

# Spring 2019 New & Special Topics Classes

## ANIMATION + INTERACTIVE MEDIA

**NEW!**

### **AN299-1 Drawing for Animation (3 credits) Amy MacDonald – Friday, 9:00am-3:10pm**

This is a course aimed at developing the drawing skills particular to the practice of 2D animation, with an emphasis on staying on model, planning and creating key frames and subsequent in-betweens, timing charts, dramatic and exaggerated drawings, composition, line and light. Students will also learn to develop an animated sequence from pose-to-pose to animated roughs, to clean-ups and coloring.

Prerequisites: 15 Credits

Fulfills: A+IM 200 Level Elective, Studio Elective

## BOOK ARTS

**NEW!**

### **BA200-1 Papermaking (3 credits) Jesse Kahn – Friday, 9:00am-3:10pm**

Papermaking will offer an introduction to Western and Eastern style papermaking techniques, including pulp making, sheet formation, surface finishes, and molding & sculptural techniques. The course will also explore the ways in which paper is an integral material of many fine art practices, offering opportunities to create singular and multiple products for a diverse range of applications. Readings, lectures, demonstrations, and field trips will enhance the studio experience.

Prerequisites: None

Fulfills: Book Arts Elective (Book Arts students); Printmaking Elective (Printmaking students); Sculpture Elective (Sculpture students).

## FOUNDATION

**NEW!**

### **FN200 Observation II: Mediated Observation (3 credits) Multiple sections offered**

This course provides a comprehensive introduction to direct observation in two and three dimensions. Students learn to observe and implement figure/ground relationships, compositional issues, relative position and proportion, technical and structural drawing, and perspective and light in relation to volume. Concentrating on the formal elements of line, shape, value, and texture, students will identify and analyze elements of representation within their own work, the work of their peers, and historic and contemporary references.

Prerequisites: Observation I: Direct Observation

Fulfills: Foundation Studio Core Requirement

**NEW!**

### **FN220 Studio II: Representation (3 credits) Multiple sections offered**

*(formerly: FN115 2D Design and FN130 3D Design)*

Students build on skills acquired during Studio 1, refining both technical and conceptual understandings of formal structure and visualization of ideas. The semester is framed around representation and its use within 2D, 3D and 4D space. Methods and concepts are introduced through coordinated projects across all modules of Studio 2, with a focus on applying compositional and observational skills to the creation of representational imagery. Emphasis is placed on reinforcing and building upon existing skills across both digital and physical media. Artistic and design processes, methods of research, observation, and conceptual concerns pertaining to representational art will be emphasized. Studio practice will be augmented with small research assignments, readings and discussions pertaining to current events in contemporary art as they relate to course content.

Prerequisites: Studio I: Structure

Fulfills: Foundation Studio Core Requirement

## ILLUSTRATION

**NEW!**

### **IL299-A Line Works: Illustration by Hand Lettering** (3 credits) Shanth Enjeti – M/W, 3:30pm-6:10pm

In this course, students will explore the possibilities of creating illustrations with hand lettering. From collectible posters to vinyl album covers, the art of hand lettering in illustrations and the art of calligraphy, penmanship and engrossing are being rediscovered. Students will learn traditional principles in hand lettering and how they are being utilized in illustration through both traditional and digital means. Students will be introduced to historical manuals on lettering, contemporary and historical artists, and the industry possibilities for such work.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: 200-Level Illustration Elective (Illustration Students); Studio Elective

**NEW!**

### **IL299-B Fact!** (3 credits) Mark Hoffmann – T/TH 12:30pm-3:10pm

Illustrators often work from fact to create illustrations that engage the function of the information alongside the form. In this course students will look at how facts and information can be incorporated into their portfolios in inventive ways. Students will interpret, through illustration, a variety of subject matters (e.g. history, geography, visual essays, taxonomy, How-to's etc...) in their body of work. Along with the creation of the artwork students will explore the process of collecting information through readings and trips outside of the classroom.

