		

143072	Advanced Installation Projects	
Subject:	Catalog Nbr:	
SCP	0185	
Studio course focuses on the planning and development of an outside group exhibition or self-directed studio work. Designed for students engaged in the development of installation-based work. Critiques, discussions, demonstrations, field trips, and introduction to contemporary artists. Explores space, site, situation, immersive experience, viewer relations, and exhibition design. Examines various combinations of installation		

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art, including video, sound, performance, virtual reality, social exchange, collaboration, and interactivity. Addresses execution and presentation phases of large-scale project development. Non-SMFA students and MAT Art Education students will receive a letter grade.

143074	Review Board
Subject: SMFA	Catalog Nbr: 0010
The Review Board is the culmination of a student's entire semester of work. It is their only opportunity to present the accumulated work of one semester to be assessed and critiqued. Each student is allotted a one-and-one-half-hour time slot, during which two instructors and two student reviewers evaluate the student's work. The student being reviewed participates fully in the critique. During the review, each student is given formal advising and criticism on the work presented. A written evaluation from all four reviewers is placed in the student's permanent Review Board file.	

143075	Student Reviewing
Subject: SMFA	Catalog Nbr: 0002
In addition to attending one's own Review Board, all students having a Review Board are required to sit on the Review Boards of two other students. Participating as a student reviewer provides the unique opportunity to view, evaluate, and critique two other students' works. The faculty and administration regard student reviewing as an essential part of the educational process.	

143106	3D Modeling: Digital Fabrication
Subject: SCPC	Catalog Nbr: 0040
This class explores laser cutting and 3D printing techniques to create sculptural objects and jewelry with contemporary decorative elements and ornamentation. Through assignments, students will learn to create 2D and 3D drawings using Rhino, a powerful computer graphics and 3D modeling program. Design ideas will be laser cut from a variety of materials, or 3D printed in plastic or resin for casting in metal. Students will be encouraged to identify sources of inspiration and historical reference for their work, and to explore different materials and ways of translating from models to finished pieces. Computer technology will allow for new experiments in ornament and help create detail that would be difficult, if not impossible, to create entirely by hand. Level: all levels (beginner to advanced). This course is not open to BFA or MFA students.	

143107	3D Modeling: Digital Fabrication CE
Subject: SCPC	Catalog Nbr: 0040
This class explores laser cutting and 3D printing techniques to create sculptural objects and jewelry with contemporary decorative elements and ornamentation. Through assignments, students will learn to create 2D	

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and 3D drawings using Rhino, a powerful computer graphics and 3D modeling program. Design ideas will be laser cut from a variety of materials, or 3D printed in plastic or resin for casting in metal. Students will be encouraged to identify sources of inspiration and historical reference for their work, and to explore different materials and ways of translating from models to finished pieces. Computer technology will allow for new experiments in ornament and help create detail that would be difficult, if not impossible, to create entirely by hand. Level: all levels (beginner to advanced).

143171	Individual Ceramics Projects
Subject: CER	Catalog Nbr: 0151
Individualized project-based course. Design projects, create proposals, assemble research, and present for group critique and discussion. Prerequisite: Introduction to Ceramics or equivalent.	

143173	Contemporary Art: The Prequel
Subject: VMS	Catalog Nbr: 0110
VISC 110 offers a broad introduction to contemporary art, drawing upon a twenty-five year archive of commercial gallery exhibitions in Brooklyn, Chelsea, mid-town, the Lower East Side and Soho in New York City. This should not be construed as proposing that New York is the center of the art world; indeed, it is a function of contemporary art that it is de-centered and not limited by geography and not necessarily urban-based. Galleries and museums are not the only, or even the best venues for art. However, as the seemingly limitless number of New York galleries display art from absolutely everywhere they are a plausible focal point for gathering material for examination and discussion. While the class is intended as a lead-in to Contemporary Art: The Present offered each spring, it can be taken on its own and will present an overview of ideas and issues that are intended serve as a background for a broad introduction to the concerns of contemporary art. Class presentations, readings and discussions are structured around topics such as irony, the ethics of art education and production in the postmodern age, the "class war" of art collection and fabrication, the fuzzy limits between fine art and popular culture and so forth. With the contested nature of the gallery world and the art produced for it presentations will generally be through a skeptical lens.	

143174	Latin American Icons
Subject: VMS	Catalog Nbr: 0192
The tempestuous history of Latin America has generated some of the most lasting historical and mythical figures in the world. From revolutionary and political figures such as Tupac Amaru, Malinche, Simón Bolívar, Emiliano Zapata, Che Guevara, and Eva Perón to visual, cultural and literary figures such as Frida Kahlo, Carmen Miranda, Diego Maradona, and Pablo Neruda, Latin American icons have become an integral part of	

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the global cultural landscape. This class examines some of these figures to explore myths, historical realities, and misconceptions associated with them. Through a careful historical contextualization, we examine how the visual and literary renditions have fused with political events, both within Latin America and abroad, to construct these iconic figures. Conducted in Spanish. Prerequisite: two 30 level courses or consent.

143175	Writing as Performance
Subject: PER	Catalog Nbr: 0113
This course invites students to develop a creative writing practice in tandem with their performance practice. The course will alternate between a creative writing workshop and a performance laboratory, as students develop different kinds of writing projects, including, but not limited to: research writing, poetry, the essay form, narrative and non-narrative fictions, while also thinking through the relationship between the “page” of the text and the “arena” of performance. Students will consider how histories of writing and art might inform their own practices. Histories and discussion topics include: The Black Radical Poetic Tradition, Postmodern Literature, Performative Lectures, Automatic Writing, Dadaist and Disembodied Poetics, Choreographic Drift, Uncreative Writing, Digital Linguistics, and more. Non-SMFA students and MAT Art Education students will receive a letter grade.	

143176	Pros and Puppets
Subject: PER	Catalog Nbr: 0104
In this class, we will revisit a discarded but valuable way of playing when we were young. Bringing inanimate objects to life is a significant period in one’s development. The performative urge to bring life to effigies is also found in ancient history. We will devise methods and techniques that rouse and animate the everyday, the intimate, the futuristic, and our alter-egos. Our cues will come from looking at international and historical approaches to puppetry including masks and puppets from Nigeria and Mali; automatons by Al-Jazari, Leonardo da Vinci, and Vaucanson; American slapstick and clowns; and Indonesian shadow puppets. We will also study artists and cultural producers that one might call contemporary puppeteers including the “Mardi Gras Indians” from New Orleans, protest choreography by Black Lives Matter, artist Robin Rhodes, ventriloquist Willie Tyler and Lester, William Wegman and his Weimaraner’s, Bread and Puppet Theater, and Taylor Mac. We will take field trips to sites that include Boston’s Free Library, Bread and Puppet Theater, and visit live performances. You will enliven forms that communicate your own inner utterances. You will also animate a collaborative being and performance with your colleagues. Non-SMFA students and MAT Art Education students will receive a letter grade.	

143177	Object a Week
Subject: SCP	Catalog Nbr: 0106
Multi-disciplinary studio course where objects serve as catalysts for weekly projects in any medium to	

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generate new approaches to the process of art making. Each object is chosen for its exploratory range of approach and translation. Students are sent the objects by mail to facilitate remote work. Collectively, through free associations with words, memory and meaning, build a databank of ideas that can become a resource for future projects. Expansion of ideas through researching the object. Each week each student presents their project for a class critique synchronously. Final class is a presentation of all the work for the semester. Open to all levels and students working in any media. Non-SMFA students and MAT Art Education students will receive a letter grade.

143179	Intro to Sculpture			
Subject:	Catalog Nbr:			
SCP	0101			
2024 FALL	Primary	Constanza Alarcon Tennen	Constanza.Alarcon_Tennen@tufts.edu	
2024 SPRG	Primary	Boyang Hou	Boyang.Hou@tufts.edu	
Introduces students to contemporary concepts, theories, materials and methodologies for making sculpture. Non-SMFA students and MAT Art Education students will receive a letter grade.				

143182	Ancient Middle & South America (2000 BC-AD 1532)	
	Subject:	Catalog Nbr:
	VMS	0080
(Cross-listed with LAS 80) This class is a general survey on American cultures prior to European contact. It introduces selected topics in the field of Pre-Columbian studies such as myth, religion, cosmogony, archaeoastronomy, kingship and sacrifice as manifested in the visual culture of Middle and South American peoples. The course examines the ways art referred the worldview and the social history of indigenous cultures. The formal, technical, and iconographic merits of indigenous artworks will thus be examined in relation to historical, socio-economic and political interpretations put forth by scholars of the discipline of Pre-Columbian studies. Lectures will introduce students to some of the theories and methodological approaches scholars use to understand Amerindian visual imagery; students will be expected to critically evaluate the merits of such academic approaches through reading, writing assignments and class discussions. Those enrolled in this course will be asked to consider works presented in lectures as parts of larger puzzles that help us better comprehend the Pre-Columbian past. Additionally, students are urged to be mindful of the variety of agendas that shape the way we study the past. Because many of the sources used to reconstruct the history of these cultures are fragmentary, readings and lecture topics have been chosen to stimulate class discussion. Students are expected to formalize their own opinion on presented topics and will be evaluated on their ability to critically synthesize concepts rather than memorize facts.		

143183	Picturing the Body Politic:Art & Visual Culture in the US			
Subject:	Catalog Nbr:			
VMS	0124			
2024 FALL	Primary	Emily Gephart	Emily.Gephart@tufts.edu	
This course examines the major movements, historical events and cultural influences shaping the visual				

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cultures of the United States, as artists explored selfhood and a developing national identity through imagery. Although we will embrace the 'fine arts,' our investigation exceeds their traditional limits: we will investigate how Americans established models of the 'body politic' via caricature and illustration, performance, photography, advertisements and other emerging mass media.

Regarding art alongside the formative events and concerns that shaped American culture, society, and politics allows us to question the formation of social roles and identities, examine aesthetic and material practices, and explore what it has meant to be 'American' in diverse communities, at differing periods and places, across two centuries. As visual culture presented dynamic and often contested points of view about American self and society, we will consider whether issues important in the development of the nation remain significant to artists today.

143184	Cinematic 3D
Subject: DIG	Catalog Nbr: 0107
Explore using 3D software to make short films. Learn professional 3D rendering software (Maxon Cinema 4D, Redshift) for creative fine art projects, with emphasis on techniques of lighting, composition, camera movement, focus, montage, timing. Through readings and screenings, learn the components of cinema defined in film theory (mise-en-scene, cinematography, editing, sound), then practically apply these techniques in your own 3D short films. Screened examples from classic films become models for assignments. Combine video with 3D-rendered elements. Technical demos, in-class and weekly assignments, culminating in a final short film. Some experience with 3D software and video recommended.	

143187	Material Meaning
Subject: PAI	Catalog Nbr: 0099
2024 SPRG	Primary Mara Metcalf Mara.Metcalf@tufts.edu
Designed for intermediate and advanced students interested in exploring strategies for generating ideas and investigating methods of execution with a particular focus on materials and their relationship to content. Investigate the benefits of working in series in order to examine multiple conceptual and technical processes through assigned project. Discussion of both traditional and non-conventional materials, seeking alternative processes and materials that are appropriate to individual visions. Examination of historical and contemporary practices. Students encouraged to consider the nature of their work with regard to the contemporary context. Students must have completed at least 1 SMFA painting class or have relevant experience.	
Non-SMFA students will receive a letter grade.	

143250	Universal Design in Art Education
Subject: EDS	Catalog Nbr: 0270
2025 SUMR	Primary Christopher Hall Christopher.Hall@tufts.edu

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This course considers the role of all types of art educators with regard to learners with exceptional needs. Students will study the historical development of legislation and social movements that protect and service individuals with special needs. Emphasis will be placed on the art educator's role in supporting the human and civil rights of students with special needs. Exceptionalities in learning are explored through current research in psychology, sociology and anthropology. Field observations at a site that cares for and educates special needs learners will inform reflective discussions and curriculum development. Lesson adaptations that make art available to all learners will be explored. Exceptionalities in learning are explored through current research in psychology, sociology and anthropology. Field observations and teaching at a school site that cares for and educates special needs learners will inform reflective discussions.

143251	Innovative Methods for PK-8			
Subject: Catalog Nbr:				
EDS 0271				
2025 SUMR		Primary	Christopher Hall	Christopher.Hall@tufts.edu
This course provides an overview of visual art methods and materials that are appropriate for art students in grades PK-8. The focus of this course is to provide students with opportunities to explore and become familiar with a wide range of materials, in order to create lessons for diverse populations. The course will explore visual culture and inquiry-based approaches to art education through art-making and critical thinking. Using an interdisciplinary approach to art making, students will explore art content through multicultural and historical lenses. Through collaborative work, students are encouraged to connect theory with classroom practice and to develop lesson plans and curricula that meet the objectives and developmental needs of a wide variety of students in PK-8 grade level art settings.				

143252	Innovative Methods for 5-12			
Subject: Catalog Nbr:				
EDS 0272				
2025 SUMR		Primary	Christopher Hall	Christopher.Hall@tufts.edu
This course provides an overview of visual art methods and materials that are appropriate for art students in grades 5-12. The focus of this course is to provide students with opportunities to explore and become familiar with a wide range of materials, in order to create lessons for diverse populations. The course will explore visual culture and inquiry-based approaches to art education through art-making and critical thinking. Using an interdisciplinary approach to art making, students will explore art content through multicultural and historical lenses. Through collaborative work, students are encouraged to connect theory with classroom practice and to develop lesson plans and curricula that meet the objectives and developmental needs of a wide variety of students in 5-12 grade level art settings.				

143278	Witness: Art and Action			
Subject: Catalog Nbr:				
PHT 0135				
2024 FALL		Primary	Bonnie Donohue	Bonnie.Donohue@tufts.edu
Forms of personal and political testimony by artists and activists acknowledge fraught histories of place, race, sexuality, health, and politics, as well as the dangers and potential for change. Explore place and time through				

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current issues such as climate activism, social justice, voting integrity, identity, and political aggressions. Produce a Zine or a movie showcasing activism. Non-SMFA students and MAT Art Education students will receive a letter grade.

143305	Wheel Throwing: Advanced Beginner CE
Subject: CERC	Catalog Nbr: 0070
For students who have had an introductory experience working on the potter's wheel and now want to strengthen and refine their technical skills, as well as develop one's voice in creating clay vessels. This course will focus on repetition, production, and creating a variety of forms to become more confident in throwing forms with thinner walls. Through critiques and discussions, students will be encouraged to look at the forms with more critical eyes and develop more artistic expression in making vessels. Level: advanced beginner.	

143306	Wheel Throwing: Advanced Beginner
Subject: CERC	Catalog Nbr: 0070
For students who have had an introductory experience working on the potter's wheel and now want to strengthen and refine their technical skills, as well as develop one's voice in creating clay vessels. This course will focus on repetition, production, and creating a variety of forms to become more confident in throwing forms with thinner walls. Through critiques and discussions, students will be encouraged to look at the forms with more critical eyes and develop more artistic expression in making vessels. Level: advanced beginner.	

143307	Video Essentials: Visual Storytelling CE
Subject: FLMC	Catalog Nbr: 0021
The primary goal of this course is to prepare students to tell simple stories using the medium of audio and video. Students will understand the fundamentals of good visual composition; be able to demonstrate a grasp of basic lighting techniques; develop an ability to properly shoot video in the studio and out on the field; and finally, perform basic editing task on a digital non-linear system. They will also build the skill of conceptualizing a project through storyboarding, scripting, and project treatments. Students will learn how to use video production software within the Adobe Creative Suite: Adobe Premiere, Prelude, Media Encoder, and basic After Effects. Level: introductory.	

143308	Video Essentials: Visual Storytelling
Subject: FLMC	Catalog Nbr: 0021
The primary goal of this course is to prepare students to tell simple stories using the medium of audio and video. Students will understand the fundamentals of good visual composition; be able to demonstrate a grasp of basic lighting techniques; develop an ability to properly shoot video in the studio and out on the field; and finally, perform basic editing task on a digital non-linear system. They will also build the skill of conceptualizing	

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a project through storyboarding, scripting, and project treatments. Students will learn how to use video production software within the Adobe Creative Suite: Adobe Premiere, Prelude, Media Encoder, and basic After Effects. Level: introductory.

143309	The Digital Image CE			
Subject:		Catalog Nbr:		
GRAC		0050		
2024 FALL		Primary	Erling Saevarsson	Erling.Saevarsson@tufts.edu
Learn to integrate digital tools into your illustrator’s toolbox! This course will explore ideas such as how you can use programs to enhance and streamline a traditional workflow, or how photographs can create a narrative. Students will gain confidence in using software such as Adobe Photoshop, Illustrator, and InDesign, as well as ProCreate. Lectures will focus on technical instruction with a digital approach, and will also cover topics such as composition and color theory that can apply to any illustration medium. Through homework assignments, students will learn the importance of disciplined, practical working methods from concept to sketches to finished art. While the focus of the class will be on understanding and integrating digital tools into the illustrator’s toolbox, students in this class will be encouraged to mix media between analog and digital. By the end of the course, students will be proficient at manipulating images from digital sources, and adept at moving between the drawn and the digital image.				

143310	The Digital Image	
Subject:	Catalog Nbr:	
GRAC	0050	
Learn to integrate digital tools into your illustrator’s toolbox! This course will explore ideas such as how you can use programs to enhance and streamline a traditional workflow, or how photographs can create a narrative. Students will gain confidence in using software such as Adobe Photoshop, Illustrator, and InDesign, as well as ProCreate. Lectures will focus on technical instruction with a digital approach, and will also cover topics such as composition and color theory that can apply to any illustration medium. Through homework assignments, students will learn the importance of disciplined, practical working methods from concept to sketches to finished art. While the focus of the class will be on understanding and integrating digital tools into the illustrator’s toolbox, students in this class will be encouraged to mix media between analog and digital. By the end of the course, students will be proficient at manipulating images from digital sources, and adept at moving between the drawn and the digital image.		

143312	Publication Design CE	
Subject:	Catalog Nbr:	
GRAC	0080	
Publication Design builds on the foundations laid in Typography: Introduction and Graphic Design: Beginner to expand our understanding of the interplay between text and image within a series of designs. In projects of increasing scope and complexity, we will design books, magazines, and catalogs, while exploring each format's communicative and expressive potential and considering the historical and technological factors that have shaped page design. This course also presents an opportunity to refine the typographic skills that designers in all media rely on. All projects will be developed in Adobe InDesign and prior experience with the program is		

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useful, but not required. Level: intermediate to advanced. Prerequisites: Typography: Introduction, Graphic Design: Beginner, or by instructor approval.

143313	Publication Design
Subject: GRAC	Catalog Nbr: 0080
Publication Design builds on the foundations laid in Typography: Introduction and Graphic Design: Beginner to expand our understanding of the interplay between text and image within a series of designs. In projects of increasing scope and complexity, we will design books, magazines, and catalogs, while exploring each format's communicative and expressive potential and considering the historical and technological factors that have shaped page design. This course also presents an opportunity to refine the typographic skills that designers in all media rely on. All projects will be developed in Adobe InDesign and prior experience with the program is useful, but not required. Level: intermediate to advanced. Prerequisites: Typography: Introduction, Graphic Design: Beginner, or by instructor approval.	

143314	Forging: Spoons to Spades CE
Subject: MTLC	Catalog Nbr: 0040
This class will use the investigation of kitchen utensils as the basis for exploring the processes of forging and fabricating in steel and non-ferrous metals. Students will progress through a series of object-based exercises to build the necessary skills to forge steel spatulas, BBQ forks, ladles, spoons and knives. Level: all levels (beginner to advanced).	

143315	Forging: Spoons to Spades
Subject: MTLC	Catalog Nbr: 0040
This class will use the investigation of kitchen utensils as the basis for exploring the processes of forging and fabricating in steel and non-ferrous metals. Students will progress through a series of object-based exercises to build the necessary skills to forge steel spatulas, BBQ forks, ladles, spoons and knives. Level: all levels (beginner to advanced).	

143316	Painting: Introduction CE
Subject: PAIC	Catalog Nbr: 0012
This course is designed to introduce the basic elements of painting to students with little or no experience. Students will work with acrylic colors and will explore the many ways paint can be handled. Instruction will be given on preparation of materials and specific exercises will be given so that students will explore value, color theory, light, texture, transparency/impasto and composition. Exercises become more complex as students work from initial sketches to more developed pieces. While working to attain an understanding of the painting medium the student is challenged to translate concepts into visual images that work. Demonstrations of	

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different techniques will be given. At each class students will be helped on an individualized basis.

143317	Painting: Introduction
Subject: PAIC	Catalog Nbr: 0012
This course is designed to introduce the basic elements of painting to students with little or no experience. Students will work with acrylic colors and will explore the many ways paint can be handled. Instruction will be given on preparation of materials and specific exercises will be given so that students will explore value, color theory, light, texture, transparency/impasto and composition. Exercises become more complex as students work from initial sketches to more developed pieces. While working to attain an understanding of the painting medium the student is challenged to translate concepts into visual images that work. Demonstrations of different techniques will be given. At each class students will be helped on an individualized basis.	

143318	Woodworking in a Small Space CE
Subject: SCPC	Catalog Nbr: 0030
Do you want to get into woodworking, but don't have room? Don't wait until you have a perfect situation before developing basic woodworking skills; some of the best woodworking is done in small spaces. We will select projects and tools that don't require a large shop. Besides learning about hand tools, we will explore new portable power tools that are versatile and require almost no room, and are perfect for making home projects, both artistic and utilitarian. We will emphasize the jigsaw, router, biscuit jointer, electric drill, R-O sanders, and other small power tools that often do a better than big machines.	

143319	Woodworking in a Small Space
Subject: SCPC	Catalog Nbr: 0030
Do you want to get into woodworking, but don't have room? Don't wait until you have a perfect situation before developing basic woodworking skills; some of the best woodworking is done in small spaces. We will select projects and tools that don't require a large shop. Besides learning about hand tools, we will explore new portable power tools that are versatile and require almost no room, and are perfect for making home projects, both artistic and utilitarian. We will emphasize the jigsaw, router, biscuit jointer, electric drill, R-O sanders, and other small power tools that often do a better than big machines.	

143321	Intro to Digital Fabrication
Subject: SCP	Catalog Nbr: 0122
2025 SPRG	Primary Lauren O'connor Korb
Lauren.OConnorKorb@tufts.edu Introduction to a wide range of digital fabrication toolsets, basic software, and hardware and learn to use digital fabrication in projects. Study of the foundational tools of digital fabrication that include 3D printing, laser cutting, and 3D scanning, and learn how to select the appropriate tools to meet 3D design challenges.	

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Focus on critical inquiry and case studies regarding the developing field of digital fabrication in the arts. Instructional workshops will cover the use of CAD and vector-based software such as Rhino 3D, Adobe Illustrator and relevant plug-ins and software add-ons for mission-specific projects.

Non-SMFA students and MAT Art Education students will receive a letter grade.

143445	Special Topics			
	Subject:	Catalog Nbr:		
	PHT	0191		
	2024 FALL	Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu
	2024 FALL	Primary	Rana Young	Rana.Young@tufts.edu
	2024 SPRG	Primary	Zora Murff	Zora.Murff@tufts.edu
	2025 SPRG	Primary	Alonso Nichols	Alonso.Nichols@tufts.edu
See departmental website for details				

143466	SMFA CE Special Topics	
	Subject:	Catalog Nbr:
	SMFA	0193
See departmental website for details		

143477	Non Major Credit	
	Subject:	Catalog Nbr:
	DIG	0310

143478	Non Major Credit	
	Subject:	Catalog Nbr:
	DRW	0310

143480		Non Major Credit	
Subject:		Catalog Nbr:	
GRA		0310	

143482	Non Major Credit			
	Subject:	Catalog Nbr:		
	PAI	0310		

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143483	Non Major Credit
Subject: PER	Catalog Nbr: 0310

143484	Non Major Credit
Subject: PHT	Catalog Nbr: 0310

143485	Non Major Credit
Subject: PRT	Catalog Nbr: 0310

143486	Non Major Credit
Subject: SCP	Catalog Nbr: 0310

143508	The Power of Feminist Art: Interventions, publications and practices
Subject: PHT	Catalog Nbr: 0120
(Cross-listed as GRA 120) How does the contemporary women's movement, begun in the 1960s and '70s, continue to affect the world today in spite of claims that we are post-feminist? What are the major themes of feminist art and how do they intersect with ethics, politics and strategies of art-making? What role does the history of art, art criticism and philosophical aesthetics play in the creation, interpretation and appreciation of feminist art? We will address questions of power, difference and inequality and will explore issues of race, gender, sexuality, class, abilities and disabilities, religion, privilege and oppression. Studio assignments, presentations and discussions will examine the connections among feminist philosophy, art activism and feminist art. We will explore how graphic arts and feminist cultural production can be mobilized to create change via street intervention, billboards, printed matter, public projection, web activism and poster-making. Non-SMFA students and MAT Art Education students will receive a letter grade.	

143509	Media Culture Now
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Subject:	Catalog Nbr:			
SMFA	0182			
2024 FALL	Primary	Neda Moridpour		Neda.Moridpour@tufts.edu
An understanding of how mass media functions to enact meaningful social change and how it shapes both our public policy and private lives. Me. Challenge commercial methods of cultural production, create collages and zines about our vernacular culture, question how these forms of cultural production and mass media have come to be a powerful means of expressing culture. Possible topics include women, immigrants, refugees, BIPOC and LGBTQIA+ individuals, war, US military recruiting from gaming industries, presidential elections, and reality TV. Non-SMFA students and MAT Art Education students will receive a letter grade.				

