

VISUAL ARTS

The Visual Arts Department:

Department website: <http://arts.columbia.edu/visual-arts>

Office location: 310 Dodge Hall Office contact: 212-854-4065,
visualarts@columbia.edu

Director of Undergraduate Studies: Sable Elyse Smith,
ss5501@columbia.edu

Undergraduate Administrator: Calvin Kim, csk2179@columbia.edu

The Study of Visual Arts

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, minor, and joint major with the Art History and Archaeology Department.

Courses in which a grade of D has been received do not count toward the major or minor / concentration requirements.

Only the first course a student takes in the department may be taken for a grade of Pass/D/Fail.

Registration

Undergraduate Visual Arts courses are set as waitlist only. If you are interested in taking a Visual Arts course, please add your name to the waitlist of the course in which you are interested, complete the Google form the program will send you, and attend the first day of the class. Due to the limited size of our classes and often high demand, you will be replaced if you are not present and on time the first two days.

Student Advising

Consulting Advisers

- Please contact the DUS via email with any advising questions.
- If you are interested in the Undergraduate Open House please complete this [form](#).
- To view the Visual Arts Major Worksheet please download the form located [here](#).
- To view the Visual Arts Combined Major Worksheet please download the form located [here](#).
- To view the Visual Arts Minor Worksheet please download the form located [here](#).

*Please note you can access these forms when logged into your CU email address.

Enrolling in Classes

Prerequisites

Basic Drawing, UN1000 is a prerequisite for:

Painting I, UN2100

Collage Mixed Media, UN3010

Painting II, UN3101

Painting III, UN3102

Figure Painting, UN3120

Painting I UN2100 is a prerequisite for:

Painting II, UN3101

Painting III, UN3102

Figure Painting, UN3120

Intaglio I UN2420 or Relief I UN2430 is a prerequisite for:

Drawing Into Print UN3412

Intaglio II, UN3421 (only Intaglio I, UN2420 is pre-req)

Advanced Printmaking UN4400

Ceramics I UN2200 is a prerequisite for:

Ceramics II, UN3201

Sculpture I UN2300 is a prerequisite for:

Sculpture II, UN3301 (or the Instructor's permission)

Sculpture III, UN3302

Making Without Objects, UN4310

Silkscreen I UN2440 is a prerequisite for:

Silkscreen II, UN3441

Intro to Moving Image UN3500 is a prerequisite for:

Advanced Moving Image, UN4501

Departmental approval is required for:

Senior Thesis I, UN3900

Visiting Critic I, UN3910

Senior Thesis I, UN3900 is required for:

Senior Thesis II, UN3901

Visiting Critic I, UN3910 is required for:

Visiting Critic II, UN3911

Preparing for Graduate Study

Contact the DUS to schedule an appointment for advising regarding this process at the end of their sophomore year.

Coursework Taken Outside of Columbia

Coursework in fulfillment of a major or minor in Visual Arts must be taken at Columbia University unless explicitly noted here and/or expressly permitted by the Director of Undergraduate Studies of the program. Exceptions or substitutions permitted by the Director of Undergraduate Studies should be confirmed in writing by email to the student.

Advanced Placement

The department does not accept any advanced placement credit toward courses in its curriculum.

Barnard College Courses

Barnard courses can be considered as transfer credit at the discretion of the Director of Undergraduate Studies.

Transfer Courses

- When students transfer to Columbia from other institutions, their coursework at their previous institution must first be considered by their school in order to be evaluated for degree credit (e.g., to confirm that the courses will count toward the 124 points of credit that every student is required to complete for the B.A. degree). Only after that degree credit is confirmed, departments may consider whether those courses can also be used to fulfill specific degree requirements toward a major or minor [or special program or concentration].

- No more than 12 points from any other degree-granting institution will be counted as points toward the Visual Arts major. Approval is required by the Director of Undergraduate Studies.

- Please complete the appropriate worksheet (major/ Combined Major/ Concentration) before scheduling a conversation with the DUS.

