

# **NSCAD UNIVERSITY - Winter Studies 2011**

## **TOPIC COURSE DESCRIPTIONS**

**(See Academic Calendar for course descriptions not found here)**

### **AHIS2702**

#### **Renaissance and Baroque Art: Baroque**

##### **3 LAS credits**

A study of the art, craft and architecture in Europe from approximately 1600 to 1750.

*Prerequisite: Writing Requirement.*

### **AHIS 3011**

#### **Twentieth Century Art: Art and Activism**

##### **3 LAS credits**

This course explores how various artists have attempted to close the gap between art and life. We will ask: What happens as this space shrinks? Does art have a critical surface of its own that becomes lost when conflated with activism? Do artists have a responsibility to push society in new directions and therefore into new political possibilities? And how have contemporary artists dealt with these questions? The course content is arranged chronologically and divided into four sections: the arts and crafts movement, mid-twentieth century modernism, public art and activism, and relational aesthetics.

### **AHIS 3114**

#### **Craft and Popular Culture**

##### **3 Credits (L)**

Craft both suffers and benefits from its intimate links to popular culture. From Martha Stewart and the pottery scene in "Ghost" to Disney World, Stitchn' Bitches and DIY activism craft is shaped through its perception as an accessible art form. This course will examine how craft relates to the scholarly field of popular culture by framing historical and contemporary popular culture examples through the lens of class, gender and race to seek answers to the questions around craft's position as a field of scholarly discourse.

*Prerequisite: 6 credits AHIS including AHIS 2120*

### **AHIS 3455**

#### **Advanced Topic: History of Collections**

##### **3 Credits (L)**

The collection and display of paintings, sculptures, finely crafted objects and "curiosities" developed as active social practice in the fifteenth century, profoundly affecting the production and consumption of what would, by the eighteenth century, be called "art". This course will consider the content of Early Modern collections and their collectors, the political motivations for collecting, and the institution of large public museums. Students will examine issues relevant to contemporary museum practice and policies, repatriation of cultural property, the art market, curatorial issues of exhibition and display and the relation between collecting practice and the history of art.

*Prerequisite: 6 credits AHIS*

**AHIS 3822****Topics in Art History: Hitchcock's Film****3 LAS credits**

This course will provide students with a critical survey of film theory through the scholarship attending the work of Alfred Hitchcock. Students will be introduced to a wide range of theoretical, methodological, and critical discourses associated with contemporary film studies including auteurship, structuralism, psychoanalysis, feminism, social historicism, socio-economic, narratology, cognitive, reception theory, deconstruction, and queer studies.

*Prerequisite: 6 credits of art history including AHIS 2800 or AHIS 2810.*

**AHIS 3901****Nineteenth Century Art: Impressionism and Modernity****3 LAS credits**

This course will analyze impressionism from its origins in the 1860s to the development of Neo-Impressionism in the 1880s. Through a critical overview of this important art movement and its relationship to European modernity, this course will examine the complex interrelationship between art and politics in the modern world.

*Prerequisite: 6 credits of art history, including AHIS 2010.*

**AHIS 4502****Senior Seminar in Art History: Marxism and Aesthetic Theory****3 Credits (L)**

This course will examine the rise of a sophisticated twentieth century Marxist aesthetic discourse that arose in Western Europe following World War I. The appearance of this more complex and nuanced Marxist aesthetic emerged, in part, as a response to the collapse of the Second Communist International and the perceived failures of the Russian Revolution of 1917, especially with the rise to power of Josef Stalin. The course will focus on the complex intellectual hybrid of Western Marxist aesthetic theory that developed in the 1930s and 1940s which has had a lasting impact on critical modernist and postmodernist art production of the last half century. The course will also briefly examine the relevance of these critical aesthetic theories on contemporary culture as well as analyzing some of the post-Marxist critiques of this Marxist derived critical aesthetics.

*Prerequisites: 15 credits AHIS; Instructor's Signature*

**AHIS 4504****Senior Seminar in Art History: Dress, Body & Culture****3 Credits (L)**

This course examines the relationship between dress and the body as the site where individual and social meanings intersect within the context of modernity. The course will also consider fashion both as a modern industry inflected by social, economic and aesthetic forces, and as a central facet of consumer culture. It will explore the cultural interactions of dress, body and fashion in light of some of the various methodological approaches to this topic that have emerged in recent years (e.g., costume history, anthropology, material culture, sociology, economic history, psychology, consumption theory, gender and queer studies).

*Prerequisites: 15 credits AHIS; Instructor's signature*

**ARTS 3136****Studio Workshop: Art as Resistance****3 Credits (S)**

The topic of this course is an exploration of the notion of Art as Resistance. Through seminar presentations, readings and the productions of a body of work, the students are expected to explore the various questions and challenges that this idea brings forth.