143548	Special Topics			
Subject:	Catalog Nbr:			
PRT	0193			
See departmental website for details.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

143635	Special Topics			
Subject:	Catalog Nbr:			
PER	0191			
See departmental website for details.				

143636	Special Topics			
Subject:	Catalog Nbr:			
SCP	0191			
2024 FALL	Primary	Mags Harries		Mags.Harries@tufts.edu
2024 FALL	Primary	Anne Meyer		Annie.Meyer@tufts.edu
2025 SPRG	Primary	Nicholas Glover		Sean.Glover@tufts.edu
See departmental website for details.				

143637	Special Topics			
Subject:	Catalog Nbr:			
GRA	0091			
See departmental website for details				

143638	Special Topics			
Subject:	Catalog Nbr:			
MDIA	0191			
2024 FALL	Primary	Jean Simms		Jeannie.Simms@tufts.edu

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2024 FALL	Primary	Mary Ellen Strom	Mary_Ellen.Strom@tufts.edu
2024 SPRG	Primary	Margarita Kuleva	No Email on file.
2025 SPRG	Primary	Maya Erdelyi-Perez	Maya.Erdelyi_Perez@tufts.edu
2025 SPRG	Primary	Ng'endo Mukii	ngendo.mukii@tufts.edu
See departmental website for details			

143640	Special Topics		
Subject:	Catalog Nbr:		
VMS	0091		
2025 SPRG	Primary	Ihnmi Jon	Ihnmi.Jon@tufts.edu
See departmental website for details			

143641	Interpreting Art: Tools for Critiquing, Creating and Curating		
Subject:	Catalog Nbr:		
VMS	0020		
2025 SPRG	Primary	Emily Gephart	Emily.Gephart@tufts.edu
"I'm just interested in exploring the apparatus I'm being threaded through, you know?" Robert Smithson, 1972 This class follows Smithson in exploring the 'apparatus' of art criticism: the theories, philosophies and critical approaches that have been applied to art's examination in the past 50 years. Together, we will consider the changing ways in which it has been defined, artists evaluated, and their work given historical context during a period in which the art world has undergone dramatic change. By examining comparative case histories of both historical and contemporary art makers and critical writers, the course will address such issues as the origins of taste, formalist vs. socio-cultural approaches, the role of gender, race, sexuality, class and intersectionality in making and critiquing, and challenges to capitalism, commodity culture, and institutional authority. Students will learn the terms relevant to understanding psychoanalytic, semiotic, post-colonial and ecocritical theories. Throughout the class, participants will read contemporary criticism and develop their own analytical voice.			

143642	Sculpture In Site: Land Art, Installation Art & Public Art Since 1960		
Subject:	Catalog Nbr:		
VMS	0026		
(Cross-listed with CVS 144) Installation, site-specific sculpture, and public art since 1960, offering insight into the relationship between the work of art and the environment in which it is installed. Place-making, addressing issues of inclusivity, representation, and public reception of monuments and memorials, public art, art and activism, social sculpture, and examples of community-based sculpture projects.			

143643	Reimagining the Americas the Americas: Colonial Views and Returning Gazes		
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Subject: Catalog Nbr:
VMS 0155

(Cross-listed as LAS 155) Early studies focusing on the conquest of the Americas and the ensuing experience in the Spanish colonies emphasized the establishment of European ideals and their visual culture over Amerindian subjects. More recent studies have complicated this view by presenting locals as no longer passive agents who readily accepted the forms of their colonizers. These studies have relied on post-Colonial theory and on more nuanced socio-historical, political, and economic approaches that have yielded a more nuanced understanding of conquest and its subsequent periods. Cultural devastation and the physical ruin of indigenous cities certainly followed the cataclysmic of conquest, while greater contact with Europeans unleashed pandemics throughout the new continent. However, a flourishing of the arts also developed during this early period; these artistic enterprises, in fact, provided indigenous peoples opportunities to negotiate and assert social positions and new realities through deft political maneuverings. An examination of the visual culture from the newly fashioned, constantly changing societies of New Spain and Peru reveals a plethora of artistic tactics, some practiced during pre-Columbian times. This class focuses on examination of visual tactics and artistic diplomacy used in the Americas from the sixteenth through the end of the eighteenth-century to explore how both colonizers and their colonized subjects used art as part of statecraft to refashion themselves and reinvent American societies as a means of securing more beneficial co-existences.

143650	Aesthetics			
Subject: Catalog Nbr:				
VMS 0053				
2024 SUMR		Primary	Jeffrey McConnell	jeffrey.mcconnell@tufts.edu
2025 SPRG		Primary	Lydia Amir	Lydia.Amir@tufts.edu
(Cross-listed as PHIL 52 & HAA 59) A survey of some fundamental problems in the philosophy of art: the nature of aesthetic judgment; the task of criticism, formalism, and formalist criticism; the idea of antiart; the concept of quality in a work of art; modernist vs. traditional art. The course will include writings in contemporary philosophy and criticism as well as works by philosophers such as Hume, Kant, Nietzsche, and Heidegger.				

143656	Welding and Forging for Artists and Designers		
	Subject:	Catalog Nbr:	
	MTLC	0044	
In this class, students will learn the basics of blacksmithing and welding. We will explore steel and copper metalwork with several skill-driven projects, including spatulas and ladles, tool making, and a design to build sculpture. Safety and proper technique will be stressed. Towards the end of the class, projects will be more self-directed. Students will be allowed to explore their interests within the parameters of the class and will present a final project for critique on week 12.			

143657	Welding and Forging for Artists and Designers CE			
Subject: Catalog Nbr:				
MTLC 0044				

Course Bulletin

In this class, students will learn the basics of blacksmithing and welding. We will explore steel and copper metalwork with several skill-driven projects, including spatulas and ladles, tool making, and a design to build sculpture. Safety and proper technique will be stressed. Towards the end of the class, projects will be more self-directed. Students will be allowed to explore their interests within the parameters of the class and will present a final project for critique on week 12.

143663	Performance Test Kitchen
Subject: PERC	Catalog Nbr: 0011
In performance art, the body is the medium. The actions are live, and what takes place is real. Working directly with the elements of the physical form (head, hands, fingers, mouth, legs, torso, toes) and what it can do (sit/stand, move/be still, talk/chew, push/pull) students will examine what their actions mean and how they are interpreted based on their context (where they take place, how long they last and in terms of who is present). This course is not open to BFA or MFA students.	

143664	Performance Test Kitchen CE
Subject: PERC	Catalog Nbr: 0011
In performance art, the body is the medium. The actions are live, and what takes place is real. Working directly with the elements of the physical form (head, hands, fingers, mouth, legs, torso, toes) and what it can do (sit/stand, move/be still, talk/chew, push/pull) students will examine what their actions mean and how they are interpreted based on their context (where they take place, how long they last and in terms of who is present).	

143676	Action as Art: Event Scores
Subject: PER	Catalog Nbr: 0120
Event scores were first created by artists of the 1960s and 1970s, and the work was seminal to what we now call performance art. In this course we will explore the strategies and systems that artists have used to create event scores. We will examine the work of John Cage and his use of chance operations. We will also examine the event scores of Fluxus artists such as George Brecht, Alison Knowles, and La Monte Young, as well as the instructional paintings of Yoko Ono. More recent works of instructional and rule-based performances will also be reviewed. You will be expected to research and make a presentation on an event artist of your choice. The class will also recreate several works from those early scores. But the primary focus of the class will be to create new work in the genre.	

143720	Mixed Media Exploration: Drawing From Nature CE
Subject: DRWC	Catalog Nbr: 0012

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This course takes an adventurous, hands-on approach to mixed media drawing, while exploring the ways in which our ancestors viewed animals, nature and existence itself. We will investigate the outlooks and customs of various ancient and pre-industrial peoples, while seeking to transcend our contemporary milieu and create from a deeper and more natural core. The subjects of myth, metaphor, symbols and ritual will come to life, as we delve into conceptual ideas, learn from the breakthroughs of others, and imaginatively transform the studio space into an immersive art-making environment. Students will experiment with numerous tools, mediums and surfaces, including inks, paints, charcoal and pastels, as well as uncommon items such as reeds, natural pigments, burned wood and more. There will be demonstrations of materials and techniques, as well as group discussions and one-on-one assistance. Weather permitting, we will occasionally utilize the local outdoors as a creative environment and source of inspiration and materials. Students at all levels of skill and experience are welcome.

Non-SMFA students will receive a letter grade.

This course is not open to BFA or MFA students.

143722	Introduction to Analog Photography CE	
Subject:	Catalog Nbr:	
PHTC	0005	
This is a hands-on course that will introduce students to analog photography. Students will learn how to make pinhole cameras, use 35mm SLR film cameras, process film, and create black and white prints in the darkroom. This course will emphasize techniques that will allow students to use analog cameras and printing methods as a creative tool. Class time will be divided into demonstrations and supervised darkroom sessions. Focus: This class does not require that a student has any experience with photography or using a traditional darkroom. During this course students will develop their understanding of how a camera works and how to use the darkroom. There will be weekly demonstrations and assignments to teach students the necessary techniques to produce quality negatives and prints. Students will be expected to make one long term project which will be presented to class on the final day. Non-SMFA students will receive a letter grade. This course is not open to BFA or MFA students.		

143724	Etching and Intaglio: Introduction		
Subject:	Catalog Nbr:		
PRTC	0025		
2024 SUMR	Primary	Louis Meola	Louis.Meola@tufts.edu
Intaglio printing means printing ink from the incised marks in a plate or matrix. Etching means that acid is used to corrode these marks into the plate. This is a course for beginning students seeking thorough exposure to intaglio printmaking, both etched and not, who wish to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), we will give special attention to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and monoprint techniques. This course is not open to BFA or MFA students.			

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143725	Etching and Intaglio: Introduction CE			
Subject:		Catalog Nbr:		
PRTC		0025		
2025 SPRG		Primary	Louis Meola	Louis.Meola@tufts.edu
Intaglio printing means printing ink from the incised marks in a plate or matrix. Etching means that acid is used to corrode these marks into the plate. This is a course for beginning students seeking thorough exposure to intaglio printmaking, both etched and not, who wish to explore the medium in greater depth. In addition to etching basics (hard ground, soft ground, and aquatint), we will give special attention to a broad array of intaglio applications: found objects, collagraph approaches, alternative plates (non-etched), collage, and monoprint techniques.				

143781	Tufts Abroad Program	
	Subject:	Catalog Nbr:
	PHT	0340

143802	Rough Cut and Set	
	Subject:	Catalog Nbr:
	MTLC	038W
Make stones, crystals, beach pebbles, slabs and tumbled stones into exciting jewelry with the use of metal and imagination. This is a course about bringing out the beauty of stones, and how metal can be used not only to hold but complement the natural surfaces, textures, color, and patterns in rocks and minerals. We will rough-cut stones, from slate to agates, and design and construct unique methods to hold them using wire and sheet metal in materials such as copper, brass and silver. Level: all levels (beginner to advanced). Any materials necessary for the first class meeting will be communicated to enrolled students by the instructor in advance. Otherwise, materials and supplies will be covered in the first class meeting.		

143803	Monoprinting	
	Subject:	Catalog Nbr:
	PRTC	0018W
Students will acquaint themselves with a wide range of screenprinting approaches using hand-drawn, photographic, and digital stencil techniques. We will emphasize the use of the computer as a means to filter and manipulate images in order to create color separations for screenprinting. Through the discussion of the history of print media, production and popular culture, we will conceptually explore a variety of approaches and formats for translating our ideas through screenprinting—while thinking about the role of "multiples". Experimentation and an interdisciplinary approach to artmaking are encouraged. Level: beginner.		

143804	Special Topics		
Subject:		Catalog Nbr:	

Course Bulletin

DIG 0193

See departmental website for details.

Non-SMFA students and MAT Art Education students will receive a letter grade.

143881	Sound & Moving Image			
Subject:	Catalog Nbr:			
MDIA	0163			
2025 SPRG	Primary	Kurt Ralske	Kurt.Ralske@tufts.edu	
When combined, sound and image influence each other in subtle and complex ways. This course provides students with the practical and conceptual skills to creatively use sound (voice, sound effects, sound design, music) with film and video. We will study examples of sound/image pairings taken from the canon of cinema, and analyze how they were constructed technically and how they function aesthetically. In addition to the conventional strategies used in narrative films of the past and present, special focus will be given to the radical experiments of Jean-Luc Godard, David Lynch, Orson Welles, Toru Takemitsu, Christian Marclay, Ryan Trecartin, Candice Breitz, and others. Practical audio techniques covered will include: digital audio recording devices, microphone selection and placement, audio editing software, dynamics control, equalization, noise reduction, workflow, mixing, and mastering. Small and large assignments will give students the opportunity to explore the strategies studied in the examples and to practice practical skills. The techniques and concepts covered in the class will be drawn from cinema, but are equally applicable to projects executed as video, installation, and image-for-sound. The goal of the course is for students to develop an expanded concept of the possibilities for sound and image, a more personal vision of how to utilize sound and image in their work, and the technical skills to achieve their vision. Non-SMFA students will receive a letter grade.				

143906	Transforming Identities	
Subject:	Catalog Nbr:	
PER	0108	
Transform aspects of identity including self-expression, gesture, and style/drag/swag with performance exercises, methods, and techniques that upend behavioral binaries. Non-SMFA students and MAT Art Education students will receive a letter grade.		

143908	Sculptural Weaving		
Subject:		Catalog Nbr:	
FIB		0141	
Experiment with non-traditional and traditional weaving materials and methods to learn how to manipulate the form as a structural tool. Some experience in sculpture is recommended. Non-SMFA students and MAT Art Education students will receive a letter grade.			

Course Bulletin

143909	The Multiple			
Subject: MTL		Catalog Nbr: 0117		
2025 SPRG		Primary	Tzu-Ju Chen	Tzu-Ju.Chen@tufts.edu
Within an artistic practice, The Multiple allows you to reproduce specific objects or designs that are available to a wider audience and more affordable than a one-of-a-kind piece. Examines the historical and applied context of examples of multiples and small series editions in all kinds of materials and types of production. Prerequisites: MTL 0135 or MTL 0113, or instructor permission				

143911	Video for Thesis	
	Subject:	Catalog Nbr:
	MDIA	0107
Studio and seminar course preparing Master of Fine Arts candidates for thesis exhibition and Senior Thesis students for culminating show. Explores discourse and production of video art, emphasizing research, moving picture production and installation, cultivating students to become thinking and proficient makers. Covers camera composition, lighting, sound recording, editing and multi-channel synch systems. Formal experimentation, technical innovation and critical investigations of time-based media. Immersive installations, video mapping, mixing, compositing and live processing. Traces international conceptual and critical practices from the emergence of the art form in the 1960s. Non-SMFA students and MAT Art Education students will receive a letter grade.		

143923	Special Topics			
Subject: DRW		Catalog Nbr: 0091		
2024 SUMR		Primary	Mara Metcalf	Mara.Metcalf@tufts.edu
See departmental website for details.				

143924	Special Topics			
Subject: DRW		Catalog Nbr: 0191		
2024 FALL		Primary	Daniel Jay	daniel.jay@tufts.edu
2024 SPRG		Primary	Justin Life	Justin.Life@tufts.edu
See departmental website for details.				

143978	Special Topics			
Subject: VMS		Catalog Nbr: 0193		
2024 FALL		Primary	Silvia Bottinelli	Silvia.Bottinelli@tufts.edu
2025 SPRG		Primary	Emily Gephart	Emily.Gephart@tufts.edu
2025 SPRG		Primary	Nate Harrison	Nate.Harrison@tufts.edu

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2025 SPRG	Primary	Claudia Valladao de Mattos Avolesse	Claudia.Avolesse@tufts.edu
2025 SPRG	Primary	Matthew Hipps	Matthew.Hipps@tufts.edu
2025 SPRG	Primary	Ihnmi Jon	Ihnmi.Jon@tufts.edu
See departmental website for details.			

143982	Special Topics		
Subject: PAI	Catalog Nbr: 0191		
2024 FALL	Primary	Patricia Loper	Patte.loper@tufts.edu
See departmental website for details			

144021	Special Topics		
Subject: SMFA	Catalog Nbr: 0293		
See departmental website for details			

144023	Intermediate Figure Painting		
Subject: PAI	Catalog Nbr: 0141		
2025 SPRG	Primary	Maria Gamboa	Maria.Gamboa@tufts.edu
Intermediate course exploring the body in paint. The figure or body as a source. Independent work. From the model, exploration of content relating to figurative painting, portraiture, narrative or thematic work, research-based practice, or abstraction. Investigation primarily through paint but may include other media such as installation, or performance.			

144024	Painting and Performance		
Subject: PAI	Catalog Nbr: 0158		
(cross-listed as PER 158) Hybrid course in which students in painting and/or performance synthesize areas of expertise with installation and new processes and methods. Experimental approaches and research. Opportunity to bridge practices, whether in 2D media or embodied art forms. Prerequisite: one drawing course, and preferably at least one painting course and/or performance course. Non-SMFA students will receive a letter grade.			

144025	Intermediate Drawing: Repurposing Technical Drawing		
Subject: DRW	Catalog Nbr: 0160		
Strategies and techniques of technical drawing in fields such as engineering, architecture, science, design, and			

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mathematics. Tools to create sketches, plans, documents, and proofs. The histories and contexts of these fields. Building referential versions using contemporary and historical tools and programs. Methods to consider ideas of practicality, theories, design, and innovation. Prerequisite: one drawing class and familiarity with image-based computer programs.

144027	Big Paper
Subject: PRT	Catalog Nbr: 0150
Possibilities of working large pieces: in size from 22x30 in. to 4x8 ft. Various properties of different fibers used in papermaking. A range of pigmenting and processing techniques. Imbedding imagery within the sheets, painting with pulp (the liquid form of paper), and cutting stencils. The sheets from thick and opaque, to thin and translucent. A collaborative project with the Big Print class. No previous paper making experience required. Non-SMFA students will receive a letter grade.	

144032	Race and Performance
Subject: SMFA	Catalog Nbr: 0127
Multiracial and cross-cultural forum and laboratory in which to explore the construction of race. Examination through critical texts, the development of performative works, and exchange of ideas and critiques about the social construct of race, the historical and mediated narrations that have informed our unique and collective perceptions about race. Non-SMFA students and MAT Art Education students will receive a letter grade.	

144052	Political Action as Art: Incarceration / Detention
Subject: PER	Catalog Nbr: 0162
Examination of the creative tactics of contemporary activist-artists and their ways of addressing broad definitions of the law and conceptions of civic and public life, from responses to excessive policing to inequities in public policy. Focus on detention and the carceral state; considers protest, rebellion, public policy, the legal system, and the prison industrial complex as material to be manipulated or opportunities for artistic intervention. Designed to be paired with PER-0161 (Political Action as Art: Law and Immigration). Non-SMFA student and MAT Art Education students will receive a letter grade.	

144053	Styles of Live Art
Subject: PER	Catalog Nbr: 0130
Introduction to the basic principles of using the body in time and space in relation to an audience to convey meaning. Contextual understanding of the history of performance art through basic readings and the vocabulary with which to discuss and critique performances. Non-SMFA students and MAT Art Education students will receive a letter grade.	

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144064	Art and the Home since 1900
Subject: VMS	Catalog Nbr: 0126
Analysis of modern and contemporary artworks that address domestic cultures. Focus on sculpture, installation, and performance; comparisons with visual culture, furniture, crafts, and interior design. Western and non-Western examples, discussed through the lens of cultural studies, critical theory, feminism, postcolonial studies, and social art history. Relationship between private and public spheres; modernization and consumption; and nomadism and migration.	

144126	Papermaking: Sustainability
Subject: PRT	Catalog Nbr: 0161
Papermaking has been a sustainable enterprise since the first paper was made in China c. 105AD. Locally sourced plant materials – both indigenous and invasive as well as recycled paper, fabric and vegetables – used to make a portfolio of papers with accompanying information on plant names, source materials, and processing methods. Experiment with natural dying. Presentations on contemporary artists working with issues of sustainability, across media. Assignments bridge the technical and conceptual. Design a final independent project. No previous experience with papermaking necessary.	

144143	Painting and Performance
Subject: PER	Catalog Nbr: 0158
(cross-listed as PAI 158) Hybrid course in which students in painting and/or performance synthesize areas of expertise with installation and new processes and methods. Experimental approaches and research. Opportunity to bridge practices, whether in 2D media or embodied art forms. Prerequisite: one drawing course, and preferably at least one painting course and/or performance course. Non-SMFA students will receive a letter grade.	

144229	Jump Start Your Art: Intro to Art as Process
Subject: FNDC	Catalog Nbr: 0010W
This one-day workshop is an introduction to Art as Process, a course for individuals who want to transform and develop their artistic practice and visual awareness. Hands-on studio exercises will focus on exploration and play rather than a calculated end-product. We will work with painting, drawing and 3-D media. Open to all, from absolute beginners to advanced artists, Art as Process is particularly useful for those who want to develop their creative abilities, jump-start a dormant practice, or explore the idea of a professional art career. Enrolled students will receive a list of required materials before the class begins.	

144230	Drawing the Fenway: Architecture and Landscape
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Course Bulletin

Subject: Catalog Nbr:
DRWC 0013W

This workshop is designed to get you out of the classroom and working en plein air among the stunning architecture, landscape, and art surrounding the SMFA's campus. In this historic environment, you will become acquainted with a range of perspective techniques, from structural to atmospheric, improve your observational skills, and refine the forms and tonal variations within your drawings. Take advantage of the weather and see your representational drawing practice blossom before winter returns.

Enrolled students will receive a list of required materials before the class begins. There will be a 1-hour break for lunch.

144231 Hands & Feet: Anatomical Drawing Workshop

Subject: Catalog Nbr:
DRWC 0029W

This workshop is focused on mastering the depiction of hands and feet. This workshop is designed for any student who wishes to improve their life drawing skills or is interested in honing their proficiency in depicting the human figure in greater detail.

Hands and feet tend to be the most challenging and complex forms of the human figure and do not often receive enough time or focus in basic and mid-level figure drawing classes. This workshop focuses on the skeletal and muscular structures that underlie and inform the surface topography of the outer-most limbs. Through anatomical study, observation and drawing exercises, students will gain more understanding of the hands and feet, which will result in more anatomically accurate, naturalistic, and expressive drawings of the human figure.

Enrolled students will receive a list of required materials before the class begins. There will be a 1-hour break for lunch.

144232 Portrait Drawing

Subject: Catalog Nbr:
DRWC 0007W

The portrait is essential to virtually every form of fine art, from painting and sculpture to video and photography. Portraiture tells us about a particular individual while revealing something universal. In this workshop you will learn technical, organizational, spiritual and philosophical skills basic to any work of art. The initial objective is to produce a physical resemblance to the model and then progress toward exposing the elusive inner life (sometimes at the expense of physical likeness). Although this workshop focuses on drawing, you will explore several approaches to portraiture using charcoal, graphite, acrylics, ink washes and water-based paint. Level: beginner to advanced.

144392 Adobe Illustrator Workshop

Subject: Catalog Nbr:
GRAC 0030W

Creating, controlling, and manipulating vector graphics is at the core for today's designer, this course will be

Course Bulletin

comprehensive introduction to Adobe Illustrator. The class will take you through many tools and effects, we'll use Type and Photographic imagery, as well contextualizing topics such as color theory and graphic design. The studio time is demonstration based and accompanied with hands-on experimenting. Overall, an approach to Illustrator that is expansive and geared towards helping you produce works with clarity and intent.

144393	Type + Image = Poster Workshop
Subject: GRAC	Catalog Nbr: 0015W
Discover creative strategies for visual communication using typography and imagery in this day-long workshop for beginning and intermediate graphic designers. You'll explore the expressive and formal qualities of type, principles of visual composition and perception, and ways to create narrative through a series of hands-on exercises that result in a finished typographic poster by day's end. Some prior experience with Adobe InDesign and Illustrator is encouraged, but not necessary. Level: Beginner to Intermediate	

144394	Visualizing Information Workshop
Subject: GRAC	Catalog Nbr: 0064W
Information design reveals the connections between seemingly unrelated items, events, people, processes, and conditions. This two-night workshop begins by exploring the principles behind good infographics and then puts those principles to work creatively through a short design project that communicates — and deepens — our understanding of the world around us. Some prior experience with Adobe InDesign and Illustrator is encouraged, but not necessary.	

144395	Screenprinting Intensive Workshop
Subject: PRTC	Catalog Nbr: 0082W
This intensive five-day workshop provides students the opportunity to explore the diverse possibilities of fine art screenprinting. Both CMYK process color printing and monotype printing will be covered. Students will be exposed to the wide range of applications and outcomes that screenprinting offers from autographic hand-drawn techniques to photographic/computer applications. No printmaking or computer experience is required.	

144396	Landscape Painting Workshop
Subject: PAIC	Catalog Nbr: 0037W
Have you ever wanted to paint the beautiful places you experience? Painting the landscape is worth more than any snapshot. To paint the landscape, we must first learn to see the landscape. This workshop offers not only the tools to successfully render a landscape in your chosen media but how to see it as you have never seen it before.	

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The landscape will be explored as a means of expressing our contemporary world via realism, metaphor and abstraction. Landscape painting is an innately pluralist exercise: it presents us with a range of possible approaches and perspectives by which to analyze not only places, but also their contexts. In this workshop, we will explore the landscape as a means of expressing our contemporary world via realism, metaphor and abstraction. You will have the opportunity to learn the groundwork for a successful landscape painting and the freedom to build on this throughout the semester. This is a fantastic opportunity for all ranges of students from first timers to more advanced students to showcase their world.

