VISUAL ARTS

Departmental Office: 310 Dodge; 212-854-4065
http://arts.columbia.edu/visual-arts

Director of Undergraduate Studies: Prof. Tomas Vu-Daniel, tvd4@columbia.edu

Director of Academic Administration: Carrie Gundersdorf; cg2817@columbia.edu

The Visual Arts Program in the School of the Arts offers studio art classes as a component of a liberal arts education and as a means to an art major, concentration, and joint major with the Art History and Archaeology Department.

Registration
Visual Arts courses are open for online registration. If a Visual Arts class is full, visit arts.columbia.edu/undergraduate-visual-arts-program.

Declaring a Major in Visual Arts
The Visual Arts Undergraduate Program requires a departmental signature when declaring a major. After meeting with their college academic adviser, students should set up a meeting to consult with the director of undergraduate studies, Professor Tomas Vu-Daniel. Please email Carrie Gundersdorf (cg2817@columbia.edu) or Laura Mosquera (lm3004@columbia.edu) for the current Requirements Worksheet for the Visual Arts Major, Art History and Visual Arts Interdepartmental Major or Visual Arts Concentration.

Professors
Gregory Amenoff
Susanna Coffey (1 Year Appointment for 2019-20)
Jon Kessler
Sarah Sze
Rirkrit Tiravanija
Tomas Vu-Daniel (Director of Undergraduate Studies)

Associate Professors
Matthew Buckingham (Chair)
Shelly Silver

Assistant Professors
Gabo Camnitzer (1 Year Appointment for 2019-20)
Dana DeGiulio (1 Year Appointment for 2019-20), (Director of Graduate Studies)
Nicola López
Leeza Meksin
Aliza Nisenbaum

Guidelines for all Visual Arts Majors, Concentrators, and Interdepartmental Majors
A maximum of 12 credits from other degree-granting institutions may be counted toward the major, only with the approval of the director of undergraduate studies.

Major in Visual Arts
A total of 35 points are required as follows:

Visual Arts (32 points)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>VIAR UN1000</td>
<td>Basic Drawing (formerly VIAR R1001)</td>
</tr>
<tr>
<td>VIAR UN2300</td>
<td>Sculpture I</td>
</tr>
<tr>
<td>or VIAR UN2200</td>
<td>Ceramics I</td>
</tr>
</tbody>
</table>

Five additional VIAR 3-point studio courses (15 points)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIAR UN3800</td>
<td>Seminar in Contemporary Art Practice</td>
</tr>
</tbody>
</table>

Senior Thesis consists of the following four courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIAR UN3900</td>
<td>Senior Thesis I</td>
</tr>
<tr>
<td>- VIAR UN3910</td>
<td>Visiting Critic I</td>
</tr>
<tr>
<td>VIAR UN3901</td>
<td>Senior Thesis II</td>
</tr>
<tr>
<td>- VIAR UN3911</td>
<td>Visiting Critic II</td>
</tr>
</tbody>
</table>

Art History (3 points)

One 20th-century Art History 3-point course or equivalent, such as:

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>AHIS UN2405</td>
<td>Twentieth-Century Art (formerly AHIS W3650)</td>
</tr>
</tbody>
</table>

Senior Thesis
Before taking the Senior Thesis, majors are advised to complete 18 points of required Visual Arts courses. Senior Thesis consists of four 2-point courses taken over two semesters: VIAR UN3900 Senior Thesis I, VIAR UN3910 Senior Thesis II (4 points) and VIAR UN3910 Visiting Critic I, VIAR UN3911 Visiting Critic II (4 points). (Senior Thesis I and Visiting Critic I run concurrently and Senior Thesis II and Visiting Critic II run concurrently).

Visual arts majors must sign up for a portfolio review to enroll in Senior Thesis. Portfolio reviews are scheduled in April preceding the semester for which students seek entry. Portfolios are evaluated by the director of undergraduate studies and a faculty committee. After each semester of Senior Thesis, a faculty committee evaluates the work and performance completed.