*Prerequisites: 6 credits of 2000 level Fine or Media Arts*

**CERM 3239****Ceramics Workshop: Color Surface & Ornament****3 Credits (S)**

This class will explore the context of surface developments in contemporary ceramics focusing on colour, the use of ornament and image. The course will cover the technical developments of glaze and surface applications for ceramics with an aim to covering technically specific surface techniques including luster, silkscreen, decal and image transfer as well as pattern and colour development. The course is divided between technical and applied experimentation with materials and techniques. The course is presented through lecture and demonstration.

*Prerequisites: 6 credits CERM*

**CMDS 3320****Graphic Design Workshop: Story Boarding****3 Credits (S)**

This class looks at the various levels of storyboard artwork from initial pencil work to colour marker rendering. The students look at scene development for frames, discuss the principals of motion picture arts, explore animation art preparation, graphic novel work and advertising elements of storyboard art. Students complete an animation prep board with concept and character development along with background and character studies.

*Prerequisite: DSGN 2500*

**CSTU 2603****Philosophical Issues for Artists/Designers: Art and the Good Life****3 Credits (L)**

This course examines the process of thinking about and articulating our values. It describes how philosophy can contribute to a fuller understanding of art and community, and shows how philosophy helps us to match reasons with intuitions, and therefore to ground our practice with theory.

*Prerequisite: 3 credits of art history.*

**CSTU 2809****Sociological Issues for Artists: Themes in Culture and Identity II****3 Credits (L)**

This course will more fully address issues of identity (in particular, race, gender and sexuality) and representation addressed in CSTU 2808. The course will consider how various art forms reflect and communicate contemporary social values in relation to identity. The course will examine the tensions between theoretical and political projects as well as a range of approaches that continue to shape and reshape the ever-expanding and entwined fields of cultural studies and the visual arts.

*Prerequisites: Writing Requirement, FNDN 1200; CSTU 2808: Themes in Culture and Identity I*

**DRAW 2303****Introductory Drawing Workshop: Collage****3 studio credits**

This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.

*Prerequisite: FNDN1600.*

**DRAW 3314****Intermediate Drawing Workshop: Mixed Media****3 studio credits**

This course expands the drawing experience and focuses on a mixed media approach. All forms of art-making in which drawing principles such as line, shape, form and three-dimensional value are evident may be included. Students will be encouraged to develop their own programs of work.

*Prerequisite: 3 credits of 2000 level drawing.*

**DSGN 3152****Digital Media Workshop: Portfolio for Graduates****3 Credits (S)**

Students will be taught the process of preparing their portfolios for real world delivery. Utilizing web implementation with Flash, CMS and SEO. Preparing email broadcasts that deal with appropriate message content ,file sizes and formats such as PDF. Presentation etiquette of traditional face to face pitching. Focus on disseminating pieces and the art of self-branding will be also explored.

*Prerequisites: 6 credits Design Studio*

**FILM 3455****Studio Workshop: Stereoscopic 3D Digital Animation****3 Credits (S)**

This course explores the art and technology of stereoscopic 3D animation using a variety of cutting edge animation tools. This completely unique multidisciplinary art form will be of interest to a broad range of students including sculptors, illustrators, painters and filmmakers.

*Prerequisites: 9 credits of 2000 level Fine or Media Arts*

**JWLY 3051 Seminar: Topic 20th Cent. Jewellery****3 LAS Credits**

This course will investigate the history, culture, practices and techniques involved in the making of Jewellery beginning with the Arts and Crafts Movement. It will survey significant developments and key figures in European, British and North American jewellery of the time. The course will also touch upon the influence of other art practices as well as political, economic, and social events. This background will establish context and reasoning behind changes in the design, concept and production of jewellery throughout the century.

*Prerequisites: 6 credits of JWLY at the 2000 level and 6 credits of Craft History including AHIS 2120*

**JWLY 3210****Jewellery Workshop: Enameling****3 Studio Credits**

Enameling is the fusion of a special powdered glass to metals. The glass can be applied using different techniques, by using heat to melt the powder. Students will design and make pieces using several processes.

*Prerequisites: JWLY 2500 or 2600*

**MDIA 2552****Introductory Intermedia Workshop: Microcontrollers and Programming****3 Credits (S)**

This course is an introduction to the fundamentals of microcontrollers and programming as they pertain to art. Through the open-source electronics prototyping and physical-computing platform Arduino, students will build upon their knowledge gained in "Introductory Intermedia Workshop: Electronics" of sensing and control applications. As well, through the open-source programming platform Processing, students will learn how to manipulate digital graphics, images, video, and audio. Emphasis will be placed on creating emergent and interactive sculptural, installation, performance, video, and audio works for creative, critical, and social purposes.

*Prerequisites: MDIA 2551: Introductory Intermedia Workshop: Electronics*

**MDIA 2553****Introductory Intermedia Workshop: Exploring Net Culture****3 Credits (S)**

This studio class will look at how the internet has influenced contemporary art practices. Students working across a range of media will take on projects that use blogs, social networks, MMOGs and other digital tools to undertake research and creative projects that use the internet as a location of creative engagement. Readings and research will provide students with critical perspectives on contemporary net art and net culture.