All levels are welcome

144397	Still Life: Light and Color Workshop
Subject: PAIC	Catalog Nbr: 0020W
Edouard Manet once called still life “the touchstone of painting.” Characterized by an interest in the insentient, this genre of art has been popular across movements, cultures, and periods, with major figures like Paul Ce’zanne and Pablo Picasso sharing Manet’s view. The still life gained prominence during the 16th century and is derived from the Dutch word stilleven, but its roots date back to ancient times. Still Life: Color and Light will utilize the practice of observational still life painting with a focus on the history and evolution of color, its organization, relationship, interaction and arrangement. Color, in a way unlike any other tool in visual communication, is very complex and frequently misunderstood. By focusing on the visual and aesthetic interactions of color, the science of color perception and the metaphysical nature of color perception we will create paintings that create a better understanding of the use of color. The course utilizes the major theories of colorists such as Munsell, Itten, Albers, etc. as a primary structure in which to study distinct color properties and functions.	

144449	Introduction to Small Metals
Subject: MTLC	Catalog Nbr: 0010
In this beginning course students will be introduced to fabrication techniques, tools and vocabulary of small object manufacture in non-ferrous metals. Through the completion of projects done during studio time, students will learn techniques such as soldering, piercing, forging and finishing. Course discussions will focus on contemporary and historical small metal works and will include critiques of student projects in context.	

144450	Introduction to Small Metals CE
Subject: MTLC	Catalog Nbr: 0010
In this beginning course students will be introduced to fabrication techniques, tools and vocabulary of small object manufacture in non-ferrous metals. Through the completion of projects done during studio time, students will learn techniques such as soldering, piercing, forging and finishing. Course discussions will focus on contemporary and historical small metal works and will include critiques of student projects in context.	

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144451	Still Life: Color and Light
Subject: PAIC	Catalog Nbr: 0020
Edouard Manet once called still life “the touchstone of painting.” Characterized by an interest in the insentient, this genre of art has been popular across movements, cultures, and periods, with major figures like Paul Ce’zanne and Pablo Picasso sharing Manet’s view. The still life gained prominence during the 16th century and is derived from the Dutch word stilleven, but its roots date back to ancient times. Still Life: Color and Light will utilize the practice of observational still life painting with a focus on the history and evolution of color, its organization, relationship, interaction and arrangement. Color, in a way unlike any other tool in visual communication, is very complex and frequently misunderstood. By focusing on the visual and aesthetic interactions of color, the science of color perception and the metaphysical nature of color perception we will create paintings that create a better understanding of the use of color. The course utilizes the major theories of colorists such as Munsell, Itten, Albers, etc. as a primary structure in which to study distinct color properties and functions.	

144452	Still Life: Color and Light CE
Subject: PAIC	Catalog Nbr: 0020
Edouard Manet once called still life “the touchstone of painting.” Characterized by an interest in the insentient, this genre of art has been popular across movements, cultures, and periods, with major figures like Paul Ce’zanne and Pablo Picasso sharing Manet’s view. The still life gained prominence during the 16th century and is derived from the Dutch word stilleven, but its roots date back to ancient times. Still Life: Color and Light will utilize the practice of observational still life painting with a focus on the history and evolution of color, its organization, relationship, interaction and arrangement. Color, in a way unlike any other tool in visual communication, is very complex and frequently misunderstood. By focusing on the visual and aesthetic interactions of color, the science of color perception and the metaphysical nature of color perception we will create paintings that create a better understanding of the use of color. The course utilizes the major theories of colorists such as Munsell, Itten, Albers, etc. as a primary structure in which to study distinct color properties and functions.	

144453	Lithography: Art of the Multiple
Subject: PRTC	Catalog Nbr: 0058
Have you ever wondered how posters, board games, photos and illustrated books got produced before modern technology? Have you ever admired the works of Toulouse-Lautrec, Goya or M. C. Escher and wondered how they go such beautiful textures in their drawings? No matter your reason or experience level, if you love drawing, mark making or printing of any kind, Lithography is the next step for your work. Come combine art, history, chemistry and images and transform a humble stone, aluminum plate, or plastic sheet into a sea of color, textures and multiple prints. The possibilities, and editions, are endless.	

144454	Lithography: Art of the Multiple CE
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Subject: Catalog Nbr:
PRTC 0058

Have you ever wondered how posters, board games, photos and illustrated books got produced before modern technology? Have you ever admired the works of Toulouse-Lautrec, Goya or M. C. Escher and wondered how they go such beautiful textures in their drawings? No matter your reason or experience level, if you love drawing, mark making or printing of any kind, Lithography is the next step for your work. Come combine art, history, chemistry and images and transform a humble stone, aluminum plate, or plastic sheet into a sea of color, textures and multiple prints. The possibilities, and editions, are endless.

144497	Socially Engaged Art			
Subject:		Catalog Nbr:		
SMFA		0125		
2025 SPRG		Primary	Neda Moridpour	Neda.Moridpour@tufts.edu
(Cross-listed as CVS 75) Explore socially engaged art. Non-medium-specific studio course for artists interested in utilizing art for organizing and creating social change. Learn about the history of this field, review artists’ works, explore the exciting overlap between art, organizing, and pedagogical practices influenced by recent sociopolitical and environmental movements. Address recent strategies and examine the shift of socially engaged artists from studio to situation or participatory actions. Non-SMFA students and MAT Art Education students will receive a letter grade.				

144520	Portraiture & the Self		
Subject:		Catalog Nbr:	
PHT		0150	
Development of portrait photography skills and discussion of the photographer's relation to subject. Readings will address the photographer's unconscious in relation to the work they make. Recommendations: a basic understanding of camera controls, digital imaging, and digital printing, or permission of the instructor. Non-SMFA students will receive a letter grade.			

144521	Humor and Performance	
	Subject:	Catalog Nbr:
	PER	0106
Examines the history of humor, its role in popular culture and art, and its use as a means of social resistance through the lens of performance art. Creation, study, and critique of work that is influenced by humor as a formal and conceptual approach. Explores stand-up comedy, laughter yoga, clowns, the carnival, pageants, parades, camp, kitsch, civil disobedience, pathos, psychiatric, spiritual, and philosophical interpretations of humor. Subjects include Surrealists, Situationists, slapstick, reality TV, memes, and works by contemporary artists. Non-SMFA students will receive a letter grade.		

144522	Intermediate Sculpture		
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Subject:	Catalog Nbr:			
SCP	0130			
2024 SPRG	Primary	Alex Zak	No Email on file.	
2025 SPRG	Primary	Constanza Alarcon Tennen	Constanza.Alarcon_Tennen@tufts.edu	
Intermediate sculpture studio course involving cross-media projects in woodworking, welded steel sculpture and casting, and mixed media. Focus on the development of technical and analytical skills as related to the interplay of form, content, materials, and space. A series of projects that investigate formal and conceptual practices to develop visual fluency, elevated skill-sets, the successful expression of ideas, and the ability to sustain a studio practice. Non-SMFA students will receive a letter grade.				

144525	Handmade Sounds & Tickling Circuits			
Subject:	Catalog Nbr:			
MDIA	0162			
Beginning level analog sound course focusing on circuit bending, soldering, building synth circuits, and basic programming using Arduino and IOT chips. Basic electronic and prototyping skills, hardware hacking to make sounds utilizing oscillators and circuit bend toys. Focus on electricity and how components such as potentiometers, resistors, transistors, sensors, etc., work. Non-SMFA students will receive a letter grade.				

144526	Intermediate Figure Drawing: Real People			
Subject:	Catalog Nbr:			
DRW	0123			
2024 SPRG	Primary	Mara Metcalf	Mara.Metcalf@tufts.edu	
Emphasis on portraying the individual over the archetypal "nude" model. Focus on narrative and personal direction and how we communicate through body, clothing, posture, and environment. Wet and dry color media such as pastel, ink, and gouache. Readings focus on issues of representation and collective history. Viewing contemporary artworks will highlight the larger context and complexity of figuration today. Recommendations: introductory figure drawing or painting classes. Non-SMFA students will receive a letter grade.				

144527	Video Installation			
Subject:	Catalog Nbr:			
MDIA	0104			
2024 FALL	Primary	Mary Ellen Strom	Mary_Ellen.Strom@tufts.edu	
Studio/seminar course. Produce video content based on individual interests, concerns, passions. Design ways to display artworks that communicate ideas and aesthetics with power and strength. Instruction in camera composition, video editing and compositing using Adobe Premiere and Adobe After Effects, lighting design, video mapping software, and sound scores, recording, editing and mixing. Incorporate diverse media in installations, i.e., painting, sculpture, found objects, texts, performance, digital technologies, the internet,				

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music and sound. Seminar traces an array of international video artists from the 1960s while concentrating on contemporary video installation. Visiting artists present projects and critique students' work. Open to all levels.

Non-SMFA students and MAT Art Education students will receive a letter grade.

144528	Making Paper, Making Books: Collecting as an Art-Making Strategy
Subject: PRT	Catalog Nbr: 0117
(Cross-listed as GRA 117) Multi-level course for undergraduate and graduate students explores the roles of scientists and artists in discovery and documentation. Examines partnerships between 19th-century naturalists and contemporary artists who investigated collecting as an art-making strategy. Papermaking and study of its history as essential to collection and documentation. Embedding materials within paper, printing cyanotype, or attaching specimens to finished sheets, enhances cataloguing possibilities (bound books, portfolios, scrolls). Non-SMFA students will receive a letter grade.	

144530	Unlimited Edition Artist Books
Subject: GRA	Catalog Nbr: 0109
(Cross-listed with ILVS 182 and PHT 109) Use your photos, drawings or creative writing to produce a semester-long project that combines text and imagery in the form of a photobook, print-on-demand publication, one of a kind sculptural book, zine, comics, RISO or web narrative. Studio/seminar course covers a wide spectrum of contemporary artist's books starting from the 60s. Weekly discussions are organized by themes. Discussion based on readings will focus on developing a critical language about artists' books. Students will collaboratively create a blog with their analysis of a chosen book. Intermediate/advanced levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

144532	Ceramics: The Creative Process
Subject: CER	Catalog Nbr: 0101
Introductory seminar and studio course that investigates the subject of creativity and the creative process from different disciplines. Discussions from a variety of writers and artists. Methodologies may include creativity through listing and mapping, exercises, technical instruction, parallel making, experimentation, and approaching clay from a place of inquiry and inspiration. Non-SMFA students will receive a letter grade.	

144533	Fabric into Form
Subject: FIB	Catalog Nbr: 0107

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2024 SPRG	Primary	Samantha Fields	Samantha.Fields@tufts.edu
Introduction to sculptural construction with fabric focused on its three-dimensional capabilities. Explores the potential of fabric to create sculpture through class demonstrations, exercises, and of individual projects. Techniques include fabric manipulation through machine and hand sewing, gluing, stiffening, stuffing, pattern drafting, and armature construction, in addition to researching fabric histories and contemporary meanings, as well as past and present artists working in this media. Non-SMFA students will receive a letter grade.			

144534	Food: The Social and Functional Politics of the Table		
Subject: CER	Catalog Nbr: 0144		
2024 FALL	Primary	Michael Barsanti	Michael.Barsanti@tufts.edu
2024 FALL	Primary	Sarah Pugh	Suzanne.Pugh@tufts.edu
Investigate the cultural connections of food and community. Create service-ware, place settings, cutlery, table vessels, and their associated objects. Research dining rituals, practices, contexts, and table objects, focusing on the intersection of food, politics, consumers, and culture. Co-taught studio-based course in the Ceramics and Metals Studios. Design and make a tableware setting for two, create a menu, invite a guest, and share a meal.			

144581	In the Mix: Combining Painting and Drawing		
Subject: DRWC	Catalog Nbr: 0090W		
Explore the possibilities that arise when you combine drawing and painting. We will work from a foundation of traditional drawing and painting methods and introduce various approaches to help expand personal options. You may choose to work exclusively with one medium or experiment with a variety of materials. While one medium may be suitable most of the time, in some instances or fertile moments, it may be necessary in the problem solving process, to introduce other media in order to create new considerations; color within the drawing, drawing in the painting, gouache within the drawing, or collage when needed, etc. The objective of the class is to create a curious and supportive atmosphere in which you will acquire confidence to experiment and explore an individual and personal direction. A live model will be available for each session as our point of departure. A visit to the Museum of Fine Arts' Drawing room for a private viewing of selected drawings from the museum's collection will be arranged in order to introduce a variety of approaches to provide insights and inspiration to individual choices. All levels welcome; the only requisite is curiosity.			

144706	Making Paper, Making Books: Collecting as an Art-Making Strategy		
Subject: GRA	Catalog Nbr: 0117		

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(Cross-listed as PRT 117) Multi-level course for undergraduate and graduate students explores the roles of scientists and artists in discovery and documentation. Examines partnerships between 19th-century naturalists and contemporary artists who investigated collecting as an art-making strategy. Papermaking and study of its history as essential to collection and documentation. Embedding materials within paper, printing cyanotype, or attaching specimens to finished sheets, enhances cataloguing possibilities (bound books, portfolios, scrolls).

Non-SMFA students will receive a letter grade.

144825	Advanced Cinematic 3D
Subject: DIG	Catalog Nbr: 0110
Advanced studio course. Provides support to create ambitious works of cinema using only the computer. Make digital 3D cinematic narratives, spaces, and experiences within the contexts of contemporary art, cinema, and animation. Explores advanced techniques for Maxon Cinema 4D, including custom 3D modeling and painting; physics and rigging; and hybrid analog-digital techniques (3D scanning, camera tracking for animation, motion capture). Builds on DIG 0107-- Cinematic 3D. Non-SMFA students will receive a letter grade.	

144826	Augmented Reality
Subject: DIG	Catalog Nbr: 0105
Develop Augmented Reality (AR) environments in hybrid studio/seminar. Virtual 3D models attached to sites in real physical space, viewed with smartphone or tablet computer. Create "mirror worlds" overlaying virtual onto the actual. Approach AR as contemporary art installation; practical tool for educational, therapeutic, design purposes. Digital graffiti, captioning of reality, historical interventions, superimposed narratives, fantasy spaces. Recommendations: Previous experience with 3D and video. Non-SMFA students will receive a letter grade.	

144827	Zines
Subject: GRA	Catalog Nbr: 0107
Zines offer a creative forum for self-discovery and observation. Risograph, xerox, digital printers are primary modes of zine production. Assignments designed to explore a wide range of topics from personal to global interests. Recommendations: Basic knowledge of Adobe Photoshop. Non-SMFA students will receive a letter grade.	

144828	Book Arts: Chapter 2
Subject: GRA	Catalog Nbr: 0133
Intermediate studio course. Investigate paper; the visual power of a fold, a crease, a tear, and extremes of	

Course Bulletin

scale; work paper into three-dimensional forms, from platonic solids through origami, pop-ups, and tessellation. Paper conservation techniques including washing, mending, and lining paper with fabric. Students identify a single project to pursue for the entire semester. Non-SMFA students will receive a letter grade.

144829	Painting, Stories, & James Baldwin		
Subject:		Catalog Nbr:	
PAI		0132	
Advanced hybrid studio seminar examines the art of storytelling through painting. Focus on on the critical examination of artists and curators whose creative projects intersected with and were pivotally influenced by James Baldwin and other authors of color.			
Non-SMFA students will receive a letter grade.			

144830	Painting and Installation			
Subject: PAI		Catalog Nbr: 0123		
2025 SPRG		Primary	Patricia Loper	Patte.loper@tufts.edu
Expands the physical range of drawing in relationship to place, space, and viewers. Explores strategies for working at large scale, in traditional media and temporal installation-based approaches. Three core projects: large format figure drawing, non-traditional media (projections, found objects, mist, dirt or sound) and collaborative or intervention-based situations. Consider a broad range of material, technical and conceptual options with the goal of broadening understanding of what drawing is and can be. Opportunities to build professional skills in crafting language, proposing, presenting and documenting projects. For intermediate and advanced level students. Non-SMFA students will receive a letter grade.				

144831	Painting from Photographs			
Subject: PAIM		Catalog Nbr: 0056		
2025 SPRG		Primary	Laura Fischman	Laura.Fischman@tufts.edu
Learn to work from, alter, and abstract photographs to inspire paintings. Gain insight into the myriad possibilities that photography offers painters for source material and imagery. Read about, watch films, and discuss the historical relationship between photography and painting. Consider what it means to use digital tools and paint in an image-driven, digital age. Complete this studio course with improved painting skills and the foundation of practice outside of the classroom. Open to all levels; previous painting experience recommended.				

144832	Image, Narrative, Psychoanalysis			
Subject: PHT		Catalog Nbr: 0149		
2024 SPRG		Primary	Rachelle Mozman	Rachelle.Mozman_Solano@tufts.edu

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Intermediate to advanced level course, open to students of any discipline, explores relationship of image-making to storytelling and our unconscious mind. Focus is on image-making exercises, free association, weekly readings, and creation of mid term and final project. The unconscious, as understood Psychoanalysis, houses memories and feelings that are hidden from our conscious, yet art making can reveal what is hidden from us. Our dreams are a direct link to our unconscious, made of fragmented images telling non-linear narratives consisting of symbols. How can we come to better understand our unconscious mind, to make more unique art with a personal voice? Parallels between the narratives we create in our art to the messages in our dreams, our memories and internalized experiences are explored. The nature of the material requires preparedness for introspection and maturity.

Non-SMFA students will receive a letter grade.

144833	Video Art & Narrative
Subject: MDIA	Catalog Nbr: 0103
Work in single and multi-channel video, sound, and installation to learn strategies for narrative, including documentary, autobiography, storytelling, archival research, purely visual narrative, and alternative structures. Organize multiple narrative sources, image, text, archive, interview, spoken word, song, vocalized sound design. Emphasize inventive ways to record audio/visual material, decisive editing of image and sound, and analysis of recent trends in narrative cinema and video art. Intermediate production course. Non-SMFA students will receive a letter grade.	

144834	Video Open Studio
Subject: MDIA	Catalog Nbr: 0101
Expand on skills acquired in previous video and media arts classes. Based on the needs of self-directed projects for single screen, multi-channel, video installation, or sound. Organizing and producing more complicated video and sync sound shoots, image and sound post-production, staging, and presentation of video work for gallery or site-specific settings. Assist peers on projects, participate in group critiques, and receive individual feedback from faculty, and present their work at least once. Assumes knowledge of video and sound production. Recommendations: Minimum of one introductory level sound or video class, or permission of the instructor. Non-SMFA students will receive a letter grade.	

144925	Remixing Reality: Introduction to Rapid Prototyping in Augmented Reality
Subject: GRAC	Catalog Nbr: 001W
This one-day, hands-on, online workshop will cover the basics of augmented reality (AR) – what it is and how it is used in various industries including the arts – and get you started building your own augmented reality experiences. Through lectures and technical instruction, you will explore the basics of the z-axis in a rapid prototyping, open-source environment that you can bring back to your studio practice as well as play with in your living room. Requirements: Laptop with a Chrome browser and video camera/microphone (for Zoom), and an AR-enabled	

Course Bulletin

smart-phone. No fancy equipment or expensive platforms needed. All levels welcome.

144981	Special Topics
Subject: GRAC	Catalog Nbr: 0091
Please see departmental website for details.	

144982	Special Topics CE
Subject: GRAC	Catalog Nbr: 0091
Please see departmental website for details	

145005	Graduate Professional Practices			
	Subject:	Catalog Nbr:		
	SMFA	0206		
	2024 FALL	Primary	Ethan Murrow	Ethan.Murrow@tufts.edu
	2024 SPRG	Primary	Patricia Loper	Patte.loper@tufts.edu
Skills and strategies for post-graduate careers. Topics include proposals, grant and statement writing, documentation, outreach and promotion of work, speaking and lecture skills, teachingrelated professional development, community building strategies, approaches to independent and collaborative curatorial projects. Group critiques will provide an opportunity to rene language and writing skills.				

145010	The Art of the Fake			
Subject:	Catalog Nbr:			
DIG	0102			
2024 FALL	Primary	Kurt Ralske	Kurt.Ralske@tufts.edu	
Hybrid studio / seminar course explores “the fake” as an artistic strategy and a cultural phenomenon. Learn 3D software (Cinema 4D, Photoshop) to create images and videos that appear convincingly photo-realistic, but have no correspondence to reality. Survey artists whose work involves forgery, false identity, sham narrative, artificial drama, pranks, white lies. Explore relationship between images and beliefs through seminar discussion of philosophical texts (Latour, Lacan, Flusser, Sontag). Consider “the fake” in both its negative dimensions (political manipulation) and positive (the generative power of imagination). Open to all levels.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

145011	The Naturalist Animator
Subject: MDIA	Catalog Nbr: 0147
Document your “environment” through animation. Examine work of naturalists and artists throughout	

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history; how close observation of the natural world motivated new discoveries and “ways of seeing.” Students keep a written journal of observations of nature in their homes, yards, parks, etc., visually capture these observations frame-by-frame, record audio of their examinations, and learn how to combine all the elements into a final moving image presentation. “Nature” can be broadly interpreted. Objects, people, behavioral patterns, relationships, emotions, etc., can be natural elements in each student’s specific environment. Introductory class, open to all levels.

Non-SMFA students and MAT Art Education students will receive a letter grade.

145012	Artists’ Books Today			
Subject: GRA		Catalog Nbr: 0183		
2024 FALL		Primary	Asuka Ohsawa	Asuka.Ohsawa@tufts.edu
2024 FALL		Primary	Chen Luo	Chen.Luo657086@tufts.edu
2024 SPRG		Primary	Rachel Church	No Email on file.
2025 SPRG		Primary	Nina Montejano	Nina.Montejano@tufts.edu
Mixed media class explores handmade artists’ books as visual poetry, narrative, document, conceptual space, memoir and museum. Binding and image-making demonstrations, workshops and assigned problems expand students’ awareness of artists’ books as contemporary vehicles for content and hands-on innovation. Explores the history/culture of artists’ books (ancient codex, medieval illuminated manuscripts, chap books, altered books); draws upon global traditions (Asian, Middle Eastern, Western). Hands-on technical instruction, presentations, visiting artists, readings and critiques. Previous bookmaking experience is not necessary but encouraged. Non-SMFA students and MAT Art Education students will receive a letter grade.				

145013	Int. Paint, Abstraction & Body	
	Subject:	Catalog Nbr:
	PAI	0153
Team-taught course that looks at painting as it relates to the experience of being a body moving through the world. Students explore and utilize the figure, the body, ideas of abstraction, and/or representation, and address individual concepts in ways ranging from literal depictions of the figure to completely non-representational abstraction. Discuss how painting has addressed the human experience both historically and in our own time. Examine artists and texts that spur discussion; develop art historical knowledge around abstract and figurative painting; strengthen students' understanding and ability to communicate through their work. Importantly, class responsively reacts to the new and diverse ways in which students may be accessing, encountering and considering issues of abstraction and the body in relationship to contemporary conversations and crises. Intermediate level course. At least one previous introductory painting course recommended. Non-SMFA students and MAT Art Education students will receive a letter grade.		

145020	Digital Photo: History & Practice			
Subject:		Catalog Nbr:		

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PHT	0112
Introduction to fundamental principles of digital photography, history of photography and early image capturing techniques. Experiments with pin hole cameras, demonstrations and hands-on sessions. Basics of Digital SLR cameras including camera operation, shutter speed, aperture, focal length, RAW file formatting, and white balance. Using Adobe Photoshop, learn file management techniques, editing, image enhancement, and basic retouching. Assignments designed to build skills and aesthetic decisions such as composition and quality of light. Create a properly exposed file in camera, adjust the tonality in Photoshop, develop understanding of yourself as an image maker. Class culminates in final presentation. Open to all levels.	

145021	The Frame & the Subject
Subject: PHT	Catalog Nbr: 0126
Document your “environment” through animation. Examine work of naturalists and artists throughout history; how close observation of the natural world motivated new discoveries and “ways of seeing.” Students keep a written journal of observations of nature in their homes, yards, parks, etc., visually capture these observations frame-by-frame, record audio of their examinations, and learn how to combine all the elements into a final moving image presentation. “Nature” can be broadly interpreted. Objects, people, behavioral patterns, relationships, emotions, etc., can be natural elements in each student’s specific environment. Introductory class, open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145022	Photography After the Internet
Subject: PHT	Catalog Nbr: 0110
Students explore ways in which the internet informs and acts as a catalyst for a new and interesting photographic practice. Using cell phone cameras, found images, image editing software, and online platforms, students complete a series of photographic assignments that address ideas of appropriation, surveillance, and online performance of self. Unpack how photographs function in the age of the internet through a careful analysis of the “post-internet” practices of artists like Hito Steyerl, Amalia Ulman, and Lil Miquela. Semester culminates in a final project of the students’ choosing that builds upon the content of the course. Open to students of all levels. No prerequisites or previous photography experience required. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145023	New Social Intimacies
Subject: PER	Catalog Nbr: 0131
Consider how artists have responded to the compounding crises of our time by making space for and calling into being new publics and collectivities. Students will be invited to rethink practices of making and being in relationship to support networks and practices of care, mutual aid, and solidarity. Students will be asked to watch, listen, and virtually encounter works of art, lectures, and related media, and to respond critically and	

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creatively to the ways in which a rapidly shifting contemporary context has reimagined what it is to make art in the 21st century. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.

145024	Print & Paper: Home Strategies
Subject: PRT	Catalog Nbr: 0162
Intensive instruction and project workshops on a wide range of print processes, from stencil and relief to planographic techniques, in addition to papermaking production as an integral part of the printed image. Keystone element of the syllabus deals with student's home studio set-up: their workspace, equipment, and its design for ease and efficiency of use. Students rotate through a series of print/paper projects as they familiarize themselves with the various techniques. Provides indispensable strategies for establishing a home studio, both small and large, as the student's art practice requires workspace independent of the school facilities. Critiques and demonstrations online, consultation and process coaching addressed individually or in small groups. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145025	Papermaking: Test Kitchen
Subject: PRT	Catalog Nbr: 0163
The Kitchen is source material for experiments with papermaking and natural dyes. Using kitchen blenders, make compost paper and vegetable papyrus from pressed fruits and vegetables; spice papers, paper waste handmade paper. Lab sheets record experiments. Readings and discussions about ecology, food/farming justice, early environmentalists and contemporary artists whose work focuses on sustainability and reclaiming materials. Develop greater appreciation of foods/materials we consume and use, their harvest, distribution, ecological impact. Guest speakers address issues of sustainability and ecology in science and art. Critiques and demonstrations online, consultation and process coaching addressed individually or in small groups. Open to all levels.	