Major in Art History and Visual Arts
The combined major requires the completion of sixteen or seventeen courses. Up to two 3-point courses in art history may be replaced by a related course in another department, with approval of the adviser. It is recommended that students interested in this major begin the requirements in their sophomore year. The requirements for the major are as follows:

Art History (25 points)

<table>
<thead>
<tr>
<th>Course</th>
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</thead>
<tbody>
<tr>
<td>AHIS UN3000</td>
<td>Majors’ Colloquium: the Literature and Methods of Art History (formerly VIAR W3895)</td>
</tr>
</tbody>
</table>

Seven additional art history (AHIS) 3-point lecture courses:

At least one course in three of four historical periods, as listed below

An additional two courses drawn from at least two different world regions, as listed below

Two additional lectures of the student’s choice

Visual Arts (21 points)

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<tr>
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Five additional VIAR 3-point studio courses (15 points)

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In the senior year, students must complete either a seminar in the Department of Art History and Archaeology or a senior project in visual arts (pending approval by the Visual Arts Department).

Students electing the combined major should consult with the director of undergraduate studies in Visual Arts, as well as with the undergraduate program coordinator in the Art History and Archaeology Department.

NOTE: Chronological divisions are approximate. In case of ambiguities about course eligibility to fill the requirement, consult the director of undergraduate studies in Art History and Archaeology.

Historical Periods

- Ancient (up to 400 CE/AD)
- 400 - 1400
- 1400 - 1700
- 1700 - present

World Regions

- Africa
- Asia
- Europe, North America, Australia
- Latin America
- Middle East

Concentration in Visual Arts

A total of 21 points are required as follows:

Visual Arts (18 points)

<table>
<thead>
<tr>
<th>Course</th>
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<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>VIAR UN1000</td>
<td>001/98842</td>
<td>M W 9:30am - 12:00pm</td>
<td>501 Dodge Building</td>
<td>Peter LaBier</td>
<td>3</td>
<td>19/19</td>
</tr>
<tr>
<td>VIAR UN2300</td>
<td>002/98841</td>
<td>M W 2:00pm - 4:30pm</td>
<td>501 Dodge Building</td>
<td>Carolyn</td>
<td>3</td>
<td>18/19</td>
</tr>
<tr>
<td>or VIAR UN2200</td>
<td>003/98840</td>
<td>Th 10:00am - 12:00pm</td>
<td>501 Dodge Building</td>
<td>Carie</td>
<td>3</td>
<td>18/19</td>
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or Four additional VIAR 3-point studio courses (12 points)

Art History (3 points)

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<tbody>
<tr>
<td>AHIS UN2405</td>
<td>001/98900</td>
<td>T 10:00am - 12:00pm</td>
<td>501 Dodge Building</td>
<td>Diana Cooper</td>
<td>3</td>
<td>8/16</td>
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One 20th-century Art History 3-point course or equivalent, such as:

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<tr>
<td>VIAR UN2001</td>
<td>001/98992</td>
<td>F 10:00am - 12:00pm</td>
<td>501 Dodge Building</td>
<td>Susanna</td>
<td>3</td>
<td>17/19</td>
</tr>
<tr>
<td>VIAR UN3010</td>
<td>001/98900</td>
<td>T 10:00am - 12:00pm</td>
<td>501 Dodge Building</td>
<td>Diana Cooper</td>
<td>3</td>
<td>8/16</td>
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Drawing

VIAR UN1000 Basic Drawing. 3 points.
(Formerly R1001) The fundamentals of visual vocabulary. Students work from observation using still-life objects and the human figure. The relationship of lines and forms to each other and to the picture format is emphasized. Materials used: vine charcoal, compressed charcoal, pencil, pen, ink, and brushes. Class assignments are accompanied by discussions and critiques. Portfolio required at the end.

Fall 2019: VIAR UN1000

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VIAR UN2001 Drawing II. 3 points.
Prerequisites: (VIAR UN1000)
Examines the potential of drawing as an expressive tool elaborating on the concepts and techniques presented in VIAR UN1001. Studio practice emphasizes individual attitudes toward drawing while acquiring knowledge and skills from historical and cultural precedents. Portfolio required at the end.

Fall 2019: VIAR UN2001

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<td>001/98992</td>
<td>F 10:00am - 12:00pm</td>
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<td>Susanna</td>
<td>3</td>
<td>17/19</td>
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VIAR UN3010 Collage: Mixed Media. 3 points.
Prerequisites: (VIAR UN1000)
(Formerly R3515) This course approaches drawing as an experimental and expressive tool. Students will explore the boundaries between drawing and sculpture and will be encouraged to push the parameters of drawing. Collage, assemblage and photomontage will be used in combination with more traditional approaches to drawing. The class will explore the role of the imagination, improvisation, 3-dimensional forms, observation, memory, language, mapping, and text. Field trips to artists’ studios as well as critiques will play an important role in the course. The course will culminate in a final project in which each student will choose one or more of the themes explored during the semester and create a series of artworks. This course is often taught under the nomenclature Drawing II - Mixed Media.