Study Abroad Courses

- Classes taken abroad through Columbia-led programs (i.e., those administered by Columbia's Center for Undergraduate Global Engagement and taught by Columbia instructors) are treated as Columbia courses, equivalent to those taken on the Morningside Heights campus. If they are not explicitly listed by the department as fulfilling requirements in the major or minor [or special program or concentration], the DUS will need to confirm that they can be used toward requirements in the major/minor.

- Classes taken abroad through other institutions and programs are treated as transfer credit to Columbia, and are subject to the same policies as other transfer courses. There will be a limit on the number of courses taken abroad that can be applied to the major/minor, and they must be approved by the DUS.

Summer Courses

Summer courses at Columbia are offered through the School of Professional Studies. Courses taken in a Summer Term may be used toward requirements for the major/minor only as articulated in department/institute/center guidelines or by permission of the Director(s) of Undergraduate Studies. More general policies about Summer coursework can be found in the Academic Regulations section of this Bulletin.

Undergraduate Research and Senior Thesis

Undergraduate Research in Courses

not applicable

Senior Thesis Coursework and Requirements

Senior Thesis consists of four 2-point classes taken over two semesters and is considered the capstone experience of the Visual Arts major. They are listed in the fall semester as Senior Thesis I (2 points) and Visiting Critic I (2 points), and in the spring semester as Senior Thesis II (2 points) and Visiting Critic II (2 points). Please note that each semester,

Senior Thesis and Visiting Critic run concurrently as one class taught by two faculty members. Weekly meetings include group discussions and presentations, one-on-one and group critiques, and field trips.

REQUIREMENTS:

All applicants must:

- Be either a Visual Arts Major or a Combined Major in Art History and Visual Arts (note: Combined Art History and Visual Arts Majors may only apply for one of the two semesters)
- Be two semesters from completing their undergraduate requirements for graduation. It is strongly advised that majors have completed 18 points of required Visual Arts Program courses before entering Senior Thesis.
- Complete the Visual Arts Portfolio Review.

Applicants are asked to demonstrate:

- A commitment to developing your own unique artistic voice. This should be evident in the selection and quality of work in your presented Portfolio and in your demonstrated ability to synthesize the discrete artistic experiences you have had over the past three years—through classes and otherwise, into something greater than the sum of the parts.
- The ability to evaluate your own artwork, identifying the beginnings of the material, formal, and conceptual interests that make your work your own
- The sense of purpose, enthusiasm and vision needed to successfully embark upon a Senior Thesis in Visual Art.

Undergraduate Research Outside of Courses

Not applicable

Department Honors and Prizes

Department Honors

In March the program receives a list of Seniors that are eligible for Departmental honors. The list is distributed to the Visual Arts full-time faculty and they vote for who the recipients should be based on the quality of their work.

Academic Prizes

- In December students are notified of the Visual Arts program's ability to nominate three Visual Arts students in their Junior year to apply for Yale's Norfolk summer program. It's a wonderful opportunity to spend a summer immersed in art-making, surrounded by talented peers and supported by dedicated faculty.

Students submit the following for review by the full-time faculty:

- 10 images of your work (with either captions or an Image List that includes Title / Year / Medium / Dimensions or a 30 second video if you time based work. A video showing 2D work will not be considered)
- a short statement describing your 'art practice' (200 words maximum)
- a list of all Visual Arts studio classes taken at Columbia, including the current semester. Please list: Course Title, Semester Enrolled and Instructor
- Students must be able to attend the full program

Professors

Matthew Buckingham
Jon Kessler
Shelly Silver
Sarah Sze
Rirkrit Tiravanija
Tomas Vu-Daniel

Associate Professors

Naeem Mohaiemen

Assistant Professors

Daphne Arthur (one-year appointment)
David Antonio Cruz
Delphine Fawundu (Director of Graduate Studies)
Kenny Rivero (one-year appointment)
Sable Elyse Smith (Director of Undergraduate Studies)

Guidance for Undergraduate Students in the Department

Program Planning for all Students

- Students who entered Columbia (as first-year students or as transfer students) in or after Fall 2024 may select from a curriculum of majors and minors. The requirements for the Bachelor of Arts degree, and role of majors and minors in those requirements, can be found in the Academic Requirements section of the Bulletin dated the academic year when the student matriculated at Columbia and the Bulletin dated the academic year when the student was a sophomore and declared programs of study."