145027	Weaving: Concept & Construct
Subject: FIB	Catalog Nbr: 0145
2025 SPRG	Primary Samantha Fields Samantha.Fields@tufts.edu
Explores weaving as process and idea through making, writing, record keeping, technology, and intervention. Considers the long history of woven objects alongside contemporary artists, designers and crafts people as makers and thinkers. Builds a virtual, collective, interactive weaving of information that brings together: histories, mythologies, economics, science, environmental impact, technology, and identity politics to help understand the complicated and intimate role cloth has and continues to play in human existence. Work on found looms, frame looms and backstrap looms and use traditional and non-traditional weaving materials and practices to develop a corporal knowledge of the techniques. Non-SMFA students and MAT Art Education students will receive a letter grade.	

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145028	Video Art & Sound: A Reckoning
Subject: MDIA	Catalog Nbr: 0110
“A Reckoning” for the purposes of this class, can be interpreted broadly as an action or response to the world around us. Working in sound and video, this introductory studio course introduces essential skills to become a technically proficient and thoughtful sound and video maker, creatively responding, observing and documenting while faced with the obstructions in our lives and adapting to them. Gain the vocabulary and experience necessary to intentionally describe, troubleshoot, and manipulate sounds and moving images. Learn the underlying principles that govern sound and experiment with the recording and creation of digital video to develop a deeper understanding of how sound and moving images are captured, represented and manipulated. Survey and analyze a variety of trends in video and sound art practices through screenings, readings, and discussions. Explore a range of possibilities for audio/visual production by responding to prompts and assignments in sound, video, and the combination, throughout the semester. Acquire introductory skills including sound field recording, tracking, editing, sound for picture, mixing and mastering and the equivalent in moving image recording, manipulation, sequencing, and multi-tracking. Students participate in approximately 2.5 – 3 hours of synchronous and asynchronous learning each week, such as technical instruction to introduce skills through both live and pre-recorded demonstrations, presentations and discussions of concepts, listening sessions and screenings, or critique. Individual meetings with faculty scheduled as needed throughout the semester. Introductory course open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145029	Art & Environment: Visual Ecology
Subject: SMFA	Catalog Nbr: 0161
Art & Environment: Visual Ecology is an experiment in adaptive and transdisciplinary collaboration, the course engages with social and environmental discourses as expressed through art making and the humanities. Students will choose a combination of faculty-led units that address broad themes including racial and environmental justice, de-coloniality, care ethics and new materialism. Students will acquire skills to produce cross-media projects using video, painting, installation, performance, and research-based projects in response to critical conversations about the health and regeneration of planet Earth. Weekly modules will involve tutorials, screenings, podcasts, writing, and open-ended assignments. The course is designed to deliver content online or offline, synchronously and asynchronously, to meet the needs of a wide variety of learning styles and welcomes students from beginning to graduate. Our hope is to develop a vital learning community by fostering active participation and creation during this uncertain time. Open to all levels. Students select a combination of three of five units for either a Visual and Material Studies option (VMS-0161) for 3 credits; or a Studio Art option (SMFA-0161) for 4 credits. Students may only select either the Studio or VMS section to count toward their degree requirements. Enrollment in both courses is not permitted. Each section is a different combination of three units: SMFA Section STU 01 will comprise of units 2, 3, & 5. SMFA Section STU 02 will comprise of units 1, 3, & 4. SMFA section STU 03 will comprise of units 2, 3, & 4. SMFA Section STU 04 will comprise of units 1,4,& 5. SMFA Section STU 05 will comprise of units 1,3, & 5. SMFA Section STU 06 will comprise of units 2,4, & 5. See course booklet (https://smfa.tufts.edu/courses) for the	

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information about individual units or contact the instructors for further information.

145030	The Dynamic Printed Image
Subject: SMFA	Catalog Nbr: 0175
Co-taught by Eulogio Guzmán (Visual and Material Studies) and Peter Scott (Print, Paper and Graphic Arts), this course comes out of our shared interest in the history, adaptation and morphing of printed imagery throughout the Americas, from the dawn of Western printing/publishing, through early colonization, to the modern era. Provides students the opportunity to examine historical case studies from the 16th to the 20th century and to respond to these transformations in their own exploration of a range of relief print applications, from block carving and incising to digital production. Throughout history print has facilitated distanced connections providing the opportunity to transcend adversity and produce a brighter future. The awareness of a New World 500 years ago brought the conquest of mainland Americas including death, destruction, plagues, and trans global exchanges that morphed our present world. The invention of the press brought artistic innovation to this cataclysm and facilitated the movement of printed images from Europe to Mexico, Mexico to Asia, South America, and then back to Europe. This unprecedented transfer of knowledge, from many different directions, fundamentally shaped socio-economic environments and reinvested graphic imagery in new 2d and 3d ways. Promotes this dynamism of exchange by combining a history-based studio exploration of form to invest imagery with transcendent meaning. Incorporates process and collaboration as much as transmission, reception, circulation and visual development of ideas. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145031	Sculpture & Performance
Subject: PER	Catalog Nbr: 0107
Create performances and sculptures that integrate the body and the object. Use materials and spaces to integrates your own movements, gestures, and sounds with the material world that surrounds you. Influential artists include Richard Serra, Valie Export, William Pope. L, Nancy Holt, Robin Rhodes, Fischli and Weiss, David Hammons, Robert Wilson, Vito Acconci, Joseph Beuys, Erwin Wurm, the Bauhaus. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145032	Performing Objects
Subject: SCP	Catalog Nbr: 0124
2025 SPRG	Primary
Constanza Alarcon Tennen	Constanza.Alarcon_Tennen@tufts.edu
Investigate the role that the object plays in performance. From prop to stage to costume to relic, sculpture and performance are closely linked disciplines where body and object inform one another to create meaning. Explore various manifestations and hybrid forms through self-directed projects, critiques, readings, discussions, field trips and introduction to the work of contemporary working artists in the field.	

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Non-SMFA students and MAT Art Education students will receive a letter grade.

145033	Building Utopia
Subject: DIG	Catalog Nbr: 0103
Hybrid studio/seminar course explores utopia (and dystopia) as a theme for imaginative artwork. Using the software Cinema 4D to digitally sculpt custom 3D models and the VR software Unity, build 3D worlds that are interactive, navigable, inhabitable. The idea of utopia is considered both as a political question (“How should we all live together?”) and on an individual level (“What do I actually want?”). Seminar discussion, based on literary, political, and philosophical texts, develops perspectives that are usefully applied to the studio work done in the course. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145034	Draw & Print: Walls to Halls
Subject: SMFA	Catalog Nbr: 0103
Team-taught course with core of experimentation and transformation, introduces students to new and exciting ways of combining drawing with printmaking. Provocative drawing projects given that range from simple line, shape and color studies to personal/public identity and conceptual ideas. Students encouraged to use traditional and non-traditional mark making tools. As drawings evolve, investigate a number of techniques in printmaking to transform them into various forms of print: monoprints, relief, collagraphs, digital and image transfer methods. Faculty presentations and discussions give students access to a broad range of material, conceptual and contextual considerations. Group and individual critiques. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145035	WebCrawlers: Artists’ Book
Subject: GRA	Catalog Nbr: 0113
(Cross-listed w/ ILVS 113) Develop concept and design of an artist's book based on images and text sourced from the web. Examine artists who use the internet as an archive of popular culture and combine it with social, personal and historical elements including Mishka Henner, Paul Soulellis, Clement Valla, Penelope Umbrico, Lauren Thorson, David Horvitz, Trevor Paglen, Jason Huff and Mimi Cabell. Introduces basics of publication design, text and image relationships, typography, juxtaposition sequencing, and pre-press. Gain technical skills in InDesign, Photoshop, and Lightroom. Strategies for how to use found text, personal text, rewriting old text, and editing photographs. Open to all levels.	

145038	Print Now
Subject: SMFA	Catalog Nbr: 0102
Timely course about the use of graphics and print as a vehicle for communicating and expressing ideas and	

Course Bulletin

opinions involving sociopolitical movements, protests, and events. Focus on the role of posters, t-shirts, and banners, and how they are re-presented in print, with particular attention to hand-made typography, DIY, and individual/collective voice. Think about and respond to current events through writing, images, props, and performance. Use prompts to write in real time during class, as well as generate material and develop concepts for individual projects. Presentations given about the history of print media, involving: news, literature, advertising, politics, and fashion, while thinking about publishing, accessibility, social media, and independent presses. Explore ideas of poetry, performance, sculpture and print through the making of ephemeral objects that utilize text and image to enact a response. Make work by combining writing, drawing, and stencil making techniques with materials such as: found fabric, found clothing, found cardboard, paper, markers, packing tape, spray dye, and spray paint. Print a newspaper publication featuring photo/digital reproductions of the projects made throughout the semester. Weekly meetings include creative writing; presentations; visiting artists/writers/activists/historians/printers; and group discussion of readings and current events. Students work individually, and in small groups on collective projects; expected to do daily research by reading online newspapers, magazines, and social media. Open to all levels.

Non-SMFA students and MAT Art Education students will receive a letter grade.

145040	Body as Site
Subject: PER	Catalog Nbr: 0111
(Cross-listed w/ SCP 111) Consider how the body functions as a location for the circulation of power, identity and resistance. Use accessible, upcycled, and unexpected materials while exploring historical, contemporary and political movements. Studio/seminar course includes active discussions, physical response, reflective practice, and engagement with various readings and digital content. Attendance at artist lectures, collaborative cohort building, historical, contemporary and corporeal research, in addition to engaging a "studio based" practice is expected. Integrate lived experiences and studio practices and respond to course content in mediums of student choice. No prior experience is needed and is open to all levels.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

145041	Repetition and Pattern
Subject: PRT	Catalog Nbr: 0101
A focus on the idea of repetition and patterns using analogue and digital matrices. Make, manipulate, and print hand-made stencils/plates to generate multiple variations from a single matrix, and create repeat patterns from a single motif using Adobe Photoshop and/or Illustrator. Printing on paper or textiles using print-on-demand services. Discuss cultural and political histories of patterns, intertwined histories of print media and design, adaptation of repetitions and seriality within contemporary graphic arts practice. Group critiques and individual consultation. Open to all levels.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

145043	Icons of Latin America
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Subject: Catalog Nbr:
VMS 0148

(Cross-listed as SPN 180) Examination of some revolutionary and political figures including Tupac Amaru, Malinche, Simón Bolívar, Emiliano Zapata, Che Guevara, and Eva Perón, and visual, cultural, and literary figures such as Frida Kahlo, Carmen Miranda, Diego Maradona, and Pablo Neruda. Exploration of myths, historical realities, and misconceptions associated with them. Emphasis on historical contextualization to examine how the visual and literary renditions have fused with political events, both within Latin America and abroad, to construct these iconic figures. Co-taught and conducted in Spanish. Prerequisite: two 30-level Spanish courses or consent of the instructor.

145044

Art & Environment: Visual Ecology

Subject: Catalog Nbr:
VMS 0161

Art & Environment: Visual Ecology is an experiment in adaptive and transdisciplinary collaboration, the course engages with social and environmental discourses as expressed through art making and the humanities. Students will choose a combination of faculty-led units that address broad themes including racial and environmental justice, de-coloniality, care ethics and new materialism. Students will acquire skills to produce cross-media projects using video, painting, installation, performance, and research-based projects in response to critical conversations about the health and regeneration of planet Earth. Weekly modules will involve tutorials, screenings, podcasts, writing, and open-ended assignments. The course is designed to deliver content online or offline, synchronously and asynchronously, to meet the needs of a wide variety of learning styles and welcomes students from beginning to graduate. Our hope is to develop a vital learning community by fostering active participation and creation during this uncertain time. Open to all levels.

Students select a combination of three of five units for either a Visual and Material Studies option (VMS-0161) for 3 credits; or a Studio Art option (SMFA-0161) for 4 credits. Students may only select either the Studio or VMS section to count toward their degree requirements. Enrollment in both courses is not permitted. Each section is a different combination of three units: VMS Section LEC 01 will comprise of units 1, 2, & 3. VMS Section LEC 02 will comprise of units 1, 2 & 4. VMS Section LEC 03 will comprise of units 1, 2 & 5. See course booklet (<https://smfa.tufts.edu/courses>) for the information about individual units or contact the instructors for further information.

145060

Hot Topics: Exploring the Personal and the Political CE

Subject: Catalog Nbr:
DRWC 0035

This class is all about making content central in your visual art. We will explore how what moves you as a person can fuel your creations. We will look at the work by artists who focus on the personal and/or the political in their work and share our own work with each other. Projects meant to stimulate ideas for work and discussion will be given regularly. Class time will be used to look at the work we make and for critique. Working in most any media and experimenting in various media will be encouraged. Media may include, but is not limited to drawing, painting, photography, video, performance and sculpture. Topics may include personal and family history, religion, immigration, race, sex, sexuality, gender and gender identity/expression, the environment and the election. This class aims to create a welcoming community of artists to support and

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challenge each other. We are open to those at any level of experience, from the beginning student to working artists. Come explore and have fun.

Any materials necessary for the first class meeting will be communicated to enrolled students by the instructor in advance. Otherwise, materials and supplies will be covered in the first class meeting.

145061	Hot Topics: Exploring the Personal and the Political	
Subject:	Catalog Nbr:	
DRWC	0035	
This class is all about making content central in your visual art. We will explore how what moves you as a person can fuel your creations. We will look at the work by artists who focus on the personal and/or the political in their work and share our own work with each other. Projects meant to stimulate ideas for work and discussion will be given regularly. Class time will be used to look at the work we make and for critique. Working in most any media and experimenting in various media will be encouraged. Media may include, but is not limited to drawing, painting, photography, video, performance and sculpture. Topics may include personal and family history, religion, immigration, race, sex, sexuality, gender and gender identity/expression, the environment and the election. This class aims to create a welcoming community of artists to support and challenge each other. We are open to those at any level of experience, from the beginning student to working artists. Come explore and have fun. Any materials necessary for the first class meeting will be communicated to enrolled students by the instructor in advance. Otherwise, materials and supplies will be covered in the first class meeting.		

145066	Special Topics			
Subject: SMFA		Catalog Nbr: 0194		
2025 SPRG		Primary	Tanya Larkin	Tanya.Larkin@tufts.edu
Please see departmental website for details.				

145068	Special Topics			
Subject: GRA		Catalog Nbr: 0191		
2024 FALL		Primary	Chantal Zakari	Chantal.Zakari@tufts.edu
2024 SPRG		Primary	Qais Assali	Qais.Assali@tufts.edu
2025 SPRG		Primary	Jennifer Munson	Jennifer.Munson@tufts.edu
2025 SPRG		Primary	Jeff Soyk	Jeff.Soyk@tufts.edu
See departmental website for details.				

145136	Digital & Experimental Animation in the Home Studio Intensive			
Subject:		Catalog Nbr:		

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FLMC	0038W
Dive deep into the world of digital and experimental animation techniques and learn how to set-up a home animation studio. This introductory workshop will cover: hand-drawn animation, stop-motion, cut-paper puppets, lighting and green-screening, digital animation using online apps, creative cloud (photoshop, after-effects & premiere), using sound, along with stop-motion software and analog tools for animating that can be shared digitally, among other experimental & hybrid approaches. The workshop will also include screenings of animations past and present, along with discussions & critiques. Other topics covered will include hand-drawn animation approaches, including observational rotoscoping and drawing/animating digitally on a tablet. Learn how to develop a home studio practice with a DIY ethos and connect with an online animation community to keep you inspired. The workshop will end with an online celebration & screening of work. This workshop is offered remotely at the scheduled days and times. No prior animation experience necessary.	

145142	Special Topics
Subject: PRTM	Catalog Nbr: 0193
Please see departmental website for details.	

145170	Art & Ecology
Subject: SMFA	Catalog Nbr: 0162
2024 SPRG	Primary Patricia Loper Patte.loper@tufts.edu
2024 SPRG	Primary Mary Ellen Strom Mary_Ellen.Strom@tufts.edu
An experiment in adaptive and transdisciplinary collaboration. Engages with social and environmental discourses as expressed through art making and the humanities. Faculty-led units address broad themes including racial and environmental justice, de-coloniality, care ethics and new materialism. Acquire skills to produce cross-media projects using video, painting, installation, performance, and research-based projects in response to critical conversations about the health and regeneration of planet Earth. Weekly modules include tutorials, screenings, podcasts, visiting artists, and open-ended assignments. No prerequisites. This course will be taught as two, 6-week rotating transdisciplinary units with shared content.	

145172	Visual Politics
Subject: SMFA	Catalog Nbr: 0117
Advanced studio seminar course discusses topics related to the visual politics of contemporary art, specifically as these issues intersect with women, people of color and marginalized voices. Expands student's research and writing skills. Discourse in the seminar portion used as platform for independent interdisciplinary creative projects in the studio portion. Open to students of junior standing or by instructor permission.	

145173	Political & Historical Gesture
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Course Bulletin

Subject:	Catalog Nbr:
PAI	0124
Intermediate Figure Drawing course examines fundamental properties of figure drawing through the study of political and historical gestures and poses. Informed by research and discussion of relevant political essays such as James Baldwin. Moving images, documentary photographs, painting, and other mediums used as examples for sources for weekly poses. Recommendations: One introductory course in Drawing or Painting strongly recommended.	

145174	Beginning 3D Modeling
Subject:	Catalog Nbr:
SMFA	0120
Use Blender software to create models, animations, games, and more. Learn basic 3D modeling skills, including modeling, texturing, and lighting. Develop solid foundational skills for pursuing further 3D modeling and animation projects. Suitable for students with no prior experience with 3D digital media authoring tools. Open to all levels.	

145175	Character Animation
Subject:	Catalog Nbr:
MDIA	0145
2024 FALL	Primary
Ng'endo Mukii	ngendo.mukii@tufts.edu
Animation course focusing on character design, development and the key techniques and choices artists make to bring a character to life. Visualizing a character from narrative prompt to illustrated reality in both hand-drawn and digital environments. Beginning with the foundations of simple movements, gestures and expressions, and building to complex scenes with characters engaging with the space around them. Students progress through a series of exercises and assignments in weight, timing, believability, expression of personality and emotion, culminating in one short final project by the end of the semester. Basic animation knowledge expected. For intermediate level students. Develop unique software tools for creating real time interactive 3D scenes, generative 2D images, and audio reactive systems. Recommendations: Some experience with Photoshop, Premier, After Effects or equivalent image manipulation software is expected. Open to all levels.	

145176	Mother
Subject:	Catalog Nbr:
MDIA	0112
(Cross-listed w/ PHT 107) Intermediate-level studio course investigating images of mothers and motherhood in modern and contemporary photography and video. Motherhood in today's political climate, as it interacts with separation of families at the American border, political figures giving birth while serving in office, workplace discrimination, U.S. opposition to the breast-feeding resolution, and challenges to laws allowing women control over their bodies. Work of artists exploring this topic from personal documents to political movements. Students produce videos and photographs examining the subject of mothers and participate in	

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weekly critiques.

Recommendations: Knowledge of photography or video and video editing assumed.

145178	Still Life Photography
Subject: PHT	Catalog Nbr: 0108
2024 FALL	Primary Bonnie Donohue Bonnie.Donohue@tufts.edu
Intermediate level course. Still Life Photography draws from a history of painting, sculpture, photography and video that includes a variety of natural or manufactured materials and objects, and may extend to small tableaux, doll houses, and miniature documentations from the outside world to documentation of the dead. Provides a rich canvas on which to explore the poetics and problematics of our time. Table-top setups constructed in studios, homes, or dorms with simple lighting and compositional strategies. Weekly lectures, assignments, readings, and/or discussions related to still life photography, its historical precedents, and contemporary manifestations. Recommendations: Basic camera and Photoshop skills expected.	

145180	Intermediate Digital Fabrication
Subject: SCP	Catalog Nbr: 0134
Intermediate to advanced digital fabrication course. Intensive study of a combination of industry standard software packages (Rhino, Fusion360, Adobe Illustrator). Realize self-directed studio projects using CNC milling, 3D printers, laser cutter alongside other analog and digital resources.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

145181	Future Techno Imaginaries
Subject: SCP	Catalog Nbr: 0147
Interdisciplinary studio/seminar that takes a decolonial approach to BIPOC centered visionary futures. Guides students through resistant and liberatory futures beginning with Afrofuturism and fictive kin (latinx-, asian-, queer-, crip-, trans-, indigenous-, feminist-, etc.). Critically examines societal oppressions related to race, class, sexuality, ability, and gender through multimedia sculpture, performance, writing, and time-based arts. Artists, authors, and filmmakers include Janelle Monae (Cindi Mayweather), Alex Rivera, Catherine S. Ramírez, Donna Haraway, Octavia Butler, and Guadalupe Maravilla. Students employ various media, materials, and processes to create techno-imaginaries of their own, exploring social transformation through art-making.	

145182	Relational Placemaking: The Emerald Necklace
Subject: SCP	Catalog Nbr: 0148
Using the Emerald Necklace park system as a point of reference and response and drawing from principles of relational aesthetics, human ecology, and land acknowledgement, students will be invited to explore practices	

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of cultivation, care and placemaking in connection with Emerald Necklace sites of their own choosing. Studio/seminar course introduces a variety of interconnected concepts and questions related to environmental studies, landscape history, Indigenous technology, sustainability, ecology, migration, mythology, as well as examples of corporeal and collaborative approaches to the land including: community gardens, walking meditation, foraging, ethnobotany, and shinrin-yoku or forest bathing.

145186	Drawing for Sculpture
Subject: SCP	Catalog Nbr: 0107
(Cross-listed w/DRW 107) Examines the basic elements that make up our three-dimensional world. Using simple materials such as string, wire, paper, and cardboard, explore the infinite possibilities of line, plane, and volume. Technical workshops facilitate understanding of basic additive and reductive techniques, and expand the capacity to define complex forms. Explore two-dimensional drawings for three-dimensional thinking. Learn to create technical drawings and make the described object to scale. Open to all levels.	

145187	Writing for Artists
Subject: SMFA	Catalog Nbr: 0116
Explores the intersections of writing and artmaking. From the creative to the critical, from the poetic to the persuasive, this practicum will hone the writing skills that artists need to develop their ideas and communicate effectively about their work. Text-based creative work, artist statements, proposals, project copy, reviews, and critical responses will be addressed along with reading and discussion of historic and contemporary artists' writings. Intermediate to Advanced.	

145188	Home Strategies: The Sequel
Subject: PRT	Catalog Nbr: 0165
Amplified focus on printmaking approaches that can be readily employed in the home studio. Techniques addressed include lithography, stencil applications, collage, monotypes, and relief printing, along with related digital supports. In addition, weekly presentations on the logistics of maintaining a home studio and related professional topics: inventory, storage, pricing work, research on cooperative and contract print studios, and applications for grants and residencies. Open to students at all levels.	

145190	Redrawing Social Action
Subject: PRT	Catalog Nbr: 0180
Visual culture provides essential views of social conditions shaping society. Course explores salient material and visual culture as markers of social change in the history of colonialism for the Americas (1500 to present). A uni-vocal focus on history privileges a singular imperial (male) view of power. Examine socio-economic,	

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cultural and political factors present in visual culture to establish alternate realities and wide-ranging colonial experiences. Work from a vastly creative corpus of visual works to examine ways in which art redraws new realities and formulates more inclusive environments. Open to all levels.

145191	ReThink, ReMake, ReUse
Subject: FIB	Catalog Nbr: 0118
Transform castoffs and detritus into new forms. Recycle, upcycle, and reconfigure ordinary, non-art materials. Make something old new again; give it new life and meaning. Look at impulse to decorate and embellish across cultures; explore how the meaning of material changes depending upon context. Consider how, in the act of making, spaces can be created that cross social/cultural/racial/gender boundaries. Demonstrations, assigned and independent projects guide students as they develop their ideas. Presentations, readings, and visiting artists contextualize explorations of historical precedents, contemporary practice. Faculty draw on their expertise in papermaking, textile practice, sculpture and artists' books/altered books. Open to all levels.	

145192	Flyers and Zines
Subject: SMFA	Catalog Nbr: 0119
(Cross-listed w/ PRT 119 & GRA 111). Flyers and Zines is a timely course about how graphics and print can create a space for community exchange through the sharing of individual and group happenings, stories, and opinions. Raw, unfiltered, and unapologetically personal, flyers and zines offer a creative forum for self and collective expression. Through the use of hands-on graphic design, drawing, writing, and performance, we will explore a variety of approaches to communicating our individual narratives, sociopolitical concerns, and cultural values through the making of flyers and zines.	

145193	History & Politics of Typography
Subject: GRA	Catalog Nbr: 0179
From Garamond to Helvetica, typography by default, carries a Eurocentric history. Looking at this history linearly, the course will cover cultural and political ideologies of their times; does Canada 150 represent decoloniality, the same way Didot embodied ideas of the Enlightenment, and Futura the ideology of Fascism? Recreate a new narrative with studio work that includes vernacular lettering and personal histories to design textual images, branding and also public proposals for architectural space. Designers and artists using text, and students interested in creating bilingual work are welcomed. Some AdobeCC experience is helpful but not necessary. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145194	Political & Historical Gesture
Subject:	Catalog Nbr:

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DRW	0124
Intermediate Figure Drawing course examines fundamental properties of figure drawing through the study of political and historical gestures and poses. Informed by research and discussion of relevant political essays such as James Baldwin. Moving images, documentary photographs, painting, and other mediums used as examples for sources for weekly poses. Recommendations: One introductory course in Drawing or Painting strongly recommended. Non-SMFA students will receive a letter grade.	