Fall 2019: VIAR UN3010

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VIAR UN3011 Problems in Drawing. 3 points.
Prerequisites: VIAR R1000.
(Formerly R4005) Students will connect with the very heart of the Western Art tradition, engaging in this critical activity that was the pillar of draftsmanship training from the Renaissance on through the early Modern Era. This pursuit is the common thread that links artists from Michelangelo and Rubens to Van Gogh and Picasso. Rigorous studies will be executed from plaster casts of antique sculptures, and pedagogical engravings. Students will confront foundational issues of academic training; assessing proportion and tonal value, structure and form. Hours will be spent on a single drawing pushing to the highest degree of accuracy in order develop a means for looking at nature. There is a focus on precision and gaining a thorough understanding of the interaction between light and a surface. This approach emphasizes drawing by understanding the subject and the physical world that defines it. While this training has allowed great representational artists of the past to unlock the poetry from the world around them and continues to inspire a surging new realist movement, it can also serve as a new way of seeing and a launching point for achieving creative goals. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.
Painting

VIAR UN2100 Painting I. 3 points.
Prerequisites: (VIAR UN1000) (formerly R3201) Introduction of the fundamental skills and concepts involved in painting. Problems are structured to provide students with a knowledge of visual language along with a development of expressive content. Individual and group critiques. Portfolio required at end. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

VIAR UN3101 Painting II: Representation into Abstraction. 3 points.
Prerequisites: (VIAR UN1000) and (VIAR UN2100) (formerly R3202) Painting II: Extension of VIAR UN2100 This course explores the transition of representational form towards abstraction in the early 20th century (Cubism) with full consideration to recent movements such as geometric abstraction, organic abstraction, gestural abstraction, color field and pattern painting. Students will be encouraged to find dynamic approaches to these classic tropes of 20th and 21st century abstraction.

VIAR UN3102 Painting III. 3 points.
Prerequisites: (VIAR UN1000) and (VIAR UN2100) Painting III: This studio painting class examines and deconstructs the various conventions of painting. Each assignment takes on one of the fundamental conventions of painting and considers what occurs when you take that convention away. For example, the rectangular shape of support, flatness, continuity, the use of paint and having only one maker for each painting. The class will also go on field trips to galleries and museums. Image lectures will be presented for each assignment, and readings will be assigned for class discussions and critiques.

VIAR UN3103 Advanced Painting: Process. 3 points.
Prerequisites: VIAR UN1000 and VIAR UN2100

In this advanced course, students develop their own individual painting practice through experimentation, risk taking, and rigorous evaluation of the interwoven questions of material and content in their work. A special emphasis is based on what we can do with the process of painting, and its vast and ever changing array of procedures, substrates, approaches, and techniques. How can painting materialize your response to what you encounter visually, intellectually, poetically, psychologically, politically, and culturally? "Painting" is open in the class, and expansion and integration of other materials is fully acceptable. The course consists of directed but open assignments, presentations on historical and contemporary work, introduction to new materials, readings, individual and group critiques, and visits to working artists’ studios, museums/galleries.

VIAR UN3120 Figure Painting. 3 points.
Prerequisites: VIAR R1000 and VIAR R2100. (formerly R3210) Course provides the experience of employing a wide range of figurative applications that serve as useful tools for the contemporary artist. Non-Western applications, icon painting, and the European/American traditions are presented. Individual and group critiques. Portfolio required at end. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

Photography

VIAR UN1700 Photography: Photo I. 3 points.
(Formerly R3701) An introductory course in black-and-white photography. Photography I is required for admission to all other photo classes. Students are initially instructed in proper camera use and basic film exposure and development. Then the twice weekly meetings are divided into lab days where students learn and master the fundamental tools and techniques of traditional darkroom work used in 8x10 print production and classroom days where students present their work and through the language of photo criticism gain an understanding of photography as a medium of expression. Admitted students must obtain a manually focusing 35mm camera with adjustable f/stops and shutter speeds. No prior photography experience is required. Due to the necessity of placing a cap on the number of students who can register for our photography courses, the department provides a wait list to identify and give priority to students interested in openings that become available on the first day of class. If the class is full, sign up for the wait list at http://arts.columbia.edu/photolist.