Prerequisites: Illustration I or Permission of Instructor

Fulfills: 200-Level Illustration Elective (Illustration Students); Studio Elective

### **IL299-C Illustration Principles** (3 credits) Andrew Marathas – T/TH, 8:30am-11:10am

This course offers an introduction to the studio practice and principles of Illustration. Students will gain facility in using a wide selection of traditional and technical tools for the purpose of gaining an understanding of how they are used in layout, transfer, and refinement during the creation of illustrations. This course is designed to assist students seeking preparedness for pursuing Illustration and offering an opportunity to gain a better understanding of the expectations of the technical and soft skills placed on commercial artists working in a shared studio space or individual practice. Students will also be educated on how to locate/utilize reference material in the library and online in a manner that is appropriate with regards to fair use. Students will also be shown contemporary and historical artists' studio approaches.

Prerequisites: None

Fulfills: 200-Level Illustration Elective (Illustration Students); Studio Elective

## PAINTING and DRAWING

**NEW!**

### **DR330-1 Drawing III: Myth, Metaphor and Symbol** (3 credits) Rob Roy – T/TH, 12:30pm-3:10pm

This course explores historical and contemporary visual approaches to mythology, metaphor, and symbol. Sources may include western and non-western myths, symbolism, and psychoanalytic theory. A wide range of reference will provide a framework for drawing and painting projects that stress the personal integration of idea, image, and materials.

Prerequisites: One 200-Level Drawing Elective

Fulfills: Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

**NEW!**

### **DR399-1 Slow** (3 credits) Diane Ayott – T/TH, 3:30pm-6:10pm

This drawing and painting course is designed to underscore quiet attention to the development of a body of work over the course of one semester. Mindfulness practices will inform this distraction-free studio environment. Students will participate in work driven from within and developed through focused engagement, constructive critique, self-reflection and relevant readings. Individualized assignments will emerge from the work created in this class, starting with artwork completed independently or from other courses. From the initial critique and discussion of the artwork students bring to this class, individualized projects will be designed and developed. Self-reflective writings will be utilized to help arrive at project statements and to set intentions for the work. Meditative exercises will complement the studio practice and further support a distraction free, studio experience.

Prerequisites: 2D Design or Studio II and one 200-Level Drawing Elective or Permission of Instructor

Fulfills: Advanced Drawing Elective; 300-Level Studio Elective; Studio Elective

## INTERDISCIPLINARY and STUDIO XL

### **NEW! INTERDISCIPLINARY**

#### **ID399-1 Make, Fail, Repeat (3 credits) Sarah Trahan – M/W, 3:30pm-6:10pm**

This course focuses on exploring the connections between art and design processes and digital fabrication tools. Students will design, produce and present sculptures, structures, interactive kits, and wearable objects while exploring concepts related to 3D design, iterative design process, digital production, scale, and user interaction. What does it mean to collaborate with a machine? Where do digital methods of making fit into contemporary design and artistic processes? This course aims to help students begin think critically about how and why we make objects, while providing introductions to a variety of digital fabrication tools.

Prerequisites: 3D Design or Studio II or Permission of Instructor

Fulfills: 300-Level Graphic Design Elective (Graphic Design Students); 300-Level Studio Elective

### **NEW! STUDIO XL**

#### **XL399-1 StudioXL | Artists Together: Puppet Theater (3 credits) Blyth Hazen – M/W, 3:30pm-6:10pm**

This is a 3 credit class over the course of one semester in which students work with adults with disabilities from Northeast Arc in a studio setting to produce a puppet show including story script/dialogues, puppets, and sets for a public performance at ArcWorks Community Art Center Blackbox Theater in May 2019. Additional coursework for the Montserrat students includes discussion of issues associated with and curriculum planning for artists with cognitive impairment. The course is offered as a recreation course to Northeast Arc participants who have already self-identified as artists.