145195	Programming for Visual Thinkers			
Subject: Catalog Nbr:				
DIG 0144				
2025 SPRG		Primary	Andrew Hlynsky	Andrew.Hlynsky@tufts.edu
Develop software using visual modules instead of code, similar to plugging guitar pedals into one another. Concepts of visual programming, including instantiation, matrix math, lookup tables, and parametric design. Applications to a variety of disciplines including image making, installation, lighting, interactive video, graphic design, projection mapping, VJing, and data visualization. Develop unique software tools for creating real time interactive 3D scenes, generative 2D images, and audio reactive systems. Recommendations: Some experience with Photoshop, Premier, After Effects or equivalent image manipulation software is expected. Open to all levels.				

145196	Resistance & Textile Practice			
Subject: Catalog Nbr:				
FIB 0151				
2024 FALL		Primary	Samantha Fields	Samantha.Fields@tufts.edu
Studio/seminar looks at craft as a political and personal tool. Explore, through historical and contemporary research of community groups, artists, political movements, material studies, and students' individual practice how fiber/textile practice acts as a form of resistance, protest, and self-empowerment. Offers an introduction to multiple fiber techniques and the space for other hands-on explorations to aid in the development of personal and collaborative projects.				

145235	Mother			
Subject: Catalog Nbr:				
PHT 0107				
2025 SPRG		Primary	Laurel Nakadate	Laurel.Nakadate@tufts.edu
(Cross-listed w/MDIA 112) Intermediate-level studio course investigating images of mothers and motherhood in modern and contemporary photography and video. Motherhood in today's political climate, as it interacts with separation of families at the American border, political figures giving birth while serving in office, workplace discrimination, U.S. opposition to the breast-feeding resolution, and challenges to laws allowing women control over their bodies. Work of artists exploring this topic from personal documents to political movements. Students produce videos and photographs examining the subject of mothers and participate in weekly critiques.				

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145264	Adobe Illustrator in a Day	
	Subject:	Catalog Nbr:
	GRAC	013W

145265	Photoshop: Introduction	
	Subject:	Catalog Nbr:
	GRAC	007W

145266	Introduction to Knife Making	
	Subject:	Catalog Nbr:
	MTLC	018W

145267	Small Scale Forging	
	Subject:	Catalog Nbr:
	MTLC	029W

145268	Introduction to Digital Photography	
	Subject:	Catalog Nbr:
	PRTC	015W

145269	Intaglio and Etching: Introduction	
	Subject:	Catalog Nbr:
	PRTC	055W

145275	Flyers and Zines	
	Subject:	Catalog Nbr:
	PRT	0119
	2024 FALL	Primary Tycho Horan Tycho.Horan@tufts.edu
(Cross-listed w/ SMFA 119 & GRA 111). Flyers and Zines is a timely course about how graphics and print can create a space for community exchange through the sharing of individual and group happenings, stories, and		

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opinions. Raw, unfiltered, and unapologetically personal, flyers and zines offer a creative forum for self and collective expression. Through the use of hands-on graphic design, drawing, writing, and performance, we will explore a variety of approaches to communicating our individual narratives, sociopolitical concerns, and cultural values through the making of flyers and zines.

145278	Design for Social Change
Subject: GRAC	Catalog Nbr: 0058
As designers, it is our job to create and disseminate engaging and beautiful messages and materials in service of promoting an idea or product. In this course, instead of selling toothbrushes, we will explore design as a catalyst for social change. We will focus on marrying design to activism, and examine established methodologies for developing and fostering a successful call to action. Students will work individually or in groups to design and implement a campaign for a cause of their choosing; final deliverable forms will vary but may include posters, websites, to public art installations. Through lectures, in-class activities, and critiques, students will learn about the role design and designers play in social activism, as well as strategies for research, ideation, prototyping, and testing design solutions. This course is open to all levels, though a very basic familiarity with Adobe CC (or equivalent software) for print or motion is useful.	

145279	Design for Social Change CE
Subject: GRAC	Catalog Nbr: 0058
As designers, it is our job to create and disseminate engaging and beautiful messages and materials in service of promoting an idea or product. In this course, instead of selling toothbrushes, we will explore design as a catalyst for social change. We will focus on marrying design to activism, and examine established methodologies for developing and fostering a successful call to action. Students will work individually or in groups to design and implement a campaign for a cause of their choosing; final deliverable forms will vary but may include posters, websites, to public art installations. Through lectures, in-class activities, and critiques, students will learn about the role design and designers play in social activism, as well as strategies for research, ideation, prototyping, and testing design solutions. This course is open to all levels, though a very basic familiarity with Adobe CC (or equivalent software) for print or motion is useful.	

145281	The Urban/Landscape Sketchbook
Subject: DRWC	Catalog Nbr: 0015W
We are connected to our surroundings whether it is familiar environs (that constantly surprise), or a new space, or location we may see for the first time. The impulsive, intimate responses to the visual world may be ends in themselves or the genesis for larger developed works - or a focused series. Personal marks and passages, translating that visual world, are unmatched in their enduring "poetic memory". Join us for a personal discovery with each painting or drawing and make the sketchbook a constant companion of any journey near or far or within. We will work with options and individual choices including dry or wet materials: pencils, charcoal, pastels, ink,	

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water-based paint such as gouache or acrylics as well as oils. Each material will be discussed in terms of on-site vs. inside respective space or studio.

This class will be conducted in a virtual format. Periodic virtual contact during the stages of the creative process will be important to nurture trust in the process.

Some experience is recommended – the only requisite is curiosity. All levels are welcome.

145340	Self-Reflection in Monotype
Subject: PRTC	Catalog Nbr: 0021
This printmaking course provides students with a set of projects involving the exploration and development of a personal mythology through self-portraiture. Class emphasis will be on employing the diverse techniques, materials and methods of hand-printed monotype as a means of creating a series of imaginative self-portraits. Students will be exposed to both drawing and painting techniques that utilize a wide range of water-based materials. Mixed media applications may also be implemented. The monotype process inherently provides a degree of variability and chance. Students will be encouraged to embrace these factors through improvisation and experimentation. Students of all levels are welcome. No prior monotype printing experience is required. This course is designed for students working at home or in a private studio without requiring the use of traditional (large or heavy) printmaking equipment. Students will have frequent feedback, group discussions and critiques, as well as individualized instruction. Level: Beginner to Advanced.	

145341	Self-Reflection in Monotype CE
Subject: PRTC	Catalog Nbr: 0021
This printmaking course provides students with a set of projects involving the exploration and development of a personal mythology through self-portraiture. Class emphasis will be on employing the diverse techniques, materials and methods of hand-printed monotype as a means of creating a series of imaginative self-portraits. Students will be exposed to both drawing and painting techniques that utilize a wide range of water-based materials. Mixed media applications may also be implemented. The monotype process inherently provides a degree of variability and chance. Students will be encouraged to embrace these factors through improvisation and experimentation. Students of all levels are welcome. No prior monotype printing experience is required. This course is designed for students working at home or in a private studio without requiring the use of traditional (large or heavy) printmaking equipment. Students will have frequent feedback, group discussions and critiques, as well as individualized instruction. Level: Beginner to Advanced.	

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145378	Flyers and Zines
Subject: GRA	Catalog Nbr: 0111
(Cross-listed w/ PRT 119 & SMFA 111). Flyers and Zines is a timely course about how graphics and print can create a space for community exchange through the sharing of individual and group happenings, stories, and opinions. Raw, unfiltered, and unapologetically personal, flyers and zines offer a creative forum for self and collective expression. Through the use of hands-on graphic design, drawing, writing, and performance, we will explore a variety of approaches to communicating our individual narratives, sociopolitical concerns, and cultural values through the making of flyers and zines.	

145406	Capstone Research Seminar
Subject: VMS	Catalog Nbr: 0199
2024 FALL	Primary
	Claudia Valladao de Mattos
	Avolese
	Claudia.Avolese@tufts.edu
Allows students enrolled in the VMS Minor to pursue focused research in a specific subject selected by the student in consultation and under the guidance of VMS faculty. Develop a prospectus through a series of writing assignments, class discussions and reading assignments to define a theoretical framework; research parameters and methodologies; as well as establish the scholarly review of the research project to be written in the subsequent semester. Completion of this thesis document after enrollment in this seminar will satisfy the VMS	

145408	Web Design I
Subject: GRAC	Catalog Nbr: 0007
This course will teach the fundamental skills necessary to plan, organize, design, and build modern, standards-compliant websites. Students will master the basic building blocks of the web (HTML5, CSS3, and JavaScript) and become familiar with other current front-end tools, as well as theoretical and practical approaches to interface design. Students will also come to understand the web as a series of delicately choreographed visual, conceptual, and navigational systems. Prerequisite: experience with digital imaging software such as Adobe Photoshop.	

145409	Web Design I CE
Subject: GRAC	Catalog Nbr: 0007
This course will teach the fundamental skills necessary to plan, organize, design, and build modern, standards-compliant websites. Students will master the basic building blocks of the web (HTML5, CSS3, and JavaScript) and become familiar with other current front-end tools, as well as theoretical and practical approaches to interface design. Students will also come to understand the web as a series of delicately choreographed visual, conceptual, and navigational systems. Prerequisite: experience with digital imaging	

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software such as Adobe Photoshop.

145411	Psychoanalysis Deep Dive
Subject: PHT	Catalog Nbr: 0148
An advanced exploration of image, narrative and psychoanalysis. Deepen work connecting our unconscious to our personal symbolism in our art. We reflect on the unconscious as housing memories, as well as explore theories around the development of the self, dream analysis, and attachment and relational theory. Through reflection, readings, film viewings, exercises and a midterm project that inform the culminating final project, we probe into the structure of our personal narrative, and the relationship between these narratives and the images we create.	

145412	Photo 1: Film & Darkroom
Subject: PHTM	Catalog Nbr: 0063
2025 SPRG	Primary
2025 SPRG	Primary
Michael Mandel	Michael.Mandel@tufts.edu
Rana Young	Rana.Young@tufts.edu
Provides fundamental knowledge/experience with black & white photographic processes. Emphasis on enabling students to think visually and develop a personal way of seeing with the camera. Focus on the tradition of photography, making pictures with a 35mm camera, film development and the craft of darkroom printing. Weekly demonstrations/ assignments develop the necessary techniques to produce quality negatives and prints. Assignments challenge students to learn to see photographically. On-going group discussion and critiques, historical and critical context for photography, examples of artists' work and scholarly readings are essential class components. One long-term project presented on the final day.	

145413	Advanced Drawing and Text
Subject: SMFA	Catalog Nbr: 0122
(Cross-listed as DRW 125) Merges performance, writing and drawing practices and explores the ways in which mark making and drawing can be employed as a textual practice. Encounter and research works of art that have explored writing as a means of marking time, space, history, and self. Art historical readings to be paired with classroom discussion and studio practice. Recommended: 1-2 classes in Drawing, Performance, or relevant media.	

145414	Radical Jewelry Makeover
Subject: MTL	Catalog Nbr: 0149
Partner with Ethical Metalsmiths, a non-profit environmental advocacy group, the MFA Boston and the Boston jewelry community to source, re-imagine and exhibit jewelry; develop a community-based art project which raises	

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awareness of environmental and social injustices within the jewelry industry.

145415	Flora and Fauna
Subject: PAI	Catalog Nbr: 0110
2024 FALL	Primary Ria Brodell
	Ria.Brodell@tufts.edu
(Cross-listed w/ GRA 121) An exploration of flora and fauna as broad themes in contemporary and historical art. Potential crossover into other subjects such as climate change, biology, gender, environmental conservation, etc. Topics such as naturalist field notes include the history and context of different taxonomies resulting in opportunities for individual research and pursuits. A broad range of media and methods discussed and used. Regular critiques and discussions help to support student's projects. Designed for Intermediate level students. One previous introductory painting or drawing course recommended.	

145416	Collaborative Print
Subject: PRT	Catalog Nbr: 0111
Explores collaborative history of print media and its transformative socio-political possibilities. Focus on working with print media to encourage and produce alternate conditions and modes of civic discourse/engagement. Examination of work of artist groups including: Appalshop, Alternate ROOTS, Chto Delat, Taller Popular de Serigrafia, Bread and Puppet Theater, Critical Art Ensemble. Discussions/workshops help develop and enact a series of collaborative print projects that address students' specific cultural interests, political perspectives, yearned-for alternative realities. Collaboration with a local organization to further a cause of the class' choosing. Open to all levels.	

145417	Creative Activism: Emerg Tech
Subject: GRA	Catalog Nbr: 0112
2024 SPRG	Primary Jeff Soyk
2025 SPRG	Primary Valerie Polgar
	Jeff.Soyk@tufts.edu
	Valerie.Polgar@tufts.edu
Explore the power of public activism through site-specific projections, Augmented Reality, and digital games. Consider the responsibility of designers to engage with principles that matter, on both a personal and public level, and how one might connect with the public around histories of land art, through play facilitated by technology. Develop criteria for successful acts of social resistance through both public and web accessible projects, while considering aspects of community-based co-creation. Relevant works, artists, and technologies will be explored through readings, lectures, and demos. Free and open-source software, Adobe CC, and some coding will be used.	

145418	Digital Print
Subject: PRT	Catalog Nbr: 0107

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Explore print as it applies to the use of digital technologies. This includes photomechanical techniques and rapid prototyping technologies (CNC routing, 3D printing, and laser cutting), as well as laser and inkjet printers, vinyl cutters, and mobile technologies. Students stretch their definition of print media and develop a series of projects incorporating the technologies, process, and techniques of their choosing/invention. Demonstrations, presentations, and readings, inherent part of course. Open to all levels. Notes: Students required to purchase an affordable all-in-one scanner/photocopier/printer to work with in their studio.

145419	Games and Strategies
Subject: PRT	Catalog Nbr: 0112
Explore the use of game structures as strategies for artistic production. Introduction to the history of game-play in modern and contemporary art as well as studio methodologies based on chance, improvisation, simulation, and play. Collaborative exercises create the foundation for self-directed projects; students set their own parameters and consider the expanded studio as a field of play. Demonstrations of DIY printing, casting, and construction methods supports production of artist multiples in the form of toys, kits, board games, and booklets. Demonstrations, reading discussions, visiting artist lectures, individual meetings, and critique. Open to all levels.	

145420	Papermaking
Subject: PRT	Catalog Nbr: 0102
2025 SPRG	Primary Milcah Bassel Milcah.Bassel@tufts.edu
Explores a range of approaches to hand papermaking. Focus on methods of transforming cellulose fiber into 2D, 3D, and multi-media projects to explore concept, materials and process. Offers historical, traditional, and scientific context for hand papermaking. Demonstrations, presentations, readings. Open to all levels.	

145421	Reverse Print History
Subject: PRT	Catalog Nbr: 0108
Exploration of the reverse history of printmaking technology. Print projects will be based on casebook examples of artists' work over the past 500+ years. March backwards through history from digital media to photography, to lithography and relief engraving, to intaglio engraving and etching, to woodcuts and stencils. Weekly presentations of artists' work and assigned readings. Presentations include guest artists and lecturers and student independent research. Group critique, peer feedback, and individual consultations involving independent print projects will be ongoing. No previous printmaking experience is required.	

145423	Progressive Proof: Color
Subject: PRT	Catalog Nbr: 0139
2024 SPRG	Primary Kelsey Miller Kelsey.Miller@tufts.edu

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Color can be descriptive, emotional and graphic—signifying a range of interpretations and meanings. Learn color mixing, layering, and registration to vary hue and transparency in creating serial images that are developed through step and repeat print processes. Through projects, presentations, demonstrations, study room visits, and visiting artist lectures, explore how color can be used to further conceptual ideas through a series of progressive and variable printed proofs. Students encouraged to work across print media using processes of their own choosing.

Non-SMFA students and MAT students will receive a letter grade.

145424	Publishing Now			
Subject: PRT		Catalog Nbr: 0120		
2025 SPRG		Primary	Tycho Horan	Tycho.Horan@tufts.edu
Contemporary publishing and the multiple uses of “printed matter” as fine arts practice through lens of queer, trans, feminist, Black and indigenous practices. Introduction to contemporary publishing as curatorial space, emerging canons, and networks. Practical approaches to creating/maintaining a professional practice as an artist, and how to collaborate with others on projects through the sharing and negotiation of material. Presentations, visiting artists and publishers, group discussion of readings, demonstrations of self-publishing techniques and processes. Individual and collective projects and independent research expected. Open to all levels.				

145425	Replicas and Reproductions			
Subject: PRT		Catalog Nbr: 0113		
2025 SPRG		Primary	Kate Conlon	Kate.Conlon@tufts.edu
Use a variety of digital and analog reproduction techniques - 2D and 3D scanning and printing, laser cutting, casting, and basic printmaking techniques - to imitate, reproduce, and challenge what is considered an authentic object, impression, or experience and explore sameness as a means to distinguish difference. Examine visual, digital, and audio examples of “the copy” as replicas, counterfeits, knockoffs and bootlegs. Survey of artists who employ strategies of impersonation, parody, homage, and reconstruction. Demos, lectures, and exercises support the development of self-directed final studio projects. Open to all levels.				

145427	Series and Sets	
	Subject:	Catalog Nbr:
	PRT	0167
Experimental methods and approaches to creating editions and series of prints. Adjust, alter, and adapt the printed image. Use monotype, relief, collagraph and digital processes to create prints on a variety of materials, including paper, fabric, wood and plexi. Consider a variety of presentation formats, including installation, books, scrolls, stacks, and sheets that can be positioned in relation to each other as a finished work. Demonstrations, presentations, and critiques. Open to all levels.		

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145463	Digital Painting: Introduction			
Subject:		Catalog Nbr:		
GRAC		0018		
2024 SUMR		Primary	Erling Saevarsson	Erling.Saevarsson@tufts.edu
In this class, students will focus on the nuts and bolts of making a mark using digital painting software such as Photoshop and Procreate. Through step by step, in-class exercises and homework assignments we will learn all the joys of digital painting. Lectures will cover features such as: keyboard shortcuts, choosing and creating brushes, blending modes, layer effects and filters and smart objects and all the things you need to know to take your first steps in digital painting. This course is not open to BFA or MFA students.				

145464	Digital Painting: Introduction CE				
Subject:		Catalog Nbr:			
GRAC		0018			
2024 SUMR		Primary	Erling Saevarsson	Erling.Saevarsson@tufts.edu	
In this class, students will focus on the nuts and bolts of making a mark using digital painting software such as Photoshop and Procreate. Through step by step, in-class exercises and homework assignments we will learn all the joys of digital painting. Lectures will cover features such as: keyboard shortcuts, choosing and creating brushes, blending modes, layer effects and filters and smart objects and all the things you need to know to take your first steps in digital painting.					

145466	Print: Professional Practices	
Subject:	Catalog Nbr:	
PRT	0185	
Print-specific professional considerations including: editioning, value, contracts, sales, taxes, and copyright, archiving, presenting, and promoting artwork. Research print resources involving community studios, contract printing, print-on-demand, print fairs, print organizations, galleries, museums, and internships. Learn how to prepare a CV, write a project statement, propose an exhibition or project with attention to materials, process, and budget. Attend events, lectures, and exhibitions taking place during Print Week in NYC (virtually or in person). Culminates with a professional group exhibition in a Boston gallery. This class is most appropriate for intermediate/advanced students working in print. Must be producing prints and have taken several printmaking courses. Appropriate for Intermediate/Advanced Undergraduate and Graduate printmaking students. Not appropriate for Freshmen.		

145467	Creative & Critical Practice		
Subject:	Catalog Nbr:		
SCP	0152		
Focused on the intersection of art and digital technologies to address the interconnected nature of art, technology, technique, and contemporary craft. Through lectures, readings, and workshops on related topics,			

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acquire a familiarity with major movements and trends in contemporary art in which technology and/or technological change was a central concern, medium, or method.

Non-SMFA students and MAT Art Education students will receive a letter grade.

145468	Exploring Paper
Subject: PRT	Catalog Nbr: 0109
(Cross-listed w/FIB 150) Presents a broad range of conceptual and technical approaches to think about paper as a malleable and interdisciplinary material. Explore how paper is in dialogue with print, sculpture, architecture, design, and manufacturing. Examine paper as a technology, a carrier of information, and a performative substrate. Develop a paper vocabulary through technical demonstrations and exercises, utilizing a range of commercially available papers, traditional handmade papers, and discarded and recyclable fibers. Open to all levels.	

145476	Upending the Conquest
Subject: VMS	Catalog Nbr: 0150
Revisits many of the conquest narratives of the Americas to demythologize favored histories which distort the events perpetrated by conquistadors. These narratives favored a dominant, Eurocentric, colonial, male perspective. Topics such as the toppling of indigenous worlds at the hands of a few, exceptional men; the white conquistador; myth of desolation; and the end of Amerindian culture are challenged by reviewing recent scholarship, examining micro-ethnic, largely indigenous histories and analyzing alternative literacies presented in visual and material culture.	

145485	Graphic Arts Toolbox
Subject: GRA	Catalog Nbr: 0114
2024 FALL	Primary Jennifer Munson Jennifer.Munson@tufts.edu
2024 FALL	Primary Valerie Polgar Valerie.Polgar@tufts.edu
2024 FALL	Primary Jeff Soyk Jeff.Soyk@tufts.edu
2024 FALL	Primary Qais Assali Qais.Assali@tufts.edu
Explore alternative strategies using tools and skills of the graphic arts.¿Examine text and image relationships in linear and non-linear narratives and consider your work in a public setting.¿Exposure to various techniques from offset and RISO printing to making work for the web. Project assignments develop knowledge of essential design software on the Mac platform along with more traditional processes. Open to all levels.	

145491	Flora and Fauna
Subject: GRA	Catalog Nbr: 0121

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(Cross-listed w/ PAI 110) An exploration of flora and fauna as broad themes in contemporary and historical art. Potential crossover into other subjects such as climate change, biology, gender, environmental conservation, etc. Topics such as naturalist field notes include the history and context of different taxonomies resulting in opportunities for individual research and pursuits. A broad range of media and methods discussed and used. Regular critiques and discussions help to support student's projects. Designed for Intermediate level students. One previous introductory painting or drawing course recommended.

145493	Advanced Drawing and Text
Subject: DRW	Catalog Nbr: 0125
(Cross-listed as SMFA 122) Merges performance, writing and drawing practices and explores the ways in which mark making and drawing can be employed as a textual practice. Encounter and research works of art that have explored writing as a means of marking time, space, history, and self. Art historical readings to be paired with classroom discussion and studio practice. Recommended: 1-2 classes in Drawing, Performance, or relevant media.	

145523	Introduction to Virtual Reality I
Subject: DIGC	Catalog Nbr: 0001
In this intensive course, students learn to design and build their own virtual 3D worlds. These custom environments are navigated interactively, creating an immersive experience for the viewer. Techniques we learn include: constructing environments with stock assets, 1st and 3rd person navigation, lighting, animation, stock character animation, localized sound, virtual camera, and recording. Final projects are viewable on the computer, or on the web. The course is aimed at a wide variety of uses of VR, including: gaming, animation, cinematic forms, prototyping for architecture or interior design, educational projects, and commercial purposes.	

145524	Figure Drawing Workshop
Subject: DRWC	Catalog Nbr: 0082W
"It is a wonderful thing to draw a human being that lives, it is confoundedly difficult, but after all it is splendid." Vincent van Gogh Join us for a one - day drawing, painting and mixed media day focused on the observation of the figure. The initial goal is to heighten senses to see beyond the symbol or formula; to think of the unit of the whole figure and the importance of the play of light and shadow. Possible individual choices for materials include charcoal, pastels, gouache, acrylics, oils, etc. During the session a range of artists will be introduced to provide points of departure, inspiration, and a variety of approaches to this timeless subject. We will begin with short poses to underscore the value of the essential gesture and intuitive responses to the figure in space. Next the focus will be on the long pose. This provides time to navigate, rework and problem solve various issues toward a substantial work of art. During the long pose, we will be able to share examples of art, discuss solutions, give a demo or whatever will be useful to the student. This workshop is tailored to the individual and personal sensibilities. The objective is to create a curious and supportive atmosphere in which encourages confidence	

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to experiment, discover and to surprise oneself.

145525	Introduction to Virtual Reality II
Subject: DIGC	Catalog Nbr: 0002
In Part II of this intensive course, students learn to add complex interactivity into their own virtual 3D worlds. Techniques we learn include: interactivity using stock scripts, scene switching, grabbable objects, camera animation, simulating physics, localized post-processing, outputting to VR headset. Final projects are viewable on the Oculus Quest 2 VR Headset (required for course). The course is aimed at a wide variety of uses of VR, including: gaming, animation, cinematic forms, prototyping for architecture or interior design, educational projects, and commercial purposes.	

145526	Video for DSLR and Sound Recording Workshop
Subject: FLMC	Catalog Nbr: 0001W
In this 2-day workshop students gain technical proficiency in using DSLR cameras for time-based work and get an introduction to the basics of sound recording. Demonstrations and in-class exercises will address technical aspects in a hands-on instruction. Session 1 will cover basic DSLR for video functions, familiarizing students with frame rate, shutter speed, ISO, and aperture. Session 2 will advance camera basics and functionality skills, introducing discussion of camera rigs and equipment such as stabilizers, tripods, and lenses. The workshop will conclude with an introduction to sound, preparing students to jump into video creation. Open to all levels.	