VIAR UN2701 Photography: Photo II. 3 points.
Prerequisites: (VIAR UN1700) (formerly R3702) This course expands on concerns first encountered in Photography I and addresses aspects of creative photography through project development and advanced camera and lab techniques. Over the course of the semester students are introduced to color photography, the use of medium format cameras, pinhole cameras, flash and studio lighting in addition to emphasizing the refinement of black-and-white printing: contrast control, burning and dodging, and the production of larger prints. Note: Due to the necessity of placing a cap on the number of students who can register for our photography courses, the department provides a wait list to identify and give priority to students interested in openings that become available on the first day of class. If the class is full, sign up for the wait list at http://arts.columbia.edu/photolist.

VIAR UN3710 Digital Documentary Photography. 3 points.
(Formerly R4702) The goal of the course is for each student to create small-scale documentary projects using photography and writing with an eye towards web publishing. Taking advantage of the ease and speed of image production and distribution, students will propose and workshop projects that can be quickly completed and uploaded to a class website. Assignments, readings and discussions will focus on the role of the documentary tradition in the history of photographic art practice. Students must provide their own laptop and digital camera. If the class is full, sign up for the wait list at http://arts.columbia.edu/photolist.
VIAR GU4702 Photography: Advanced Photo III Seminar. 3 points.
Prerequisites: VIAR UN1700
This course will explore the Artist's book as an essential medium of contemporary artistic and lens based practice. Lectures and presentations will consider the mediums historical roots in Dadaism, Constructivism and Fluxus to enliven an expansive consideration of the books essential principles — scale, material, touch and dissemination. Students are exposed to a variety of approaches and viewpoints through presentations by guest photographers, writers, curators, publishers as well as class trips to archives, museums and galleries. Using various research methodologies with a distinct focus on image and text students will explore narrative development, sequencing, repetition and pacing. Each student will propose, develop and produce a unique editioned artists book during this course.

Printmaking

VIAR UN2420 Printmaking I: Intaglio. 3 points.
(Formerly R3401) Enables the student to realize concepts and visual ideas in a printed form. Basic techniques are introduced and utilized: the history and development of the intaglio process; demonstrations and instruction in line etching, relief, and dry point. Individual and group critiques. Portfolio required at end. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

VIAR UN2430 Printmaking I: Relief. 3 points.
(Formerly R3411) Printmaking I: Relief introduces woodcut and other relief techniques. Given the direct quality of the process, the class focuses on the student's personal vision through experimentation with this print medium. Individual and group critiques. Portfolio required at end. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

VIAR UN3410 Printmaking I: Photogravure. 3 points.
Prerequisites: VIAR UN1400 or VIAR UN2420 or VIAR UN1700
(Formerly R3417) A concise study and application of the copper plate photogravure process. Usage of current available resources substituting for materials that are no longer available for photogravure. This is a 19th century obsolete photomechanical reproduction process that is constantly challenging the ingenuity of it's practitioners to keep it alive and a viable technique in the 21st century. The course objectives are understanding and demonstrating proficiency in the photogravure process and creation of finished printed images from the process learned. It is important for the future of this process that the students understand not only the "how", but the "why" of going through all of these procedures. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

VIAR UN3412 Printmaking: Drawing Into Print. 3 points.
Prerequisites: VIAR UN2420 or VIAR UN2430 note that VIAR UN2430 was formerly R3420.
The objective of the course is to provide students with an interdisciplinary link between drawing, photography and printmaking through an integrated studio project. Students will use drawing, printmaking and collage to create a body of work to be presented in a folio format. In the course, students develop and refine their drawing sensibility, and are encouraged to experiment with various forms of non-traditional printmaking. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.
Sculpture/New Genre

VIAR UN2200 Ceramics I. 3 points.
(Formerly R3130) This studio course will provide the students with a foundation in the ceramic process, its history, and its relevance to contemporary art making. The course is structured in two parts. The first centers on the fundamental and technical aspects of the material. Students will learn construction techniques, glazing and finishing methods, and particulars about firing procedures. This part of the course will move quickly in order to expose the students to a variety of ceramic processes. Weekly assignments, demonstrations, and lectures will be given. The second centers on the issue of how to integrate ceramics into the students’ current practice. Asking the question of why we use ceramics as a material and, further, why we choose the materials we do to make art. Rigorous group and individual critiques focusing on the above questions will be held. The goal of this course is to supply the students with the knowledge and skill necessary to work in ceramics and enough proficiency and understanding of the material to enable them to successfully incorporate it into their practice. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