- Students who entered Columbia in or before the 2023-2024 academic year may select from a curriculum of majors and minors and concentrations. The requirements for the Bachelor of Arts degree, and the role of majors and minors in those requirements, can be found in the Academic Requirements section of the Bulletin dated the academic year when the student matriculated at Columbia and the Bulletin dated the academic year when the student was a sophomore and declared programs of study.

Course Numbering Structure

- 1000-level: entry level courses
- 2000-level, intermediate level courses
- 3000-level, advanced level courses
- 4000-level, advanced entry level graduate courses

Guidance for First-Year Students

Please reach out to our DUS at ss5501@columbia.edu for any advising needs.

Guidance for Transfer Students

Please reach out to our DUS at ss5501@columbia.edu for any advising needs.

Undergraduate Programs of Study

Major in Visual Arts

Visual Arts majors require 35 to 36 points. 32 points must be completed within the Visual Arts program consisting of seven 3-point Visual Arts studio courses; two 4-point semesters in the Senior Project; one 3-point Colloquium course and one 3 to 4-point 20th Century Art History course.

Students declare their majors online during the major declaration period in their sophomore year. After meeting with their college academic adviser, students must complete the [majors worksheet](#) and meet with the DUS to secure their signature. Please review the worksheet for detailed information regarding all Visual Arts major requirements. You can only access the worksheet with your Columbia email address.

Joint Major in Visual Arts and Art History

Visual Arts and Art History combined majors require 46 points. 21 points must be completed within the Visual Arts program consisting of seven 3-point Visual Arts studio courses. 25 points are to be completed within the Art History department consisting of one 4-point Major's Colloquium (AHIS UN3000) and seven 3-point related courses totaling 21 points.

To declare a Visual Arts and Art History joint major students must complete the [joint majors worksheet](#) and meet with the DUS to secure their signature. Please review the worksheet for detailed information regarding all Visual Arts and Art History joint major requirements. You can only access the worksheet with your Columbia email address.

Minor in Visual Arts

Visual Arts minors require 15 to 16 points. 12 points (four 3-point courses) must be completed within the Visual Arts program and one 3 to 4-point 20th Century Art History course. To declare a Visual Arts minor students must complete the [minor worksheet](#) and meet with the DUS to secure their signature. Please review the worksheet for detailed information. You can only access the worksheet with your Columbia email address.

For students who entered Columbia in or before the 2023-24 academic year

Concentrations are available to students who entered Columbia in or before the 2023-2024 academic year. The requirements for the Bachelor of Arts degree, and the role of the concentration in those requirements, can be found in the Academic Requirements section of the Bulletin dated the academic year when the student matriculated at Columbia and the Bulletin dated the academic year when the student was a sophomore and declared programs of study. Concentrations are not available to students who entered Columbia in or after Fall 2024.

Concentration in Visual Arts

Visual Arts concentrators require 21 to 22 points. 18 points (six 3-point courses) must be completed within the Visual Arts program and one 3 to 4-point 20th Century Art History course. Two of the Visual Arts courses must be Basic Drawing UN1000 or UN1004 and Sculpture I UN2300 or Ceramics I UN2200. Please review the [concentration worksheet](#) for detailed information. You can only access the worksheet with your Columbia email address.

Drawing

VIAR UN1000 BASIC DRAWING. 3.00 points.

(Formerly R1001) The fundamentals of visual vocabulary and handling of drawing materials including charcoal, compressed charcoal, pencil, pen, ink, and brushes. Various conceptual and practical approaches to image-making are explored as formal issues such as line, volume, contrast, and composition are emphasized. Class assignments are accompanied by discussions and critiques. Students draw largely from observation, working with a variety of sources that may include still-life objects and the human figure. Portfolio required at the end. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

Spring 2025: VIAR UN1000

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 1000	001/15097	M 10:00am - 4:00pm 501 Dodge Building	Ruby Amanze	3.00	14/18

VIAR UN2001 DRAWING II. 3.00 points.

Prerequisites: (VIAR UN1000) *VIAR R1000*.