145566	Special Topics Workshop
Subject: GRAC	Catalog Nbr: 0093W
See departmental website for details	

145598	In the Mix: Combining Drawing and Painting CE
Subject: DRWC	Catalog Nbr: 0090
Explore the various possibilities that arise when you combine drawing and painting. You will work from a foundation of traditional drawing and painting methods and introduce several new approaches to help expand your options and range. You may choose to work exclusively with one medium or experiment with a variety of materials. While one medium may be suitable most of the time, in some instances it may be appropriate to introduce other media in order to create new possibilities (such as paint or color within the drawing, drawing in the painting, gouache within the ink wash or collage in the painting). The objective of the course is to create a supportive atmosphere in which you will acquire a sound foundation for drawing and painting and discover a natural and personal direction. We will use the nude model as our point of departure and explore other personal subjects for individuals.	

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145608	If I Were a Book
Subject: PRTC	Catalog Nbr: 001W
If you were a book, what would you look like? Participants will reflect on their own personal beings and create book objects that describe their inner selves. The first session of this two-part virtual workshop guides participants through exercises designed to create personal awareness and practice the visual expression of emotion and ideas. Participants will explore the possibilities of book structure, and consider how they could use the material, cover, and journey through a book to communicate something personal about their lives. In the second session, participants will make a book-type-object that represents themselves in some way.	

145609	Animating Walk Cycles
Subject: FLMC	Catalog Nbr: 002W
"Take your animations one step further! This workshop will be focused on the basics of animating a profile bipedal walk cycle. Participants will learn how to break down the locomotion and poses, the principles involved in making it look natural, and the workflow from rough poses to individual character. No previous animation is required though some experience is recommended."	

145610	Color Production for Print & Screen
Subject: GRAC	Catalog Nbr: 0042
Color is an essential tool for designers and illustrators, and yet using it effectively means navigating a dizzying maze of gamuts, systems, profiles, and technologies. This course demystifies color by surveying its full range, beginning with the historical, optical, cultural, and theoretical factors which influence its use. Students will use hands-on projects to bridge color's theory and application. We'll investigate such topics as creating color palettes; using CMYK and PMS inks as well as special finishes like varnishes and foils; color-correcting images and optimizing file formats; preparing digital files for press and for the Web; calibrating displays and proofing — and how all of this relates to working in the Adobe Creative Cloud. (Introductory to Advanced)	

145611	Color Production for Print & Screen CE
Subject: GRAC	Catalog Nbr: 0042
Color is an essential tool for designers and illustrators, and yet using it effectively means navigating a dizzying maze of gamuts, systems, profiles, and technologies. This course demystifies color by surveying its full range, beginning with the historical, optical, cultural, and theoretical factors which influence its use. Students will use hands-on projects to bridge color's theory and application. We'll investigate such topics as creating color palettes; using CMYK and PMS inks as well as special finishes like varnishes and foils; color-correcting images and optimizing file formats; preparing digital files for press and for the Web; calibrating displays and proofing — and how all of this relates to working in the Adobe Creative Cloud. (Introductory to Advanced)	

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145676	America Imaginaria
Subject: DIG	Catalog Nbr: 0153
2025 SPRG	Primary Cristobal Cea
	Cristobal.Cea@tufts.edu
Use Blender, open-source 3D animation software, and various animation and sculpting tools, to explore the theme of monstrosity with special emphasis on the “American Bestiary”. Throughout history encounters with fictional beings have been described in terms of our fears and prejudices. Explore the abandoned narratives of these so-called monsters and recreate them using 3D Animation Software. In-class exercises use motion capture to create short films that reclaim the notion of monstrosity as a tool for understanding ourselves. No previous experience required.	

145677	Special Topics
Subject: DRWM	Catalog Nbr: 0093
See departmental website for details.	

145678	Core Design Praxis
Subject: GRA	Catalog Nbr: 0115
Conduct experiments in craft through color production, typographic composition, and computation—leading to a creative apex of architecturally inspired fabrications. Grounded in practical skill building, functional ideation, and critical craft making. Push the limits of graphic design fabrication—breaking some established rules and leaving a trail of epistemological scaffolding for creative making. Introductory level.	

145679	Narrative in Sequential Art
Subject: GRA	Catalog Nbr: 0123
2025 SPRG	Primary Thyra Heder
	Thyra.Heder@tufts.edu
Explore different structures of sequential art and examine how to create a successful narrative. Spanning comic strip art, graphic novels, children's picture books and storyboarding for film, create engaging stories in a variety of formats and mediums, with an emphasis on the personal. Analyze and exercise ways to pull emotions from a set of images. In-class workshops develop drawing skills, problem solving, editing and revising. Computer tools such as page layout and panel design will be covered, but much of the work will begin with the most analog of materials: pencil and paper, scissors and tape. Introductory level.	

145680	Visual Thinking
Subject: GRA	Catalog Nbr: 0124

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Introduction to the theories and practices of our contemporary visual world. Examine a range of imagery from art history, graphic design traditions, and the world around us to expand observational and critical thinking skills. Foundational concepts of visual art theory will consider a range of cultural perspectives through projects that rely on selected readings, looking at art, and engaging in open dialogue around the complexities of seeing. Learn digital graphic techniques (Illustrator and Photoshop) to explore our sense of sight as an active process of interpreting visual information. Intuition and imagination will be integral to this searching process. Introductory level.

145681	Environmental Graphic Design			
Subject:		Catalog Nbr:		
GRA		0125		
2025 SPRG		Primary	Jennifer Munson	Jennifer.Munson@tufts.edu
Environmental Graphic Design is a fundamental creative practice of placemaking. Often collaborative, this design field focuses on large-scale graphic programs that include murals on buildings, billboards in urban and rural settings, as well as exhibition environments that place art objects in context to construct immersive experiences in relation to the built environment. Enhance technical skills using Illustrator and Photoshop to create scaled drawings and photomontages to apply bold graphic ideas and carefully considered content to connect with the particulars of place. Intermediate to advanced level.				

145682	Design for Social Change			
Subject:		Catalog Nbr:		
GRA		0126		
2025 SPRG		Primary	Qais Assali	Qais.Assali@tufts.edu
Explore design as a catalyst for social change. Focus on marrying design to activism and examine established methodologies for developing and fostering a successful call to action. Create and disseminate engaging and beautiful messages and materials in service of promoting an idea or product. Design and implement a campaign; final deliverable forms will vary but may include posters, websites, or public art installations. Through lectures, in-class activities, and critiques, examine the role design and designers play in social activism, as well as strategies for research, ideation, prototyping, and testing design solutions. Class demos will cover Photoshop and Illustrator. Introductory level.				

145683	Design for Social Change 2		
Subject:		Catalog Nbr:	
GRA		0127	
Further examines methodologies for graphic activism, including demonstrations of projection mapping software and digital fabrication techniques. Projects will focus on community engagement through collaborative campaigns and advanced individual projects. Intermediate to advanced level.			

145684	[En]Coded Type		
Subject:		Catalog Nbr:	

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GRA	0134			
2024 SPRG	Primary	Triton Mobley	No Email on file.	
Examine the productions of type[ography] + design and the near infinite abilities of the medium to render fluid motion through static production outputs. Creatively meander through the last century of type[opgraphic] history—research, iterate, and craft a collection of type[ographic] designs—filtering influences of cinema, biomimicry, and architectural [a]symmetry through computational praxis. Intermediate level.				

145686	Graphic Novel: History & Craft	
Subject:	Catalog Nbr:	
GRA	0153	
(cross-listed with MDIA 135) Examine graphic novels in light of the cultural impact of the form--from seminal texts like Art Spiegelman's 'Maus' through a range of mainstream and contemporary independent examples of graphic texts, including manga and webcomics. Investigate graphic memoir forms, such as Alison Bechdel's 'Fun Home', and journalistic examples, like Joe Sacco's 'Palestine.' Look at abstract comics, and, in the case of Ta-Nehisi Coates's 'Black Panther,' the influence of comics on cinematic culture. Assignments will be based in writing and/or studio art. Assignments include weekly prompts, in-class critical discussions of readings, completion of two multi-panel comics, and short presentation. Intermediate level. Non-SMFA students and MAT Art Education students will receive a letter grade.		

145687	Graphic Novel: History & Craft	
Subject:	Catalog Nbr:	
MDIA	0153	
(cross-listed with GRA 135) Examine graphic novels in light of the cultural impact of the form--from seminal texts like Art Spiegelman's 'Maus' through a range of mainstream and contemporary independent examples of graphic texts, including manga and webcomics. Investigate graphic memoir forms, such as Alison Bechdel's 'Fun Home', and journalistic examples, like Joe Sacco's 'Palestine.' Look at abstract comics, and, in the case of Ta-Nehisi Coates's 'Black Panther,' the influence of comics on cinematic culture. Assignments will be based in writing and/or studio art. Assignments include weekly prompts, in-class critical discussions of readings, completion of two multi-panel comics, and short presentation. Intermediate level. Non-SMFA students and MAT Art Education students will receive a letter grade.		

145688	Experimental 3D Animation		
	Subject:	Catalog Nbr:	
	MDIA	0151	
(cross-listed with DIG 151) Beginning level course addresses foundational elements of 3D animation and modeling using Blender. Exercises introduce basic concepts in 3D animation and embrace new challenges within this ever-expanding field. Experimenting with classic concepts like rigging, texturing, and camera movement, while also dealing with new approaches that involve 3d scanning, simulations, motion capture, and hybrid methods in this developing area of digital animation. Non-SMFA students and MAT Art Education students will receive a letter grade.			

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145689	Experimental 3D Animation		
	Subject:	Catalog Nbr:	
	DIG	0151	
(cross-listed with MDIA 151) Beginning level course addresses foundational elements of 3D animation and modeling using Blender. Exercises introduce basic concepts in 3D animation and embrace new challenges within this ever-expanding field. Experimenting with classic concepts like rigging, texturing, and camera movement, while also dealing with new approaches that involve 3d scanning, simulations, motion capture, and hybrid methods in this developing area of digital animation. Non-SMFA students and MAT Art Education students will receive a letter grade.			

145690	Joy to the Duik		
	Subject:	Catalog Nbr:	
	MDIA	0152	
Focuses on learning After Effects and the Duik plugin for character animation. Explore Adobe After Effects and different techniques of 2D character animation. From walk cycles and lip syncing in DUIK, to facial expressions that create a beautiful 3D feel with Joystick. Design characters and environments almost entirely in After Effects. Prior experience in Animation, Photoshop, and some familiarity with After Effects prepares you to dive deeper into these plugins and experiment freely. Experience with After Effects and Photoshop recommended. Non-SMFA students and MAT Art Education students will receive a letter grade.			

145691	Ethics: Interview & Engagement		
	Subject:	Catalog Nbr:	
	MDIA	0184	
The interview, integral to non-fiction film/video making, can be seen as a cornerstone of social practice art. Designed to teach video/audio interviewing techniques with a focus on ethical concerns. The self-assessment necessary to listen effectively, informed consent, ethical image-making, public and private space, and cross-cultural sensitivity. Active listening while interviewing is a purposeful exchange, directed, evaluative and even therapeutic. Addresses problematic interview and engagement situations, while developing interviewing skills through role-playing and practice. Exercises in image and audio recording, capturing content, and impactful editing will conclude in a final video or audio project. Intermediate level.			

145692	Photography Projects			
	Subject:	Catalog Nbr:		
	PHT	0121		
	2024 SPRG	Primary	Pamela Pecchio	Pamela.Pecchio@tufts.edu
	2025 SPRG	Primary	Laura Reese	Laura.Reese@tufts.edu
Provides time and space for weekly group critique and 1:1 meetings to support the development of, and provide critical feedback for, projects in photography and video. This course is open to graduate students and upper-level undergraduates who have completed PHT 118, or by permission of instructor. Non-SMFA students				

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and MAT Art Education students will receive a letter grade.

145693	Dreams: Pictures & Symbols
Subject: PHT	Catalog Nbr: 0151
Focus on our dreams in art making. Dreams are made of pictures and symbols. How do artists develop and bring personal symbols to our art. By learning how to interpret and understand our dreams we will move closer to understanding our feelings in our unconscious, and the personal language of our unconscious as it translates into images and symbols. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145694	Ephemeral Archive
Subject: PRT	Catalog Nbr: 0121
2024 FALL	Primary
Vin Caponigro	Vin.Caponigro@tufts.edu
Explores the archive as an artistic process and tool. Conceptual methods of thinking about archive as a time-based approach to copying, documenting, printing, and collecting. Employ writing, print, photo, design, type, and research methods to create a fantastical and/or historical archive — relating specific topics, case studies, daily meditations, activities and subjects to broader themes. Source material can include: found photographs, public records, personal/business correspondence, newspaper clippings, text messages, sketches, audio visual recordings, and consumer bills and receipts. Discuss how archives can be resources for historical and personal investigations, and how re-presentation of materials within certain settings determine context. Advanced level. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145695	Multiples, Rituals, Actions
Subject: PRT	Catalog Nbr: 0137
2025 SPRG	Primary
Vin Caponigro	Vin.Caponigro@tufts.edu
Explores multiples as performance, props, and printed ephemera through projects involving screen printing, relief printing, Riso printing, and photocopying. Examining interdisciplinary approaches to the multiple, course emphasizes skill-building, experimentation, and individual voice through hands-on technical instruction, presentations, discussions, readings, group critiques, and individual meetings. Historical and contemporary examples of printed matter, distributed manifestos, pamphlets, zines, and flyers, and how multiples enter into and intersect with the digital realm. Open to all levels.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

145696	Print into Animation
Subject: PRT	Catalog Nbr: 0140

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Interdisciplinary course explores print and experimental animation techniques. Think about: media to in time, sequence, repetition, experimentation, storytelling/narrative, abstraction, and registration to create moving images. Print techniques include: relief, collograph, etching, and digital approaches to inkjet printing, laser printing, and Riso. Animation techniques include: stop-motion, collage/cut-paper, camera-less animation on 16mm film, paint-on-glass, drawn animation, GIFS, experiments with projection, and methods of exhibition/presentation. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.

145697	Riso Studio			
Subject:	Catalog Nbr:			
PRT	0144			
2024 SPRG	Primary	Asuka Ohsawa	Asuka.Ohsawa@tufts.edu	
2025 SPRG	Primary	Vin Caponigro	Vin.Caponigro@tufts.edu	
Risograph is a stencil duplicator that combines the aesthetic and process of screenprinting with the ease and convenience of a high-speed digital copier. Risograph is a popular reprographic tool among independent publishers and artists. Learn the basics of Risograph, including how to manipulate drawings, paintings, and photographic images using Adobe Photoshop and/or Illustrator, color separation, and layering. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

145698	Intermediate Fibers Studio			
Subject:	Catalog Nbr:			
FIB	0160			
2025 SPRG	Primary	Leslie Rogers	Leslie.Rogers@tufts.edu	
Interdisciplinary study of textiles and fiber arts within a contemporary art context. Explores the use of textiles across disciplines including sculpture, painting, performance, and design. Develop projects with the aid of individual instruction, critique, readings, shared research, field trips, and visiting lecturers. Designed for students with a basic understanding of fiber-based techniques interested in developing their craft and research further. Prerequisite: Introduction to Fibers or equivalent. Non-SMFA students and MAT Art Education students will receive a letter grade				

145699	Graphic Novel: History & Craft			
Subject:	Catalog Nbr:			
GRA	0135			
2025 SPRG	Primary	Hiram Moody III	Rick.Moody@tufts.edu	
(Cross-listed as ILVS 135) Examine graphic novels in light of the cultural impact of the form--from seminal texts like Art Spiegelman's 'Maus' through a range of mainstream and contemporary independent examples of graphic texts, including manga and webcomics. Investigate graphic memoir forms, such as Alison Bechdel's 'Fun Home', and journalistic examples, like Joe Sacco's 'Palestine.' Look at abstract comics, and, in the case of Ta-Nehisi Coates's 'Black Panther,' the influence of comics on cinematic culture. Assignments will be based in writing and/or studio art. Assignments include weekly prompts, in-class critical discussions of readings, completion of two multi-panel comics, and short presentation. Intermediate level.				

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145705	Directed Study			
Subject:	Catalog Nbr:			
SMFA	0196			
2024 SPRG	Primary	Charles Goss	Charles.Goss@tufts.edu	
2024 SPRG	Primary	Ng'endo Mukii	ngendo.mukii@tufts.edu	
2024 SPRG	Primary	Yin Wan Chan	Yanyun.Chen@tufts.edu	
2025 SPRG	Primary	Michael Barsanti	Michael.Barsanti@tufts.edu	
2025 SPRG	Primary	Joel Frenzer	Joel.Frenzer@tufts.edu	
2025 SPRG	Primary	Jennifer Schmidt	Jennifer.Schmidt@tufts.edu	
2025 SPRG	Primary	John Ros	John.Ros@tufts.edu	
One-on-one meetings with faculty and group meetings over the course of the semester to critique work, assess progress, and develop mentorship. Critique sessions promote and foster abundant work and rapid progress, deepening understanding of the creative process and work methods. Prior to 1st meeting, student must present a statement of intent, quantifying expected output, topics of interest and goals. At the end of the semester students summarize their work via an all class critique that includes a developed artists statement. Upper classmen and advanced students (MFA, Post-Baccalaureate, Diploma or Third and Fourth year BFA Students). Faculty permission required.				

145706	Exploring Paper	
	Subject:	Catalog Nbr:
	FIB	0150
(Cross-listed w/PRT 109) Presents a broad range of conceptual and technical approaches to think about paper as a malleable and interdisciplinary material. Explore how paper is in dialogue with print, sculpture, architecture, design, and manufacturing. Examine paper as a technology, a carrier of information, and a performative substrate. Develop a paper vocabulary through technical demonstrations and exercises, utilizing a range of commercially available papers, traditional handmade papers, and discarded and recyclable fibers. Open to all levels.		

145723	WordPress Theme Design	
	Subject:	Catalog Nbr:
	GRAC	006W
WordPress is the most popular content management system (CMS) on the web. In this fun and fast-paced workshop students will learn to translate a static website design into a dynamic web application whose content can be updated through WordPress. We'll also appreciate the versatility of child themes and explore how the template hierarchy, template tags, and hooks work together to create robust, interactive web experiences. Familiarity with HTML, CSS, and a pinch of JavaScript is required. Level: Intermediate to Advanced.		

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145724	The Outdoor Animation Studio
Subject: FLMC	Catalog Nbr: 003W
Who says animation is limited to computer screens in dark studios? In this workshop we'll bring the animation studio outside and experiment with a variety of experimental stop motion animation techniques. We'll explore object animation, pixilation, time lapse, and drawn animation. We'll use cell phones and digital cameras to capture images, Zoom recorders to capture sound, and we'll edit projects in Premiere Pro. All levels welcome, no experience with animation or editing is necessary. Level: Introductory.	

145811	Pastel Drawing Studio
Subject: DRWC	Catalog Nbr: 0005W
This 2-day workshop in pastel will help students get started in the use of NuPastel only (not oil or chalk pastel). Considered drawing by some and painting by others, using pastel presents a number of technical problems that will be addressed during the workshop. Topics will include an introduction to color theory along with techniques such as working dark to light and blending versus hatching. The class will work from still life set-ups; wherein, each student can discover their own unique, artistic voice in a supportive and creative atmosphere.	

145814	Interactive Programming for Virtual Reality
Subject: DIGC	Catalog Nbr: 0003
Students learn core principles of coding for graphics using Processing. These concepts are further developed in C# / C++ to be used for interactivity in VR environments. Small projects provide practice in elements of coding (variables, loops, conditions, functions, input/output). These skills are developed into progressively larger scripts in C# used for interactivity inside Unity: events occur in response to the user's navigation, such as scene changes, object transformations, triggered animations, UI text updates, sound events.	

145815	3D Modeling
Subject: DIGC	Catalog Nbr: 0004
Using open-source software Blender, students learn to create custom models for video, gaming, and VR. Focus is on building custom objects, environments, and characters to be used inside a Unity VR project. Principles of 3D sculpting, 3D animation, basic rigging, UV mapping, custom materials and textures, low- and high-poly models, file formats, and importing/exporting.	

145816	How Many Fossils Are in Your Ink? Explorations into Raw Materials and Natural Dyes
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Subject: Catalog Nbr:
FNDC 001W

By exploring five common art materials within the context of their production and usage from raw material into functioning creative medium, "How Many Fossils Are in Your Ink?" will answer questions like: how to dye cloth with beetles, how are stardust and graphite similar, and why does charcoal look so velvety?

145835	Afro-Brazilian Diaspora at the MFA			
Subject: Catalog Nbr: VMS 0141				
2024 SPRG		Primary	Claudia Valladao de Mattos Avolese	Claudia.Avolese@tufts.edu
Focuses on Afro-Brazilian artwork in the MFA Axelrod collection. Considers the history and historiography of Afro-Brazilian visual culture and art and its links to religion and popular culture. Looks at Afro-Brazilian and Afro-American art in comparative ways. Analysis of modes of display and how to approach works of art in a museum context. Classes at SMFA and MFA to examine original works.				

145838	Maps and Simulations	
	Subject:	Catalog Nbr:
	DIG	0154
Hybrid studio/seminar course focused on the limits of representation, and how the world (inside us and around us) has been projected onto maps, charts, and computer models that attempt to show complex realities. Discuss the history of cartography through practical exercises in printmaking, run 3D computer models that simulate the motion of flocks and fluids, and address some of the cosmological aspects of the multiverse(s) with written and practical projects that propose gaming as a worldmaking practice bridging maps and simulations. Open to all levels.		

145839	Art in Digital Culture	
	Subject:	Catalog Nbr:
	DIG	0180
Introduction to the theory and practice of art in digital culture. Engages in contemporary critical debates on art, new media, and artificial intelligence, and experiments with digital photography, video, editing, and coding. How do we produce, disseminate, and exchange images in a global and networked society? How do digital technologies and AI challenge conventions about art making, authorship, and audience? Short-term projects and a final individual or collaborative work. Open to all levels. Students required to engage fully in both studio and seminar components.		

145840	Art / Gender / Technology	
Subject:	Catalog Nbr:	
DIG	0181	
Exploration of digital media and art practices that investigate technology in relation to gender, sexuality, race,		

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and the body. Topics include: cyberfeminism, Black-Data, gaming/virtual worlds, the social and the deep web, health apps and the datafication of the body, gendered bots, and affective digital labor. Technical workshops (video, editing, coding, live-video-performance) and analysis of case studies and theoretical texts (critical theory, queer, feminist, disability, critical race and postcolonial studies) provide the necessary skills and concepts to develop own artworks. Open to all levels. Students required to engage fully in both studio and seminar components.

145841	Mass-Appeal: Glossy Magazine	
	Subject: GRA	Catalog Nbr: 0180
(Cross-listed w/ PAI 180 and PHT 180) Focus on collaborative work to conceptualize and develop a shared visual language to design a subject-focused visual publication. Examines magazines that invented a new visual sensibility in graphic design while at the same time pushing content that was forward thinking and challenging mainstream media. Skills focus on AdobeCC, color-separation, pre-press work, to offset printing of the publication, and the companion website. Join the course with an interest to experiment conceptually and formally. Designers, writers, photographers, cartoonists, and painters are all welcomed. Submission of past work required. Demands a high level of commitment. Advanced level.		

145842	Word and Image			
Subject: GRA		Catalog Nbr: 0138		
2024 FALL		Primary	Hiram Moody III	Rick.Moody@tufts.edu
(Cross-listed w/ SMFA 138). Writing course for visual artists which makes textuality a vital part of a visual arts practice to create confidence and enthusiasm for hybridizing. The class ethos is that expressive excitement in one medium can readily be transmitted to another. Use contact with writing by visual artists that may include Frida Kahlo, John Cage, Yoko Ono, Lorraine O'Grady, and LaToya Ruby Frazier to create prompts that require text, image, and other media such as video and sound in pursuit of hybrid work that animates an existing visual arts practice.				

145843	Cataloging: Artist Identity	
Subject:	Catalog Nbr:	
SMFA	0165	
(Cross-listed with PHT 165) Study of websites, printed catalogs, and social media for students who are executing graduate thesis and senior thesis exhibitions (and any students developing advanced portfolios or producing exhibitions). Focus on documentation and writing for exhibition catalogs and websites, social media and other exhibition communication materials as well as professional websites for future careers. Technical skills for documenting/imaging artwork while participating in collaborative workshops to gain strong writing and visual presentation skills and develop audience connections. For graduate or postbac students, juniors, seniors, or by instructor permission.		

Course Bulletin

145844	Cataloging: Artist Identity	
	Subject:	Catalog Nbr:
	PHT	0165
(Cross-listed with SMFA 165) Study of websites, printed catalogs, and social media for students who are executing graduate thesis and senior thesis exhibitions (and any students developing advanced portfolios or producing exhibitions). Focus on documentation and writing for exhibition catalogs and websites, social media and other exhibition communication materials as well as professional websites for future careers. Technical skills for documenting/imaging artwork while participating in collaborative workshops to gain strong writing and visual presentation skills and develop audience connections. For graduate or postbac students, juniors, seniors, or by instructor permission.		

145845	Kinetic Systems and Mechanisms		
Subject:		Catalog Nbr:	
SMFA		0141	
Exploration of kinetic movement in 3-dimensional jewelry and objects. Utilizing common fabrication mechanisms such as hinges, tube rivets, and latches, students take small stationary objects from the inert to animated stages. Analyze, design, and build a variety of moveable devices to integrate and explore kinetic motion into their sculptural designs. Intermediate level course.			