Fall 2019: VIAR UN2200
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
VIAR 2200  001/98891  Th 10:00am - 4:00pm  315 Prentis Hall  Joseph Peet  3  9/9

VIAR UN2300 Sculpture I. 3 points.
(Formerly R3330) The fundamentals of sculpture are investigated through a series of conceptual and technical projects. Three material processes are introduced, including wood, metal, and plaster casting. Issues pertinent to contemporary sculpture are introduced through lectures, group critiques, discussions, and field trips that accompany class assignments. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.

Fall 2019: VIAR UN2300
Course Number  Section/Call Number  Times/Location  Instructor  Points  Enrollment
VIAR 2300  001/98833  F 10:00am - 4:00pm  315 Prentis Hall  Jon Kessler  3  8/8
VIAR 2300  002/98832  T 10:00am - 4:00pm  315 Prentis Hall  Gabriel Camnitzer  3  9/8

VIAR UN3201 Ceramics II. 3 points.
Prerequisites: VIAR R2200.
(Formerly R3131) This course will focus on using ceramics as a primary art making machine by breaking out of the constraints wedded to this traditional material. Building on the foundation set in VIAR R2200 Ceramics I, this course will delve further into the technical and historical aspects of the ceramic process. Students will use a self-directed working process to facilitate the incorporation of ceramics materials into their existing art making while allowing them room to go in their own conceptual direction. Rigorous group and individual critiques will be held on a regular basis. Content is a priority in this class, and with the further understanding of ceramic processes and materials, the goal is for the student to be fluid in producing their ideas without the obstruction of technical difficulties. In addition to the rigorous making of objects from start to finish our technical progression will be broken down into three parts:
Part one:
Testing and understanding of ceramic materials. Students will formulate their own glazes and clay bodies from raw ceramic materials. Rigorous testing will take place throughout the semester.
Part two:
Focuses on the in-depth understanding of using kilns. Students will start with loading and unloading of their own work. Programming our electric kilns, firing the kiln and learning the different results obtained at different temperatures. The end result is for the student to have confidence in firing their own work when they leave this class.
Part thee:
Students will learn advanced building techniques such a large scale hand building, mold making, slip casting, advanced image-making such as ceramic decal production and transferware

VIAR UN3301 Sculpture II. 3 points.
Prerequisites: VIAR UN2300 or the instructor’s permission.
(Formerly R3331) Continuation of VIAR UN2300. The objective of the class is to engage in in-depth research and hands on studio projects related to a specific theme to be determined by each student. Each student is expected to complete class with four fully realized and thematically linked works. Wood, metal, and plaster will be provided for this class but video, sound, performance and various mixed media approaches are highly encouraged. In addition, lecture and field trips will be part of the course. If the class is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-program.
VIAR GU4600 Performance Art; Developing a Visual Lexicon. 3 points.
Using a set of related interdisciplinary activities, the students in this class will
discover their own vocabulary of images, a visual lexicon, to articulate
new work emerging through the medium of performance art. Because
art requires a temperature or a “climate” for it to developed, we will view
critical film works, as well as creating new videos and live performance.
We will learn about the medium of performance art to communicate
to groups of people about new artistic projects and ideas. Every artist
has their own vocabulary that lays dormant until it’s discovered. Then
it takes time management, prioritizing, sacrifice, discipline, edification,
distillation and a fun studio practice for this work to emerge. We will do
this together using the medium of performance, which makes the best
use of what is available; the body and other performative tools, that may
be applicable as we work towards illustrating new ideas. Availabilism is a
term I invented to encapsulate my philosophy around art making which is
the idea that every artist should make the best use of what’s available.

We will practice different experiments and performance methods using
props, costumes, painting, sculpture, song writing and music. Just
like theater, performance art is a medium that creates a collective
atmosphere giving the student a sense of community. This is an
important aspect for artists that struggle communicating and sharing
their ideas. With courage and audacity, students will learn how to
use their availabilism as it can help articulate their individual artistic
expression. Students will write and examine their personal history and
artistic goals to distill the information that compels each individual to
analyze why art is such an important part of his/her life. This class will
expose the student to the possibilities of live performance as not just
entertainment, but another medium that an artist can access to expand
their individual creative expression.