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

Spring 2025: VIAR UN2001

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2001	001/15102	T 10:00am - 4:00pm 501 Dodge Building	Daphne Arthur	3.00	9/18

VIAR UN2021 POPULAR # HISTORICAL GESTURES: FIGURE DRAWING. 3.00 points.

Popular and Historical Gestures explores the fundamental properties of figure drawing and portraiture through the lens of pop culture and historical gestures and poses. Students examine the figure in painting, documentary photography, art history, and literature, and then use these examples as sources for live model sessions, studio practice, and discussions. Students will work on self-directed projects and from live models. There are one-on-one and group discussions, as well as individual critiques with the instructor. Class time will include image presentations, discussions, museum trips, individual and group critiques, and in-class independent work time. Each class will begin with a homework critique and a discussion, lecture, or demonstration structured around a specific goal. Students will then work individually. Each class will end with brief individual and group critiques to allow students to see and discuss each other's work

VIAR UN3010 COLLAGE: MIXED MEDIA. 3.00 points.

Prerequisites: (VIAR UN1000) *VIAR R1000*.

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

Spring 2025: VIAR UN3010

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3010	001/15111	Th 10:00am - 4:00pm 501 Dodge Building	Diana Cooper	3.00	6/18

VIAR UN3011 PROBLEMS IN DRAWING. 3.00 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>

Spring 2025: VIAR UN3011

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3011	001/15112	T 5:00pm - 9:00pm 501 Dodge Building	Edward Minoff	3.00	11/18

Painting

VIAR UN2100 PAINTING I. 3.00 points.

Prerequisites: (VIAR UN1000) *VIAR R1000*.

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>

Spring 2025: VIAR UN2100

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2100	001/15103	T 10:00am - 4:00pm 401 Dodge Building	Kenny Rivero	3.00	9/15

VIAR UN3101 PAINTING II. 3.00 points.

Prerequisites: (VIAR UN1000) and (VIAR UN2100)

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: Advanced Painting. 3.00 points.

Prerequisites: (VIAR UN1000) and (VIAR UN2100) *VIAR R1000* and *VIAR R2100*

Prerequisites: (VIAR UN1000) and (VIAR UN2100) Painting III: Advanced study in painting will be a material inquiry into the consequential concepts, histories, and critical language embedded in making painting's historical past and its' present. Is painting now a singular "medium"? How do facture, scale, form and a multitude of image-making options, regardless of "style", accrue as to create meaning? Participants are expected to present work weekly, as Individual studio or group critiques. These will be augmented by readings of selected historical essays and contemporaneous writings, as well as visual presentations on a rotating basis

Spring 2025: VIAR UN3102

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3102	001/15114	F 10:00am - 4:00pm 401 Dodge Building	Eric Mack	3.00	9/16

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 UN3104 Painting III: Advanced Painting. 3.00 points.

This advanced painting class will consider contemporary painting in the context of traditional genres, exploring both continuity and discontinuity between contemporary painting and the tradition out of which it arose. Questions considered will include: Do traditional genres such as the history painting, the still-life, the nude, the portrait, the landscape painting have any relevance to contemporary painting? If not, where have these genres migrated to in our contemporary culture? Does contemporary painting exist solely as a cliché of art production, a hand-made status symbol and luxury commodity or can an argument be made for painting as an individual revolt against mass culture? Is painting's appeal simply due to nostalgia for a now-obsolete technology of representation or does its enduring popularity result from a desire for the physical/personal in a screen-based world? How are contemporary artists using painting today and what critical strategies are available to painters today? Students will be expected to present artwork weekly for individual and group critiques. The course will use an expanded definition of painting so students should feel free to experiment with other media as desired. Students will be required to research historical and contemporary (both art and mass culture) examples of the various genres and to create visual presentations of their research. Supplemental readings will be assigned weekly. Students will spend the last month working on a project of their choice

VIAR UN3120 FIGURE PAINTING. 3.00 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>

Spring 2025: VIAR UN3120

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3120	001/15115	W 10:00am - 4:00pm 401 Dodge Building	Esteban Cabeza de Baca	3.00	9/16

VIAR UN3121 Figure Painting: Alternative Source Material. 3.00 points.