145846	Intro to Print: Print as Practice		
	Subject:	Catalog Nbr:	
	PRT	0104	
Foundational understanding of major printmaking processes with an emphasis on practical technical skills that can be applied to a variety of conceptual interests. Weekly demonstrations expose students to a broad range of traditional and experimental printmaking techniques and studio assignments to facilitate an investigation of their usage. Readings and lectures supplement studio work to provide historical context and contemporary critical perspectives. Consider print as a rich and porous discipline to explore the ways in which multiplicity and reproducibility might inform broader art practices.			

145851	Print + Paper: 2D 3D			
Subject:		Catalog Nbr:		
PRT		0122		
2024 FALL		Primary	Kate Conlon	Kate.Conlon@tufts.edu
2024 FALL		Primary	Milcah Bassel	Milcah.Bassel@tufts.edu
Experimental processes and material specificity; course proposes new intersectional possibilities for print, paper, and sculptural production. Weekly demonstrations allow students to imagine innovative integrations of print and paper technologies involving layering, embedding, and transferring. Three-dimensional possibilities explored through paper casting, folded structures, and armature engineering. Flow between the printshop and paper studio while exploring relationships between image and substrate, surface and volume, and singularity and multiplicity. Lectures, readings, and visiting artist presentations supplement studio work time.				

Course Bulletin

145852	Radical Gestures
Subject: PAI	Catalog Nbr: 0142
Intermediate figure painting course examines fundamental properties of figure painting through the study of radical and historical gestures and poses. Research and discussion of relevant political essays and novels by authors that may include James Baldwin, Audre Lorde, and Octavia Butler. Moving images, documentary photographs, painting, and other mediums are used as sources for weekly poses. One introductory course in figure painting or drawing is strongly required. Intermediate/Advanced Level.	

145853	Open Studio
Subject: SMFA	Catalog Nbr: 0150
2024 FALL	Primary
2025 SPRG	Primary
Anne Meyer	Annie.Meyer@tufts.edu
Lauren O'connor Korb	Lauren.OConnorKorb@tufts.edu
Advanced-level studio course develops and expands students' fabrication skills based on the needs of self-directed projects. Involves work in the various shops and studios, assisting peers on projects, participating in group critiques, and receiving individual feedback sessions with faculty. Faculty work with students as needed on techniques and processes relevant to the ongoing development of work.	

145854	Advanced 3D Animation
Subject: DIG	Catalog Nbr: 0155
2024 SPRG	Primary
Cristobal Cea	Cristobal.Cea@tufts.edu
Advanced 3D Animation employs an experimental approach to address concepts, tools, and problems of current computer animation. As an advanced course, introductory knowledge of concepts such as rigging, texturing, and keyframes is expected in order to develop projects that use Blender 3D to experiment with Python Scripting, mechanical rigs, and other animation procedures useful in creating more elaborate artistic projects involving animation. The coursework involves technical challenges in character animation, motion graphics, scripting, and a final unit centered on the expressive possibilities of using CG for Video Installations. 3D animation experience expected. Intermediate/advanced level.	
Non-SMFA students and MAT Art Education students will receive a letter grade.	

145855	Hack Your Tools
Subject: DRW	Catalog Nbr: 0071
Evaluate the history, context and usage of commonly used drawing tools and media. Discussion of tools, techniques and materials that are left out of the historical record. Find ways to re-purpose these for new outcomes and possibilities. Question what tools and media are missing from contemporary drawing processes	

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and invent new solutions for filling these gaps. Projects emphasize the making of new and repurposed tools and media as well as testing their usage and the range of possible outcomes from these investigations.

Intermediate drawing class.

Non-SMFA students will receive a letter grade.

145856	Intro to Drawing for Space		
	Subject:	Catalog Nbr:	
	DRW	0016	
Examines basic elements that make up our three-dimensional world. Investigates space through drawing using simple and found materials. Expands awareness and observation of three-dimensional space with relationship to the page. Traditional ideas of drawing are paired with conceptual research in the development of practice and building connections across mediums. Practical and conceptual prompts expand research and process. Explore two-dimensional drawing for three-dimensional thinking and learn to translate ideas into fully-realized experiences. This is an introductory course, no experience necessary. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.			

145857	Imagining Exhibition Design			
Subject:		Catalog Nbr:		
GRA		0128		
2024 SPRG		Primary	Jennifer Munson	Jennifer.Munson@tufts.edu
Research, curate and design installations for exhibition proposals. Study historic and contemporary exhibition design practices pertaining to the display of cultural objects as well as contemporary art. With an emphasis on a globally inclusive voice, create informed and inventive environments for art objects, insert their own works and consider the audience in relation to the displays. Build skills using the Adobe CC suite to render exhibition design elevations and graphic layouts. Regular visits to museums will strengthen students' critical thinking and visual perception of contemporary museum displays. Intermediate level. Non-SMFA students and MAT Art Education students will receive a letter grade.				

145858	Politics of Mapping the Land		
	Subject:	Catalog Nbr:	
	GRA	0136	
Conceptual exploration of mapping, graphic and pictorial traditions of depicting place and the landscape. In particular, on how visual representations of land communicate specific ideologies and agendas, and how popular landscape and the map are used as metaphors in contemporary art and design. Explore personal geographies, site-based research, and the concept of ‘the natural’, as they relate to graphic arts. Use of a variety of digital output methods, such as digital fabrication, analog/digital hybrid image-making, and graphic installation. Weekly demonstrations, lectures and exercises will build up to an individual self-directed final project. Basic AdobeCC skills are required. Intermediate level.			

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Non-SMFA students and MAT Art Education students will receive a letter grade.

145859	Web Art: Culture & Practice			
Subject:		Catalog Nbr:		
GRA		0137		
2025 SPRG		Primary	Jeff Soyk	Jeff.Soyk@tufts.edu
Survey internet art culture, while learning skills to create your own visual stories and experimental web-based art. Study web design practices and tools, explore the relationship between UX (user experience) and storytelling. Combine vector forms, typography, animation, and simple interactions to create browser-based artworks for desktop and mobile screens, with the power to engage, inspire, entertain, subvert, and inform. Projects are inspired by Net Art, Post-Internet Art, and Interactive Documentary. This course will utilize the web builder platform Cargo, Visual Studio Code and some coding, though no prior experience is necessary. A basic understanding of Adobe CC is helpful.				

145863	Body, Culture, Media	
Subject:	Catalog Nbr:	
MDIA	0100	
Focuses on writings about bodies and the media. Sampling broadly from diverse disciplines, the goal of the course is to introduce students to a breadth of ideas addressing race, gender, sexuality and their intersection with global politics, culture and the media. This is a hybrid seminar and studio course and students will generate creative work.		
Non-SMFA students and MAT Art Education students will receive a letter grade.		

145864	Staged Media for Performance			
Subject: Catalog Nbr:				
MDIA 0108				
2024 SPRG	Primary	Mary Ellen Strom	Mary_Ellen.Strom@tufts.edu	
The practice of combining and integrating video, sound and digital media with live performance is central to the history of time-based art production. Through screenings and attending real-world examples of performance that incorporates media, students will be exposed to this intriguing history as well as a range of contemporary practices. Imagine, design and produce an actual project that combines media with the live-act. Research, invent and rehearse meaningful media designs that contribute to the project's content. Students are expected to learn and experiment with a wide range of software, hardware and exhibition environments. All levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

145865	Visiting Performance Artists
Subject:	Catalog Nbr:

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PER	0155
Visiting performance artists interact with students while they develop performative projects. Visiting artists demonstrate performance techniques and methodologies including ritual, endurance, intermediate approaches, object-based work, sound, experimental theater, site-responsiveness, spoken word, and public intervention. Visiting artists give guest performances and/or lectures, facilitate workshops, provide critiques of student work and share lunch with the class. Develop independent performance works in addition to researching the historical and contemporary contexts. Graduate students will cultivate leadership and community-building skills by introducing the visiting artists at public events and curating the final exhibition of work. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145866	Editions and Exchanges
Subject: PRT	Catalog Nbr: 0141
Incorporate skills and experience creating multiples to create a series of shared editions. In addition to creating their own work, students hone their skills as collaborative printers. Emphasizes the fundamentals of making consistent editions, proofing, color matching, and overall project planning. Students should have prior print experience and be comfortable working collaboratively. Non-SMFA students and MAT Art Education students will receive a letter grade.	

145867	CAD to Casting
Subject: MTL	Catalog Nbr: 0137
2024 FALL	Primary Erica Bello Erica.Bello@tufts.edu
CAD- Computer Aided Design covers fundamental strategies and methods for creating jewelry and metal objects, bridging the gap between a digital and tangible studio experience. Within an artistic practice, the 'multiple' allows for the reproduction of specific objects or elements that can be used as structural or stand-alone elements in the creation of jewelry and small-scale sculpture. Examines the historical and applied context of examples of multiples and small series/editions in all kinds of materials and types of production. Open to all levels.	

145868	Kinetic Systems and Mechanisms
Subject: MTL	Catalog Nbr: 0141
Exploration of kinetic movement in 3-dimensional jewelry and objects. Utilizing common fabrication mechanisms such as hinges, tube rivets, and latches, students take small stationary objects from the inert to animated stages. Analyze, design, and build a variety of moveable devices to integrate and explore kinetic motion into their sculptural designs. Intermediate level course.	

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145869	Special Topics				
Subject:		Catalog Nbr:			
FIB		0191			
2025 SPRG		Primary	Leslie Rogers	Leslie.Rogers@tufts.edu	
See departmental website for details.					

145870	See departmental website for details.		
Subject:	Catalog Nbr:		
MTL	0191		
See departmental website for details.			

145876	Mass-Appeal: Glossy Magazine		
Subject:	Catalog Nbr:		
PAI	0180		
(Cross-listed w/ GRA 180 and PHT 180) Focus on collaborative work to conceptualize and develop a shared visual language to design a subject-focused visual publication. Examines magazines that invented a new visual sensibility in graphic design while at the same time pushing content that was forward thinking and challenging mainstream media. Skills focus on AdobeCC, color-separation, pre-press work, to offset printing of the publication, and the companion website. Join the course with an interest to experiment conceptually and formally. Designers, writers, photographers, cartoonists, and painters are all welcomed. Submission of past work required. Demands a high level of commitment. Advanced level.			

145878	Word and Image		
	Subject:	Catalog Nbr:	
	SMFA	0138	
(Cross-listed w/ GRA 138). Writing course for visual artists which makes textuality a vital part of a visual arts practice to create confidence and enthusiasm for hybridizing. The class ethos is that expressive excitement in one medium can readily be transmitted to another. Use contact with writing by visual artists that may include Frida Kahlo, John Cage, Yoko Ono, Lorraine O’Grady, and LaToya Ruby Frazier to create prompts that require text, image, and other media such as video and sound in pursuit of hybrid work that animates an existing visual arts practice.			

145879	Mass-Appeal: Glossy Magazine		
Subject:	Catalog Nbr:		
PHT	0180		
(Cross-listed w/ GRA 180 and PAI 180) Focus on collaborative work to conceptualize and develop a shared visual language to design a subject-focused visual publication. Examines magazines that invented a new visual sensibility in graphic design while at the same time pushing content that was forward thinking and challenging			

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mainstream media. Skills

focus on AdobeCC, color-separation, pre-press work, to offset printing of the publication, and the companion website. Join the course with an interest to experiment conceptually and formally. Designers, writers, photographers, cartoonists, and painters are all welcomed. Submission of past work required. Demands a high level of commitment. Advanced level.

145881	Print & Paper
Subject: PRT	Catalog Nbr: 0168
Introduces students to advanced papermaking methods while focusing on independent work strategies. Develop serial, cumulative, and large-scale projects, explore material specificity, play as research, ambitious goals, and professional presentation. Emphasis on innovative and intentional approaches to working with pulp and paper; broaden range of source materials, generate new production methods, and expand knowledge of historical and contemporary paper applications. Demonstrations of advanced layering and pulp painting techniques, methods for reproducing and scaling up 2D and 3D pieces. Development and production of projects through individual meetings and group critique. For intermediate/advanced students with prior experience in the papermaking studio.	

145884	Introduction to Visual Studies
Subject: VMS	Catalog Nbr: 0070
2024 FALL	Primary Emily Gephart Emily.Gephart@tufts.edu
(Cross-listed w/ ILVS 70). Critical introduction to complexities of images in contemporary cultural life. Examination of how visual experience has been conceptualized. Interpretations from psychology, philosophy, art history, and literary studies. The goal is to become familiar with fundamental concepts of this capacious interdisciplinary field, and also to develop a precise and flexible vocabulary of one's own with which to address the visual.	

145907	Drawing for Sculpture
Subject: DRW	Catalog Nbr: 0107
(Cross-listed w/SCP 107) Examines the basic elements that make up our three-dimensional world. Using simple materials such as string, wire, paper, and cardboard, explore the infinite possibilities of line, plane, and volume. Technical workshops facilitate understanding of basic additive and reductive techniques, and expand the capacity to define complex forms. Explore two-dimensional drawings for three-dimensional thinking. Learn to create technical drawings and make the described object to scale. Open to all levels.	

145949	Body as Site
Subject: SCP	Catalog Nbr: 0111

Course Bulletin

2024 SPRG	Primary	Constanza Alarcon Tennen	Constanza.Alarcon Tennen@tufts.edu
(Cross-listed w/ PER 111) Consider how the body functions as a location for the circulation of power, identity and resistance. Use accessible, upcycled, and unexpected materials while exploring historical, contemporary and political movements. Studio/seminar course includes active discussions, physical response, reflective practice, and engagement with various readings and digital content. Attendance at artist lectures, collaborative cohort building, historical, contemporary and corporeal research, in addition to engaging a “studio based” practice is expected. Integrate lived experiences and studio practices and respond to course content in mediums of student choice. No prior experience is needed and is open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.			

145955	Digital Painting: Introduction
Subject: GRAC	Catalog Nbr: 0020
In this class, students will focus on the nuts and bolts of making a mark using digital painting software such as Photoshop and Procreate. Through step by step, in-class exercises and homework assignments we will learn all the joys of digital painting. Lectures will cover features such as: keyboard shortcuts, choosing and creating brushes, blending modes, layer effects and filters and smart objects and all the things you need to know to take your first steps in digital painting.	

146001	Introduction to Abstraction: Flatlands
Subject: PAI	Catalog Nbr: 0119
(Cross-listed as PAI 19) Examines design principles as applied to abstract 2D artworks. Learn strategies for generating non-objective imagery using water-based media and collage, culminating in a body of work on paper or canvas. “Speak graphically,” utilizing shape, line, color, arrangement, or scale, as a basis for painting, printmaking, and drawing. Focus on abstraction – in the broadest sense of the word, including textiles, ceramics, drawings, etc. Serves as an excellent entry point into considering meaning and form in contemporary abstraction. Introductory course open to all levels. Non-SMFA students will receive a letter grade.	

146002	Painting Special Topics
Subject: PAIM	Catalog Nbr: 0191
See departmental website for details.	

146082	Int/Adv Papermaking
Subject: PRT	Catalog Nbr: 0164
2025 SPRG	Primary
Milcah Bassel	Milcah.Bassel@tufts.edu

Course Bulletin

Introduces students to advanced papermaking methods while focusing on independent work strategies. Develop serial, cumulative, and large-scale projects, explore material specificity, play as research, ambitious goals, and professional presentation. Emphasis on innovative and intentional approaches to working with pulp and paper; broaden range of source materials, generate new production methods, and expand knowledge of historical and contemporary paper applications. Demonstrations of advanced layering and pulp painting techniques, methods for reproducing and scaling up 2D and 3D pieces. Development and production of projects through individual meetings and group critique. For intermediate/advanced students with prior experience in the papermaking studio.

146083	Tufts Abroad Program
Subject: GRA	Catalog Nbr: 0340

146104	Fundamentals of Welding and Metalworking
Subject: MTLC	Catalog Nbr: 0010W
This 2-day workshop will introduce students to working with and manipulating cold and hot steel. This workshop aims to teach students how to safely use and maintain the tools necessary to run a metal shop. This course will go in depth on the use of angle grinders for cutting, grinding, and finishing, and MIG welding as well as the maintenance required for these tools. By the end of the workshop, students should be able to efficiently MIG weld butt joints, corner joints, lap joints, tee joints, and edge joints. This workshop will also cover bending, design, layout, and the production of a MIG welder rolling cart that the students will take with them after class.	

146121	Storytelling: Radio/Podcasts
Subject: MDIA	Catalog Nbr: 0166
2024 FALL	Primary Riccardo Giacconi
(Cross-listed as FMS 51) Studio-seminar explores Audio Storytelling: an interdisciplinary field between podcasting, radio, literature, music, theater, poetry, journalism, activism, politics, cinema, and contemporary art. Learn to tell stories through sound and words. Focus on narrative structures, audio recording and editing techniques, sound design, collective listening sessions, seminar discussions. Map the different histories and genres of narrative sound formats, including works by pioneering figures and contemporary practitioners. The wave of interest in podcasts has revived storytelling forms. Explore this as-yet undefined hybrid territory in all its possibilities. No experience in sound necessary. Introductory course open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	
Riccardo.Giacconi@tufts.edu	

146122	Material Lab: Fibers
Subject:	Catalog Nbr:

Course Bulletin

FIB	0140			
2024 SPRG	Primary	Alex Zak	No Email on file.	
Explore essential characteristics of fibrous materials and processes to develop non-traditional techniques. Through reading, discussion, lecture, and hands-on demonstration, experimentation will be encouraged with examples of contemporary sculpture, performance, and installation. Looking at fibers' networked connections to other modes of making, this course will cultivate a deeper understanding of materials and what they can mean in our practices by exploring the sculptural possibilities of spinning, weaving, and varied forms of alteration and embellishment. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146123	Woodworking for Sculptors			
Subject:	Catalog Nbr:			
SCP	0131			
2025 SPRG	Primary	Anne Meyer	Annie.Meyer@tufts.edu	
Learn the fundamentals of woodworking. Learn the practical side of woodworking, Investigate the conceptual capabilities of the medium. Become familiar with contemporary woodworkers and discourse through lectures and group discussions. Watch demonstrations and gain hands-on experience using hand and machine tools. Develop your voice through a series of wood sculptures using additive and subtractive processes, including joinery techniques and carving and shaping. 3D Foundations or equivalent is required. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146124	Photolitho Proofing>Production			
Subject:	Catalog Nbr:			
PRT	0181			
2024 SPRG	Primary	Kate Conlon	Kate.Conlon@tufts.edu	
Comprehensive introduction to photolithography and its various print media applications. Gain digital and hands-on experience designing film positives, exposing and developing plates, and printing on direct presses. Learn prepress strategies for commercial offset printing such as registration, color separations, spot color, and halftone. Produce traditional editioned prints on press as well as large print-runs in the form of posters, mailers, newspapers, and magazines. Work on individual projects and collaborate on a class project in the form of an offset printed newspaper or magazine. Classes involve presentations, technical demonstrations, individual meetings, and studio work time equally. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146135	Unlimited Edition Artist Books			
Subject:	Catalog Nbr:			
PHT	0109			
(Cross-listed with ILVS 182 and GRA 109) Use your photos, drawings or creative writing to produce a semester-long project that combines text and imagery in the form of a photobook, print-on-demand publication, one of a kind sculptural book, zine, comics, RISO or web narrative. Studio/seminar course covers a wide spectrum of contemporary artist's books starting from the 60s. Weekly discussions are organized by themes. Discussion based on readings will focus on developing a critical language about artists' books.				

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Students will collaboratively create a blog with their analysis of a chosen book. Intermediate/advanced levels.

Non-SMFA students and MAT Art Education students will receive a letter grade.

146139	Everyday Graphic Design for Beginners
Subject: GRAC	Catalog Nbr: 002W
Dip your toes into the world of graphic design through poster design! In this two-session workshop, students will learn graphic design basics by designing a poster based on a chosen object. Collect a set of shapes, lines, strokes, collages, or drawn segments, that will form the poster layout and content. Iterate through a creative process and design a poster that will present a consistent pattern and type exploration in an organized composition. Students will examine typographical and graphic design language through the process of making, such as hierarchy, contrast, scale shifting, repetition, rotation, balance, and legibility; and will gain basic skills in Photoshop and Illustrator.	

146140	Building Your Artist Website: Design Bootcamp
Subject: GRAC	Catalog Nbr: 017W
Web design and site creation are important skills for many people in our tech-forward world. This 6-hour introductory workshop will task students with creating a personalized website portfolio using a free CMS (content management system). Students will learn how to plan a website using wireframing and site mapping skills as well as how to format content for the web. Design concepts will be introduced and applied. Experience in design is recommended but not required.	

146156	Advanced Virtual Reality I
Subject: DIGC	Catalog Nbr: 0005
Students construct fully interactive and immersive VR environments to be experienced with VR headsets. Focus is on advanced techniques for commercial-level VR experience, including scripted interactivity for triggered events and animations; organizing multiple scenes/levels; interactive UI elements; baked lighting; custom physics; incorporating custom models, architecture, and characters.	

146157	Advanced Virtual Reality II
Subject: DIGC	Catalog Nbr: 0006
In part II of this intensive course, students construct AR or XR projects, using Unity MARS to create hybrid virtual/actual experiences for the viewer. Principles of building and deploying custom native apps that run on mobile or wearable devices. Projects explore photorealistic rendering, physics, device optimizations. Students are encouraged to create unique strategies for “reality-plus” presentations.	

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146158	Portrait Drawing & Mixed Media	
	Subject:	Catalog Nbr:
	DRWC	0007
The portrait is essential to virtually every form of fine art, from painting and sculpture to video and photography. Portraiture tells us about a particular individual while revealing something universal. In this workshop you will learn technical, organizational, spiritual and philosophical skills basic to any work of art. The initial objective is to produce a physical resemblance to the model and then progress toward exposing the elusive inner life (sometimes at the expense of physical likeness). Although this workshop focuses on drawing, you will explore several approaches to portraiture using charcoal, graphite, acrylics, ink washes and water-based paint. Level: beginner to advanced.		

146363	The Contemporary Landscape			
Subject: PAIM		Catalog Nbr: 0080		
2024 FALL		Primary	Michael MacMahon	Michael.MacMahon@tufts.edu
(Cross-listed with PAI 0080) Examines our relationship to the landscape and its histories. In considering both the geophysical origins and the cultural overlay of human presence, often created over millennia, the landscape reflects a living synthesis of people and place. Painting, Drawing, Land Art and other exercises offer ways to analyze not only the unique places we inhabit, but also their context in relation to ourselves. Projects are inspired by social and political themes and human perception of landscape to express our contemporary world via realism, metaphor and abstraction. One introductory painting course, such as PAI 003, PAI 10, PAI 21, PAIM 52, PAIM 54, or PAIM 93, is recommended to take this intermediate level course.				

146364	Mindful Drawing			
Subject: DRW		Catalog Nbr: 0023		
2025 SPRG		Primary	Eva Lundsager	Eva.Lundsager@tufts.edu
Explore drawing and mindfulness to strengthen focus while conceiving and executing work. Meditative experiences and experiential drawing projects build confidence, open-mindedness, understanding of process, while reaffirming joy in creativity. As the semester continues students build supportive habits as they develop individual projects large-scale in size or quantity. Materials include pencil, paper, ink; additional media optional. Class occasionally meets outdoors. Sources include historical and contemporary art spanning meditative, spiritualist and conceptual, and readings on mindfulness and distractions of contemporary culture. Ideal for students wanting to expand their practice and develop strong habits, and suitable for any discipline. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146365	Theme Drawing			
Subject: DRWM		Catalog Nbr: 0028		

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Examine and record creative strategies to build a body of work in conjunction with a current MFA exhibition. Investigate, generate, appropriate ideas and images to form layers of content that overlap, contradict or converge with the exhibition's original theme. Learn to navigate toward painting through collage, mixed media and color studies. Uncover art historic associations to expand the narrative. Combine results with content for final work on paper -to be included in a curated exhibition. Studio classes encourage robust conversations and a collaborative spirit. Expectation: highly individual, thought provoking, visually and thematically compelling final projects.

146366	Independent Projects			
Subject: SMFA		Catalog Nbr: 0051		
2024 FALL		Primary	John Ros	John.Ros@tufts.edu
Facilitates advanced levels of generating and developing thematic independent bodies of artwork. Draw on personal commitment, vision, and curiosity to sustain long term projects. Slide lectures, readings, discussions, group and individual critiques. Class time is divided between group activities, emphasizing development of a strong working community through critique and skill sharing, and working independently in a classroom context. Students should be prepared to spend seven hours a week working individually outside of class meeting times. Prior experience in the project medium required. Open to all media, but students must be in their fourth and fifth year of study, or by permission of instructor. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146367	Painting a Week			
Subject:		Catalog Nbr:		
PAIM		0075		
2025 SPRG		Primary	Elizabeth Brown	Lizi.Brown@tufts.edu
Develop an independent painting practice through rapid generation of multiple paintings. Generate ideas in a sketchbook/camera/etc. and bring them rapidly onto the canvas. Gain speed and facility with elements of painting (composition, gesture, visual organization) through generous easel time and exposure to contemporary painters' work and methods. Hone ideas through iteration, inquiry, and group dialog. Open to abstraction, representation, and combinations thereof. Intermediate class open to all levels; previous painting experience is helpful.				

146368	Bilder			
Subject:		Catalog Nbr:		
PAI		0098		
2025 SPRG		Primary	Angela Gualdoni	Angelina.Gualdoni@tufts.edu
Develop paintings from a variety of source materials including methods for image generation (collage - digital and physical, drawing, image banking), and translation to canvas or similar surface. Demonstrations include revisions using Procreate, transferring images through printing and tracing, experimentation with different substrates, and extended techniques in oil and acrylic painting. Open to representation, abstraction, and combinations thereof. Students develop a theme throughout their work in this class, while maintaining an open and experimental attitude. Students learn extensive new information on materials and techniques, as				

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well as an independent body of work.

Non-SMFA students and MAT Art Education students will receive a letter grade.