VIAR UN3500 Beginning Video. 3 points.
Beginning Video is an introductory class on the production and editing
of digital video. Designed as an intensive hands-on production/post-
production workshop, the apprehension of technical and aesthetic skills
in shooting, sound and editing will be emphasized. Assignments are
developed to allow students to deepen their familiarity with the language
of the moving image medium. Over the course of the term, the class
will explore the language and syntax of the moving image, including
fiction, documentary and experimental approaches. Importance will be
placed on the decision making behind the production of a work; why it
was conceived of, shot, and edited in a certain way. Class time will be
divided between technical workshops, viewing and discussing films and
videos by independent producers/artists and discussing and critiquing
students projects. Readings will be assigned on technical, aesthetic and
theoretical issues. Only one section offered per semester. If the class
is full, please visit http://arts.columbia.edu/undergraduate-visual-arts-
program.

VIAR UN3800 Seminar in Contemporary Art Practice. 3 points.
(Formerly R4601) New York City is the most abundant visual arts
resource in the world. Visits to museums, galleries, and studios on a
weekly basis. Students encounter a broad cross-section of art and are
encouraged to develop ideas about what is seen. The seminar is led by
a practicing artist and utilizes this perspective. Columbia College and
General Studies Visual Arts Majors must take this class during their
junior year. If the class is full, please visit http://arts.columbia.edu/
dergraduate-visual-arts-program.

VIAR UN3900 Senior Thesis I. 2 points.
Prerequisites: Department approval required. See requirements for a
major in visual arts. VIAR UN3900 is the prerequisite for VIAR UN3901.
Corequisites: VIAR UN3910
(Formerly R3901) Students must enroll in both semesters of the course
(VIAR UN3900 and VIAR UN3901). The student is required to produce a
significant body of work in which the ideas, method of investigation,
and execution are determined by the student. A plan is developed in
consultation with the faculty. Seminars; presentations. At the end, an
exhibition or other public venue is presented for evaluation. Studio space
is provided.

VIAR UN3901 Senior Thesis II. 2 points.
Prerequisites: VIAR UN3900 Department approval required. See
requirements for a major in visual arts. VIAR UN3900 is the prerequisite
for VIAR UN3901.
Corequisites: VIAR UN3911
Students must enroll in both semesters of the course (VIAR UN3900 and
VIAR UN3901). The student is required to produce a significant body
of work in which the ideas, method of investigation, and execution are
determined by the student. A plan is developed in consultation with the
faculty. Seminars; presentations. At the end, an exhibition or other public
venue is presented for evaluation. Studio space is provided.
VIAR UN3910 Visiting Critic I. 2 points.
Prerequisites: Department approval required. See requirements for a major in visual arts. VIAR UN3910 is the prerequisite for VIAR UN3911.
Corequisites: VIAR UN3900 (Formerly R3921) Students are required to enroll in both semesters (VIAR UN3910 and VIAR UN3911). A second opinion is provided to the senior students regarding the development of their senior project. Critics consist of distinguished visitors and faculty. Issues regarding the premise, methodology, or presentation of the student’s ideas are discussed and evaluated on an ongoing basis.

Fall 2019: VIAR UN3910

<table>
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<tr>
<th>Course Number</th>
<th>Section/Call Number</th>
<th>Times/Location</th>
<th>Instructor</th>
<th>Points</th>
<th>Enrollment</th>
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<td>VIAR 3910</td>
<td>001/98825</td>
<td>W 5:15pm - 10:00pm</td>
<td>Emily Henretta</td>
<td>2</td>
<td>18/18</td>
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<td></td>
<td></td>
<td>106 Watson Hall</td>
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VIAR UN3911 Visiting Critic II. 2 points.
Prerequisites: VIAR UN3910 Department approval required. See requirements for a major in visual arts.
Corequisites: VIAR UN3901 (Formerly R3922) Students are required to enroll in both semesters (VIAR UN3910 and VIAR UN3911). A second opinion is provided to the senior students regarding the development of their senior project. Critics consist of distinguished visitors and faculty. Issues regarding the premise, methodology, or presentation of the student’s ideas are discussed and evaluated on an ongoing basis.