Prerequisites: 30 Studio Credits or Permission of Instructor

Fulfills: Art Education Elective; 300-Level Studio; Liberal Arts Elective by LA Department Chair Permission/Waiver

## LIBERAL ARTS

### **NEW!**

#### **AH380 Node Center for Curatorial Studies: Topics in Art History\* (1 credit each) Kate Farrington**

Montserrat College of Art Collaboration with Node Center for Curatorial Studies is excited to announce a new collaboration with the Node Center for Curatorial Studies in Berlin (<https://www.nodecenter.org/>) to offer Node classes for college credit. The Node Center offers a range of courses focused on the theory and practice of curating, presented by professionals active in the field. Node courses are offered on-line, generally via 4 sessions, once per week, over four weeks. Students will participate in the on-line courses as well as working with Montserrat faculty to complete additional assignments that will allow students to earn 1 college credit per course. Enrolled students will participate in the live course experience (typically 7:00-9:00 pm in Germany, so generally 1:00-3:00 pm EST). Students taking the courses for credit will sign up in two places – with Node for access to the on-line course, and with Montserrat to take the course for credit. Montserrat students will be able to sign up for the Montserrat portion of each course as part of their regular enrollment and will pay Node directly a discounted fee (approximately \$150 per 1-credit topic/course or approximately \$450 per 3-credits). Course topics change from semester to semester.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Fulfills: 1-credit towards an Art History Elective, Curatorial Studies Elective, Humanities Elective or Liberal Arts Elective; three can be taken to fulfill a 3-credit elective.

*\*Topics to be announced*

### **NEW!**

#### **AH399-A Women, Art, Power and Protest (3 credits) Laura Tonelli – Wednesday, 6:30pm-9:10pm**

This art history course examines specific historical moments when women artists used their collective and individual work to expose and question traditional power structures. It includes a sustained look at the art and theory of first and second wave feminism. It continues with an investigation of contemporary approaches to this issue through case studies of activist groups such as the Guerrilla Girls and Pussy Riot, and individual artists, both local and global, who use their work to address issues of art and power. Students will complete responses to readings, a midterm, and a research paper and presentation.

Prerequisites: English Composition I and II, Art History Origins, Art History Modern Developments

Fulfills: Art History Elective, Humanities Elective or Liberal Arts Elective

**AH399-B      The Secret Life of Art (3 credits)      Martha Buskirk – Friday, 10:00am-12:00pm**  
*(+ Friday Field Trips every other Friday, 1:00pm-6:00pm)*

Through a combination of classroom discussions, readings, and hands-on experience, students explore the many activities taking place behind the scenes that shape how art is produced, collected, preserved, and historicized. Potential site visits would include: artists' studios; exhibitions where the curator is willing to discuss the exhibition background and challenges; museum or institution storage areas or archives; conservation areas or studios; and collectors' homes. Readings will address art's institutional history, with particular attention to roles that art plays in different contexts, and students will be required to complete at least one archive-based research assignment.

Prerequisites:      English Composition I and II, Art History Origins, Art History Modern Developments  
Fulfills:            Art History Elective, Humanities Elective or Liberal Arts Elective

**NEW!**

**BU300-1      Navigating the Creative Economy (3 credits) Francois DeCosterd – M/W, 1:55pm-3:10pm**

Combining an overview of fundamental economic shifts and specific case studies, this course provides students with tools to analyze the structure and function of the cultural marketplace. Specific examples will range from startups and small business to established corporations. Broader topics will include how the emphasis on an experience economy alters the interplay between producing goods and providing services; ongoing developments in digital technologies; and ways that the creative economy can contribute to community vitality. By examining how certain businesses respond to, and in some cases transform, the contemporary cultural and economic landscape, students will learn how to recognize and respond to potential opportunities.