146369	Women and Abstraction	
	Subject:	Catalog Nbr:
	PAI	0176
Processes and subjectivities in relationship to abstraction and gender in contemporary painting and sculpture. Weekly readings, class discussions, research, one on ones, group critique, writing presentations, museum, and gallery visits. Women discussed may include Torkwase Dyson, Brenda Goodman, Michelle Wallace, Christina Sharpe, The Ninth Street Women, Howardena Pindell, Carrie Moyer, Sarah Sze, Cecily Brown, Mika Rottenberg and others. Themes of absence, the void, blackness, power, violence, love, and light. Prerequisites: Junior standing, and PAI 3, PAI 5, or PAI 10, or instructor permission. Non-SMFA students and MAT Art Education students will receive a letter grade.		

146370	3D at the End of the World			
Subject: SCP		Catalog Nbr: 0134		
2024 SPRG		Primary	Cristobal Cea	Cristobal.Cea@tufts.edu
2024 SPRG		Primary	Lauren O'connor Korb	Lauren.OConnorKorb@tufts.edu
Intermediate level class that supports experimentation and interdisciplinary explorations between the digital and analog realms. Experiments with the creation of liminal pieces which result in narrowing the distance between realms of art making and sites of rich object history. Employs open-source software (Blender) to work with imagined or scanned pieces. Projects arrive through playful and expressive amalgamations of 3D printing, casting, and other experimental procedures. Materials are sourced from the Tufts Special Collections, crowdsourced digital libraries, and other digital archives. Previous experience with 3D Modeling and Foundational Sculpture is recommended. Open to all levels.				
Non-SMFA students and MAT Art Education students will receive a letter grade.				

146372	Advanced Sculpture Foundations			
Subject: SCP		Catalog Nbr: 0180		
2024 FALL		Primary	Lauren O'connor Korb	Lauren.OConnorKorb@tufts.edu
Develop core technical skills in the sculpture area while furthering an advanced critical acumen in the studio. Explore project planning, terminology associated with outside fabrication, and ways to budget for and manage that experience. Designed to deliver foundational knowledge about the wood shop, welding shop, and mold making studios. Advanced, post-bac, and graduate students with no prior experience with woodworking, welding, and/or mold-making are encouraged to take this course. Students who have taken 3D Foundations or an equivalent should not take this course.				

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146373	biggieSMALLS
Subject: SCP	Catalog Nbr: 0122
Work with different kinds of materials and processes in the Welding Shop and the Jewelry+Metals Studio. Employ tools and materials that requires the maker to consider scale and site in different ways. Apply similar skill sets in mediums that are various ways. Requires students to be trained in both the Welding Shop and the Jewelry+Metals Studio. Intermediate level. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146374	Meaning Through Making
Subject: SCP	Catalog Nbr: 0151
Studio/seminar class in craft theory, including historic craft movements, contemporary craft, and craft's relationship to the overlapping fields of fine art and design. Study intersections with gender, sexuality, race, ethnicity, nationality, and class within the context of craft theory. Develop a research practice that will feed your studio work. This studio/seminar course includes readings, discussions, writing, field trips, and making. Mediums can include wood, fiber, ceramics, glass, metals, paper, and beyond: Can be completed in craft media of your choosing. Meaning Through Making is an intermediate course. Prior experience in any craft media is suggested. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146375	Sculptural Knitting
Subject: FIB	Catalog Nbr: 0105
2025 SPRG	Primary Samantha Fields Samantha.Fields@tufts.edu
Explores knitting and crocheting as a medium and conceptual strategy. explore the histories and theories associated with the act of needlework, as well as contemporary artists employing these processes. Employs different techniques, materials and means of knitting: hand knitting, looms and machine knitting. Examine different pathways of creation through collaborative and individual projects students: generating ideas and following these ideas through to the finished "product". No prior experience in knitting or crochet is necessary. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146376	Open Studio: Socially Engaged Art
Subject: PER	Catalog Nbr: 0198
Invites students to self-initiate projects in the field of socially engaged art, which emphasizes participation, dialogue, and action as a form of art making. Utilizes field visits, artist dialogues, class discussion, and	

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interventions to gain a better understanding of artists as members of society who participate, investigate, and disrupt complex social sites of power. Individual and collaborative studio projects will be supplemented with individualized readings, research prompts, and media that speak to each student's interests and project goals. Intended for intermediate/advanced students.

Open Studio: Socially Engaged Art

146378	Art Entrepreneurship			
Subject: ENT		Catalog Nbr: 0159		
2025 SPRG		Primary	Kendall Reiss	Kendall.Reiss@tufts.edu
Cultivate professional practices and methods that support creative career development. Weekly readings, lectures, discussions, assignments and visitors address topics related to professional artistic development including: goal setting, artist writing, networking & community building, promotion, documentation, grants & residencies, business planning, navigating non-profits, museums and galleries, etc. Develop professional artistic objectives within a community of peers.				

146379	Research as Practice	
Subject:	Catalog Nbr:	
PER	0119	
Course provides a space in which research-based practices are examined, investigated, developed and recognized as forms of art practice. Research is initiated as questions, problems, challenges are identified and formed by the needs of practice and practitioners. The research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to practitioners in the visual arts. Practice-led research is just one of many approaches to research. Methodologies for research may intersect or combine. Work closely with Research and Instruction Librarians at the SMFA. Open to intermediate & advanced students of all fields who have a research interest. Non-SMFA students and MAT Art Education students will receive a letter grade.		

146380	The Power of Feminist Art			
Subject: SMFA		Catalog Nbr: 0126		
2025 SPRG		Primary	Neda Moridpour	Neda.Moridpour@tufts.edu
How contemporary women’s and queer movements affect the ‘post-feminist’ world. Major themes of feminist art and their intersection with ethics, politics, and strategies of art making. How art history, critique, and philosophical aesthetics inform the creation, interpretation, and appreciation of feminist art. Issues of race, gender and sexuality, class, ableism, religion, privilege, and oppression. Studio assignments, presentations and discussions to examine connections among feminist philosophy, art activism, and feminist art. Mobilize feminist cultural production to create change via street intervention, billboards, printed matter, public projection, cyberfeminism, and poster-making.				

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Non-SMFA students and MAT Art Education students will receive a letter grade.

146381	Sustainable Jewelry Practices
Subject: MTL	Catalog Nbr: 0148
Committed to transparent, responsible, and environmentally-sound practices for all facets of the jewelry industry, students gain awareness of environmental and social injustices so they may actively participate in shifting the contemporary conversation around sustainable materials and methodologies within the jewelry and metalsmithing fields. Course partners with Ethical Metalsmiths, a non-profit environmental advocacy group to offer students resources, exhibition opportunities, and support for their practice. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146382	Advanced Jewelry Projects
Subject: MTL	Catalog Nbr: 0189
2024 SPRG	Primary Tanya Crane
2025 SPRG	Primary Tzu-Ju Chen
Studio/seminar course offers students access to metals and jewelry area tools and workspace for developing self-directed projects. Students are guided through the history and theory of jewelry making and design via lectures, hands-on research with collections, and advanced demonstrations. Regular critiques of developing work, field trips, group discussions, and in-class student presentations will reinforce the craft and conceptual dimensions of ongoing work. Designed for intermediate to advanced students. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146383	Obj. Lessons/ Jewelry in Context
Subject: MTL	Catalog Nbr: 0146
2024 FALL	Primary Kendall Reiss
From friendship bracelets to family heirlooms, everyone has a story to share about jewelry. Making accessible an art form often perceived as exclusive, this class connects historical makers, ideas, and techniques to contemporary practice. Students move between lectures and studio practice to combine intensive research with experimentation. Learning continues outside the classroom as students explore Boston-area museum collections and visit artist studios around the world. Weekly themes range from sparkle to communication design to objects of faith and belief and examine the deep and meaningful ways that jewelry is created, appreciated, and functions in the world. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146384	Jewelry & Fashion History
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Subject:	Catalog Nbr:
MTL	0161
Examining the crossroads of jewelry and fashion history, this course will look closely at jewelry, clothing, and accessories as seen in material culture, paintings, photographs and related art. Offering a visual celebration of dressing since the nineteenth century themes will include cult of personality, gender, media, craft, performance and related topics. Students will be asked to consider how their own work connects to the body and how it will be seen and considered in the world. Designed for intermediate/advanced students. Non-SMFA students and MAT Art Education students will receive a letter grade.	

146385	Thinking Machines and Automata				
Subject:	Catalog Nbr:				
DIG	0140				
2025 SPRG	Primary	Benjamin Aron		Benjamin.Aron@tufts.edu	
Explore the creative use of artificial intelligence and autonomous machines. Learn basic and necessary skills in electronics, physical computing, digital fabrication, and creative coding to bring their ideas to fruition. Develop proficiency in beginner-friendly tools that encourage creative exploration, such as the Arduino microcontroller, Teachable Machine simplified machine learning, and prompt-based AI applications like Dall-E 2 and ChatGPT. Through readings and discussion, we examine the philosophical and ethical discourses regarding the nature of intelligent machines and their use in society. No experience in digital media required. Non-SMFA students and MAT Art Education students will receive a letter grade.					

146386	Poetic Data			
Subject:	Catalog Nbr:			
DIG	0142			
2025 SPRG	Primary	Nil Tuzcu	Nil.Tuzcu@tufts.edu	
Studio/seminar course explores data and storytelling. Learn to work with data to create art and design projects: 2D and 3D data visualizations, immersive Augmented Reality applications, mixed-reality experiences. Through software tutorials, creative in-class activities, and critique of student work, we explore the potential of data as a medium for creative expression. Develop the required skills for a solid basis for future data-driven art and design works. Examine, subvert, and reimagine “data” in relation to the cultural and conceptual associations that surround it, and learn to appreciate the poetic possibilities within data. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146387	Art / Archives / AI	
Subject:	Catalog Nbr:	
DIG	0182	
Studio/seminar course explores forgotten archives and hidden datasets as critical sites of artistic inquiry. By addressing both the archive and the dataset as technologies of power, it considers art's potential to propose counter-histories and new poetics of redress. Key topics include: feminist shadow archives (Halberstam), archives of feelings (Cvetkovich), critical fabulation (Hartman), Afro-fabulation (Nyong'o), AI data bias (Crawford). Technical workshops (video/editing/coding), and in-depth analysis of relevant case studies and		

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theoretical texts (critical theory, queer, postcolonial, and critical race studies) will provide students with the necessary skills and intellectual understanding to develop their own archive/dataset-based artworks. Non-SMFA students and MAT Art Education students will receive a letter grade.

146388	Intro to Sound: Sound Arts			
Subject: Catalog Nbr:				
MDIA 0061				
2025 SPRG		Primary	Riccardo Giacconi	Riccardo.Giacconi@tufts.edu
Introductory studio course explores Sound from multiple approaches and perspectives. Create projects in the genres of Sound Art, radio, sound installation, podcasting, field recording, sound for moving image, or sound design. Learn how to use digital audio software for recording, editing, audio effects, mixing, and mastering. Explore sound artistically: sound in space, sound and the body, sound as a narrative medium. Practical group activities, collective listening sessions, seminar discussions, and student presentations. Small weekly assignments leading to a larger final project. No experience is necessary. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146389	Intro to Sound:ElectronicMusic			
Subject: Catalog Nbr:				
MDIA 0062				
2025 SPRG		Primary	Andrew Hlynsky	Andrew.Hlynsky@tufts.edu
Introductory studio course explores Sound from the perspective of electronic music. Learn to create structured sound artworks. Become proficient in tools used in contemporary audio production, including digital audio workstations (Ableton Live), software samplers, synthesizers (FM, wavetable, analog), drum machines, microphones. Demonstrations of techniques of sound design, composition, performance; listening sessions; skill-based assignments leading to larger projects developing individualistic approaches. Special focus on production and listening as a communal practice. No prior musical experience required; students won't be expected to make "traditional" music in their sonic explorations. No experience necessary. Open to all levels. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146397	The Rashomon Effect			
Subject: Catalog Nbr:				
MDIA 0167				
2024 FALL		Primary	Riccardo Giacconi	Riccardo.Giacconi@tufts.edu
Studio-seminar explores non-standard strategies for creating narratives with moving images and sound, such as: portrait, self-portrait, diary, re-enactment, second-person and unreliable narration. Learn to tell stories with sound and image, using techniques of audio and video editing, found footage, voice over, still image films, desktop films. Map nonlinear chronologies, nested narratives, the Rashomon effect and other unusual audiovisual storytelling modes. Practical group activities, collective listening/screening sessions, seminar discussions, and student presentations. Small weekly assignments leading to a larger final project. No experience is necessary. Open to all levels.				

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Non-SMFA students and MAT Art Education students will receive a letter grade.

146398	Experimental Animation			
Subject:	Catalog Nbr:			
MDIA	0139			
2024 FALL	Primary	Maya Erdelyi-Perez	Maya.Erdelyi_Perez@tufts.edu	
A creative laboratory to experiment with unusual techniques and hybrid approaches to animation. Explore digital and experimental animation techniques: hand-drawn animation, stop-motion, puppets, Adobe Creative Cloud, sound. Hand-drawn and foot-drawn animation, infinite loop cycles, strata-cut animation, zoetropes and other pre-cinema toys, handmade animation devices, visual music experiments, exquisite corpse animations, “automatic” collaged animations, animations of dreams. Weekly experiments, screenings, discussions, crits, guest artist, final experimental project. Use of the Advanced Production Lab will be encouraged, including laser cut paper and 3D printing. Final projects explore various installation and projection ideas. Non-SMFA students and MAT Art Education students will receive a letter grade.				

146399	Place, Time, Dimension	
Subject:	Catalog Nbr:	
PHT	0153	
Photographic practice of exploring time, movement, place to make meaning of the world around us and our place in it. Students hone their personal vision to explore light, landscape, portraiture, narrative, and aesthetics in conversation with readings, observations and looking at other photographers’ work. Students create a final project focused on a site of their choosing in the Boston region – interior or exterior, urban, suburban, or rural. Work may be created in analog or digital format. Non-SMFA students and MAT Art Education students will receive a letter grade.		

146400	Print into Books			
Subject:		Catalog Nbr:		
PRT		0123		
2024 SPRG		Primary	Rhoda Rosenberg	No Email on file.
Prints and books work hand in hand. Use traditional printmaking techniques and digital reprographic mediums to build the contents of books that function as sculptural and performative objects. Course introduces concepts of sequencing and multiplicity while thinking about conceptual and narrative possibilities for working with the printed page in book form. Employ traditional and experimental book construction techniques to explore the ways in which materials, process, and form can work together to create inventive works of art. No prior print or book experience necessary. Open to all levels.				

146401	Repetition Seminar		
Subject:	Catalog Nbr:		
PRT	0196		

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2024 SPRG	Primary	Jennifer Schmidt	Jennifer.Schmidt@tufts.edu
: Address concepts of repetition through philosophy, theory, technology, and the use of print media. Study examples of repetition used and referenced in sound, music, performance, film, video, and visual art, while discussing its role as a mode of production and reproduction. Learn how repetition can be a medium for inscription or negation of meaning. Explore issues of value related to whether something is unique, a copy, or infinite while referencing techniques of artistic and industrial production/reproduction. Readings, presentations, and a creative project involving repetition will be required. Open to 3rd, 4th and 5th year students, Post-Bacc or MA students of any discipline. Non-SMFA students and MAT Art Education students will receive a letter grade.			

146402	Ceramics Int/Adv Wheel		
Subject:	Catalog Nbr:		
CER	0120		
2024 FALL	Primary	Michael Barsanti	Michael.Barsanti@tufts.edu
This course is a continuation of using the wheel as a tool for form building in clay.. Advanced techniques in wheel working are introduced. Prompts will be given to examine the use of the wheel as a conceptual, sculptural and production tool. Creation of self designed projects and research will also be expected. This is not a beginner class, students should have taken CER 102 "Intro to Ceramics", SCP 120 "Beginning Ceramics Wheel" or recieve instructor permission via portfolio. This course is open to graduate and undergraduate students.			
Non-SMFA students and MAT Art Education students will receive a letter grade.			

146404	Graphic Print Futures		
Subject:	Catalog Nbr:		
GRA	0139		
Graphic Print Futures + Radical Research is a physical computing and poster design course—fostering exploration and experimentation in designing with computational error using robotics. The course will lead designers through the construction and use of simple machines that have pre-programed 555 timer logic chips—working our way to building programmable drawing devices using the Arduino platform. We will review the works and writings of artists, designers, and creative tinkerers from around the globe. The intermediate course is designed to collect and redistribute unconventional insights as we introduce our own computational disruptions to the study of graphic & print design.			
Non-SMFA students and MAT Art Education students will receive a letter grade.			

146457	Interdisciplinary Practices		
Subject:	Catalog Nbr:		
SMFA	0155		
2025 SPRG	Primary	Patricia Loper	Patte.loper@tufts.edu
Studio and seminar course that investigates the role of painting and art in communicating and reflecting upon other topics including science and the humanities. Surveys methodologies for incorporating research into a creative practice and gives students time to develop their own processes for making creative work about a			

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topic of their interest. Examines knowledge construction and encourages the integration of current research information into artistic discourse. Non-SMFA students and MAT Art Education students will receive a letter grade.

146460	Pictograms and Symbols
Subject: GRAC	Catalog Nbr: 0065
Design pictograms and learn about gestalt principles of design through figure/ground relationships, similarity, continuation, closure, proximity and symmetry. Projects in this class will help you to develop skills to create graphics that are based on a matrix and design a cohesive series of pieces. The class will use Adobe Illustrator and Adobe Photoshop to accomplish projects that expand from simple symbol drawings to patterns and corporate branding.	

146461	Pictograms and Symbols CE
Subject: GRAC	Catalog Nbr: 0065
2024 FALL	Primary Christopher Previte Christopher.Previte@tufts.edu
Design pictograms and learn about gestalt principles of design through figure/ground relationships, similarity, continuation, closure, proximity and symmetry. Projects in this class will help you to develop skills to create graphics that are based on a matrix and design a cohesive series of pieces. The class will use Adobe Illustrator and Adobe Photoshop to accomplish projects that expand from simple symbol drawings to patterns and corporate branding.	

146462	Sequential Narrative
Subject: GRAC	Catalog Nbr: 0081
2024 SPRG	Primary Mary Depalma Mary.Depalma@tufts.edu
Learn the art of storyline development via visual sequential narrative. Find wonder where creative writing and literature meets visual expression and communication design. This course will teach students to pair text with imagery to create variations of a story. Using a variety of media and techniques, projects will cover picture only sequences, as well as text and image sequences. By the end of this course, students will be able to utilize storyboarding to execute cycles of drafting, critiquing, and editing within a sequence. The course will conclude with a final project in a format of student's choosing to align with the goals of their professional portfolio.	

146463	Sequential Narrative CE
Subject: GRAC	Catalog Nbr: 0081
2025 SPRG	Primary Mary Depalma Mary.Depalma@tufts.edu
Learn the art of storyline development via visual sequential narrative. Find wonder where creative writing and literature meets visual expression and communication design. This course will teach students to pair text with	

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imagery to create variations of a story. Using a variety of media and techniques, projects will cover picture only sequences, as well as text and image sequences. By the end of this course, students will be able to utilize storyboarding to execute cycles of drafting, critiquing, and editing within a sequence. The course will conclude with a final project in a format of student's choosing to align with the goals of their professional portfolio.

146464	Advanced Typography			
Subject: Catalog Nbr:				
GRAC 0066				
2024 SPRG		Primary	Christopher Previte	Christopher.Previte@tufts.edu
Immerse yourself in the history of Western typography and lettering, and further develop your personal voice in graphic design. Learn to further utilize typography in an expressive way by mastering principles such as hierarchy, alignment, contrast, color and consistency. Project assignments will cover type in print and on the screen, exploring advanced typographical elements for portfolio application.				

146465	Advanced Typography CE			
Subject: Catalog Nbr:				
GRAC 0066				
2025 SPRG		Primary	Christopher Previte	Christopher.Previte@tufts.edu
Immerse yourself in the history of Western typography and lettering, and further develop your personal voice in graphic design. Learn to further utilize typography in an expressive way by mastering principles such as hierarchy, alignment, contrast, color and consistency. Project assignments will cover type in print and on the screen, exploring advanced typographical elements for portfolio application.				

146574	Special Topics Workshop			
Subject: Catalog Nbr:				
DRWC 0091W				
2024 SUMR		Primary	Steven Labadessa	Steven.Labadessa@tufts.edu
2024 WINT		Primary	Patrick Carter	patrick.carter@tufts.edu
See departmental website for details				

146575	Special Topics Workshop			
Subject: Catalog Nbr:				
PAIC 0091W				
2024 WINT		Primary	Steven Labadessa	Steven.Labadessa@tufts.edu
See departmental website for details.				

146649	Special Topics Workshop			
Subject: Catalog Nbr:				
PRTC 0091W				

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See departmental website for details.

146661	Painting a Week CE
Subject: PAIC	Catalog Nbr: 0075
Begin to develop an independent painting practice through rapid generation of multiple paintings. Learn how to develop ideas generated in a sketchbook or camera bringing them onto the canvas. Expand on foundational elements of painting such as composition, gesture, and visual organization through examination of contemporary painting practices. Hone visual ideas through iteration, inquiry, discussion, and critique. Open to abstraction and representation, and combinations thereof. Intermediate level course, open to students who have completed a beginning painting course.	

146662	Figuremania CE
Subject: DRWC	Catalog Nbr: 0075
Drawing from the figure is an active process that is simultaneously physical, visual, and emotional. Develop own style while focusing on the human form as a source for drawings that investigate the relationship between expression, ideas, and subject matter. Combine basic techniques with new strategies to enhance visual memory, sensory awareness, and specific observational skills. Tap the expressive component of figure drawing by exploring new ways of seeing and creating. Opportunities to experiment with new technologies, such as computer-generated images, while working with traditional media, including graphite, charcoal, ink, and pastel. Examination of contemporary and historic drawings through slides and reproductions. Recommended: Figure drawing experience. Non-SMFA students will receive a letter grade.	

146663	Special Topics
Subject: PAI	Catalog Nbr: 0091
2024 SUMR	Primary Justin Life Justin.Life@tufts.edu
See departmental website for details.	

146664	Special Topics CE
Subject: DRWC	Catalog Nbr: 0091
2024 SUMR	Primary Mara Metcalf Mara.Metcalf@tufts.edu
See departmental website for details.	

146665	Special Topics CE
Subject: PAIC	Catalog Nbr: 0091

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2024 SUMR	Primary	Justin Life	Justin.Life@tufts.edu
See departmental website for details.			

146666	Special Topics
Subject: PAIC	Catalog Nbr: 0091
See departmental website for details.	

146667	Special Topics
Subject: DRWC	Catalog Nbr: 0091
See departmental website for details.	

146677	Special Topics
Subject: CER	Catalog Nbr: 0191
See departmental website for details.	

146730	Special Topics
Subject: FNDC	Catalog Nbr: 0091W
See departmental website for details	

146798	Art, Materiality, and Decolonial Thinking
Subject: VMS	Catalog Nbr: 0144
Examines new theories and approaches to art and materiality through looking at original artworks at the MFA and other museums. The flow of materials and its connection to capitalism, globalization, and colonial histories. Sourcing, export, and circulation of materials in the realm of art. Collecting in relation to materiality. Special focus on the circulation of materials from and to the Americas.	

146823	Socially Engaged Art
Subject: CVS	Catalog Nbr: 0075
2025 SPRG	Primary Neda Moridpour Neda.Moridpour@tufts.edu
(Cross-listed as SMFA 125) Explore socially engaged art. Non-medium-specific studio course for artists interested in utilizing art for organizing and creating social change. Learn about the history of this field, review artists' works, explore the exciting overlap between art, organizing, and pedagogical practices influenced by	

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recent sociopolitical and environmental movements. Address recent strategies and examine the shift of socially engaged artists from studio to situation or participatory actions. SMFA BFA and CD students should register in SMFA 125.

146825	Scene Painting
Subject: PAI	Catalog Nbr: 0061
2024 FALL	Primary Theodore Simpson Ted.Simpson@tufts.edu
(Cross-listed as TPS 61) Study and practice of the techniques of scene painting and surface treatment applicable to the execution of theatrical designs. Lab fee.	

146830	In the Flesh: Race, Performance, Sex, and Skin
Subject: SMFA	Catalog Nbr: 0135
(Cross-listed as TPS 135) Seminar on theatre and dance performance, sculpture, and new media about how skin obscures or reveals race, gender, and sexuality. Builds on the "theory in the flesh," based on the material lives of minoritized bodies, advocated by women of color feminism. Focus on performances where skin is a site of oppressive history and liberation, the limits and possibilities of embodied knowledge, and the co-constitutive social forces of race, gender, sex, sexuality, and nation. Artists studied may include Kara Walker, Narcisister, Regina José Galindo, Jeremy O'Harris, and Xandra Ibarra. Prerequisites: RCD 050, TPS 001, or TPS 002.	

146862	The Contemporary Landscape
Subject: PAI	Catalog Nbr: 0080
2024 FALL	Primary Michael MacMahon Michael.MacMahon@tufts.edu
(Cross-listed with PAIM 0080) Examines our relationship to the landscape and its histories. In considering both the geophysical origins and the cultural overlay of human presence, often created over millennia, the landscape reflects a living synthesis of people and place. Painting, Drawing, Land Art and other exercises offer ways to analyze not only the unique places we inhabit, but also their context in relation to ourselves. Projects are inspired by social and political themes and human perception of landscape to express our contemporary world via realism, metaphor and abstraction. One introductory painting course, such as PAI 003, PAI 10, PAI 21, PAIM 52, PAIM 54, or PAIM 93, is recommended to take this intermediate level course. Non-SMFA students will receive a letter grade.	

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