*Prerequisites: Foundation*

**MDIA 3055****Intermedia Seminar: Re-membering Self and Other****3 LAS credits**

The course seeks to introduce students to a diverse selection of autobiographical writing and image work from the fields of fine art, performance art, film, documentary, new media, the graphic novel to explore concerns raised by contemporary inquiry on self, affect, memory and self-representation. The course approaches self-representational practice as an invaluable site of mediation between experience and discourse and will explore a range of diverse perspectives on remembering from the personal to the memorial as well as addressing the vulnerabilities, possibilities and difficulties of work which engages with affect and memory.

*Prerequisite: 6 credits of 2000 level MDIA or PHOT; AHIS 2020.*

**MDIA 3058****Intermedia Seminar: Art Now****3 Credits (L)**

This course will focus on the ideas, concerns, strategies, and modes of select local, national and international art being made now.

*Prerequisite: 6 credits of 2000 level MDIA or PHOT; AHIS 2020*

**MDIA 3710****Intermedia Workshop: Performance****6 Credits (S)**

In this workshop the group will explore situations and actions as 'performative'. Students will be encouraged to make and present work on a daily basis. The classroom will provide the environment and support for the ongoing investigation of the conditions for 'Performance'. The focus of this class will be to create a portfolio of short pieces where the body is both the prime subject and the vehicle of exploration. Use of props, the awareness for site specifics, and the examination of content will inform various topics for consideration.

*Prerequisites: 9 credits of 2000 level Fine or Media Arts*

**PHOT 3610****Photography Issues Seminar: Picturing Land, Plants, and Animals****3 Credits (L)**

This seminar course will consider the ways in which "living nature," particularly plants and animals, has been represented within photographic fine art/documentary traditions and the way that these representations have influenced our contemporary understanding of the natural world.

The class will read and discuss the subject from a number of perspectives---artistic, sociological, and ecological---and will choose a topic to research and present. Both historic and contemporary perspectives and practices will be engaged in the readings and presentations. Requirements for the course will include attendance and participation in class discussions, presentation of research, and a research paper.

*Prerequisites: 6 credits of PHOT; AHIS 3200*

**PNTG 2605****Painting Workshop: Preparatory Practices****3 Credits (S)**

This workshop investigates a range of tools that assists the painter in starting a painting. Beginning with traditional tools such as drawn thumbnails, cartoons, gridding and transparencies, the student will also use a range of photo-mechanical tools (photocopier, computer) in the production of considered preparatory drawings. Construction of clay and paper models from which to work will also be explored. The student will produce a body of work based on an idea of interest to them, carrying the project through a series of studies to the production of finished paintings.

*Prerequisite: PNTG 2000.*

**PNTG 4102****Painting Seminar: Black, White and Read****3 Credits (L)**

This seminar starts with the question: how are colour decisions made? Students will investigate historical and contemporary paintings and texts in considering the ways in which economics, iconography, culture and even climate influence an artist's use

*Prerequisite: 9 credits of 3000 Fine Arts; 9 credits AHIS including 3 credits at the 3000 level*

**SCLP 2509****Sculpture Workshop: Science into Art****3 Credits (S)**

This studio course will look at work of artists who use questions, materials and processes in the realm of scientific enquiry to make art. Current issues such as health care, environmental issues, along with the tradition of art and science as partners will appear as studio exercises and projects.

*Prerequisites: SCLP 2000*

**SCLP 3709****Advanced Sculpture Workshop: Plastics****6 Credits (S)**

The production emphasis in this course is on constructed and cast works using a variety of plastic materials. The workshop builds on a number of technical experiences previously provided in Introductory and Intermediate Sculpture and occurs within a critically advanced environment.

*Prerequisite: SCLP 3000*

**TEXL 3051****Textiles Seminar: Topic 20th Century Textiles****3 Credits (L)**

This course will survey significant developments and figures in European, British, and North American textile history throughout the 20th century, covering the contexts of design and commercial production, handcraft studio production, fashion, the art world, amateur and "traditional" craftspeople. Students will examine assumptions about textiles in the light of social and cultural trends and hierarchies that affect how textiles are used, regarded, and valued – ie. Acquire the meanings they carry.

*Prerequisites: 6 credits TEXL at the 2000 level and 6 credits Craft History including AHIS 2120*

**TEXTL 3054****Textiles Seminar: Textiles in the Interzone – Hybrid Practices****3 Credits (L)**

“The true revolution for textile art was not the passage from wall to space, but the recognition of fabric for its own sake” (Michael Thomas). The seminar will focus on interdisciplinary art practices using material and textile techniques and processes. Beginning with post minimalist art, the course will explore exciting shifts in textile and other material practices. The major components will be readings and discussion, but there will also be a hands-on project.

*Prerequisite: TBA*

**TEXTL3206****Intermediate Textile Workshop: Textiles for the Marketplace****3 Credits (S)**

This intermediate level workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in textiles.

*Prerequisite: 6 credits of textiles.*