Prerequisites:      English Composition I and II and Art History Origins  
Fulfills:            Entrepreneurship and the Arts Minor Requirement; Liberal Arts Elective

**HU399-1 Circa 1799: World History Beverly/Salem (3 credits) K. Farrington – Wednesday, 8:30am-11:10am**

This course introduces students to world history and globalism through a series of focused research projects that directly engage natural, historical, and cultural resources of the Beverly/Salem area. The course is divided into three units: Part I: Beverly before 1799, Part II: Beverly around 1799, and Part III: Beverly after 1799. Students develop creative artistic research projects on topics such as American History, World History, Economic History, and Globalism by hitting the streets in our own neighborhood. There will be regular field trips, for example, we will study American history as it relates to our area by researching George Washington's presence in Beverly and by visiting historic homes such as the Cabot House, for example. We will trace the forces of globalization and world trade by examining Salem's role in the East India Company and the China Trade at the end of the 18th century ("circa 1799") in the collections of the local auction houses, the Beverly Historical Society, and the Peabody Essex Museum. We will understand economic development by studying the evolution of the Cummings Center from its industrial beginnings to the present. Representative authors: Mather, Washington, Hawthorne, Longfellow, Luo Ping, Thaxter, and others.

Prerequisites:      English Composition I and II and Art History Origins  
Fulfills:            Humanities Elective; Liberal Arts Elective

**SI399-A      Forensic Science (3 credits)      Mike Cross – Tuesday (hybrid), 4:55pm-6:10pm**

**SI399-B      Forensic Science (3 credits)      Mike Cross – Tuesday (hybrid), 6:30pm-7:45pm**

Forensic Science will introduce students to modern criminal investigative techniques through hands-on activities. Students will learn how to observe, collect, analyze and evaluate evidence found at crime scenes. Topics include evidence collection, serology, DNA analysis, fingerprint analysis, and chemical analysis of physical evidence.

Prerequisites:      English Composition I and II; Art History Origins  
Fulfills:            Science Requirement, Liberal Arts Elective

# Winter 2019 Online Liberal Arts Courses

*December 26, 2018 - January 11, 2019\**

*\*Dates may alter slightly in order to allow for sufficient time to cover full course material*

## **AH358-1 International Biennial Art: A Virtual Tour (3 credits) Kate Farrington**

This course introduces students to global art practices through the contemporary institutional phenomenon of the international biennial. Case studies potentially include Venice Biennale, Berlin Biennial, Manifesta, and Documenta, which students experience via self-directed research in the rich on-line archives of biennial websites and related resources. Examining ways in which artists from different countries around the world address the most pressing social and geo-political issues, topics include artists and national identity, the roles of biennial curators, as well as art and civic or political engagement. Formal and critical analysis takes place through seminar-style classes, presentations, discussion posts, and a final paper.

**Prerequisites:** English Composition I & II, Art History Origins and Modern Developments  
**Fulfills:** Art History Elective, Humanities Elective, or Liberal Arts Elective  
**Format:** This course is offered fully (100%) online; students are required to be available to interact online during designated days/times  
**Dates:** December 26, 2018 – January 11, 2019  
**Rate:** \$750.00  
**Books or Material:** Documenta 13: The Guidebook" (2012); headphones with microphone

## **HU399-1 Traditional and Contemporary Fairy Tales (3 credits) Eisabeth Price Morgan**

Fairy tales are cultural artifacts that convey social ideals, gender roles, and ethics specific to the time and place of their origins. However, their timeless mythos continues to impact today's culture and literature. In the first half of this course, students will examine fairy tales from an analytical perspective. They will read and view a collection of traditional fairy tales and their contemporary reinterpretations. Additional readings will include academic articles that interpret these stories through a variety of theoretical frameworks (i.e. literary, historical, psychoanalytical, and feminist). In the second half of this course, students will approach fairy tales as artists and writers. They will explore how writers today use fairy tale conventions to reimagine fairy tales for this generation. Finally, each student will create their own contemporary fairy tale in a literary or artistic form of their choice.

**Prerequisites:** English Composition I & II, Art History Origins and Modern Developments, Humanities I & II, Intro to Creative Writing a plus but not required.  
**Fulfills:** Creative Writing Elective, Humanities Elective, or Liberal Arts Elective  
**Format:** This course is offered fully (100%) online  
**Dates:** January 2, 2019 – January 11, 2019  
**Rate:** \$620.00  
**Books:**

1. *The Language of Thorns: Midnight Tales and Dangerous Magic*, by Leigh Bardugo
2. *Princess Princess Ever After*, by Katie O'Neil
3. A fairy tale novel or graphic novel of your choice (list of suggestions provided)
4. The rest of the course's readings are all available, free of charge, online

### **Films:**

1. Two Cinderella films of your choice (list of suggestions provided)
2. *Shrek* (Dreamworks, 2001, video available to rent online or at libraries)

## **SO399-1 Society, Madness, and Mental Illness (3 credits) Elizabeth Cerrato-Venegas**

This course would examine sociological and psychological approaches to understanding mental illness. The course would focus on historical events, singular case studies, and social responses to mental illness. The Salem Witch Trials, cult behavior (of both the leaders and followers), such as the Heaven's Gate Cult and the followers of Charles Manson, "The Family", and a historical analysis of the role of asylums in Western Culture would be topics of discussion. In addition, works of literature and film will be utilized to examine mental illness from the perspective of the individual in the throes of madness.

"Some are born mad, some achieve madness, and some have madness thrust upon em"

-Emile Autumn, *The Asylum for Wayward Victorian Girls*

**Prerequisites:** English Composition I & II and Art History  
**Fulfills:** Social Science Elective or Liberal Arts Elective  
**Format:** This course is offered fully (100%) online  
**Dates:** January 2, 2019 – January 11, 2019  
**Rate:** \$620.00  
**Books or Materials:** None

# Winter 2019 Travel Programs

*December 27, 2018 - January 13, 2019*

## **ID230          STUDY ABROAD: The Landscapes, Histories and Cultures of Mallorca    3 credits**

This is a two-week intensive course held on the island of Mallorca, Spain. The program gives students the opportunity to make work on location and offers unique environments in which to photograph, draw, sketch, document, collage, video or journal in the rich multifaceted landscapes and geographies of Mallorca. Students experience a full range of cultural activities and excursions. Field trips to historic landmarks, castles and palaces, archaeological sites and ruins, museums and galleries, markets and festivals present the history and culture of the island and offer exciting opportunities to explore its diversity and beauty.

<b>Prerequisites:</b>	None
<b>Fulfills:</b>	Studio Elective
<b>Format:</b>	Study Abroad Travel Program to Mallorca, Spain
<b>Dates:</b>	December 27, 2018 – January 13, 2019
<b>Rate:</b>	\$3,990
<b>Books or Materials:</b>	To Be Determined

Do you like to make art on location, travel and explore new lands? This adventure gives the artist exciting opportunities to work on location and offers unique environments in which to photograph, draw, sketch, document, collage, video or journal in the rich multifaceted landscapes and geographies of Mallorca, Spain.

Students enjoy a full range of cultural activities, which includes field trips to historic landmarks, castles and palaces, archaeological sites and ruins, museums and galleries, markets and festivals. Daily excursions offer students a series of direct exchanges and encounters with the local people, places, and customs of Mallorca. Students work in cities, small towns and villages, along the shore, and in the countryside. Individual and personal interpretations, expressions and viewpoints will detail and map the unique experience of each artist.

Mallorca is a small island and can be easily traversed. It is a cartographer's dream of rugged mountains and vertiginous cliffs, hidden coastal bays and inlets, vast fertile plains, dense forests, winding roads and narrow byways. The island offers a constellation of contrasts: epic vistas, serene white sand beaches, historical ramparts and ruins, hamlets of quiet charm and distinction.

The rural and urban topography of Mallorca is the vocabulary of evolution, of successive generations that have given shape and structure to the island. They are the historical sculptors, contemporary stewards and guardians of influence that continue to shape this culturally rich, diverse, kind and beautiful land.

Montserrat's home base is the PDF Academia in Porreres, which is outfitted with 16 digital workstations, printers, a projector for critiques, interior and rooftop studios. The majority of the time spent on the island will be devoted to working on location. Each day students will have time and access to the school to back-up any electronic work, write, work, and reflect on the day's events and experiences.

Students stay at the Santuari de Monti-Sion, a former 14th century monastery at the top of the Randa Mountain in the municipality of Porreres, east of Palma.