This class is designed to introduce you not only to the subject of painting the human figure and its expressive potential, but also to focus on the art and craft of Painting. We will be painting the figure from secondary source material that can include photos, other artworks, clay models etc. The focus will be on figurative narration. We will be learning to see color, and use paint in response to that. Painting is a way to account for, express and communicate what you have seen with your eyes, mind or in your imagination. You will be introduced to different approaches to the craft of painting, and will by the end of the semester be more free and confident in interpreting your inner and outer vision. We will also be looking at paintings made in different times and places and discuss how and why they look the way they do. You will also be designing and carrying out your own independent project to be completed by the final critique

Photography

VIAR UN1701 INTRO DARKROOM PHOTOGRAPHY. 3.00 points.

Introductory course to analog photographic tools, techniques, and photo criticism. This class explores black & white, analog camera photography and darkroom processing and printing. Areas covered include camera operations, black and white darkroom work, 8x10 print production, and critique. With an emphasis on the student's own creative practice, this course will explore the basics of photography and its history through regular shooting assignments, demonstrations, critique, lectures, and readings. No prior photography experience is required

Spring 2025: VIAR UN1701

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 1701	001/15100	M W 9:30am - 12:00pm 212 Dodge Building	Elisheva Gavra	3.00	15/15

VIAR UN1702 INTRO DIGITAL PHOTOGRAPHY. 3.00 points.

Since Walter Benjamin's concept of "work of art in the age of mechanical reproduction" (1935), photography has been continuously changed by mechanical, and then digital, means of image capture and processing. This class explores the history of the image, as a global phenomenon that accompanied industrialization, conflict, racial reckonings, and decolonization. Students will study case studies, read critical essays, and get hands-on training in capture, workflow, editing, output, and display formats using digital equipment (e.g., DSLR camera) and software (e.g., Lightroom, Photoshop, Scanning Software). Students will complete weekly assignments, a midterm project, and a final project based on research and shooting assignments. No Prerequisites and no equipment needed. All enrolled students will be able to check out Canon EOS 5D DSLR Camera; receive an Adobe Creative Cloud license; and get access to Large Format Print service

Spring 2025: VIAR UN1702

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 1702	001/15101	T Th 1:00pm - 3:30pm 106 Watson Hall	Paula Lycan	3.00	13/13

VIAR UN1703 AI # PHOTOGRAPHY. 3.00 points.

As far back as Walter Benjamin's "work of art in the age of mechanical reproduction" (1935), photography has always been challenged by mechanical means of image processing. Photographers and Institutions have first resisted and then (mostly) embraced each of these changes. This class explores Artificial Intelligence Photography as the latest in a series of earthquakes in the history of the photographic image, accompanying the desires of business, globalization, and science. This class seeks an ethically guided, globally representative model for photography and artificial intelligence. Debates around authorship and creativity (e.g., Supreme Court case with Andy Warhol) now face a radically new context of an "authorless" photograph. As crowdsourced imagemaking begins, the bias of massive datasets have taken technopians by surprise, underlining that the task of building an equitable image-bank of the world cannot be left to algorithms and entrepreneurs. This class will explore the ethics and aesthetics of Artificial Intelligence and Imagery. There will be equal emphasis on reading and writing papers, as there will be on learning new software and tools

VIAR UN2703 Advanced Darkroom Photography. 3.00 points.

Advanced analog photography & darkroom printing. Students will work with analog cameras and learn how to refine black-and-white printing techniques, produce larger prints, etc. Emphasis will be placed on the editing, sequencing, and display of images while cultivating a theoretical and historical context to situate the work. Students will engage with an array of photographic practices through presentations, critiques, guest artist lectures and printing assignments. This course will explore critical issues in contemporary photography and advanced camera and production techniques through regular shooting assignments, demonstrations, critique, lectures, readings, and field trips. Prerequisites: Intro Darkroom Photography (Columbia) or equivalent experience

Spring 2025: VIAR UN2703

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2703	001/15110	T Th 9:30am - 12:00pm 212 Dodge Building	Dana Buhl	3.00	13/14

VIAR UN3100 ARCHIVE PHOTOGRAPHY. 3.00 points.

When millions of images are made every day, how can a photographer create an original body of work? This class proposes that parsing humanity's existing shared archive of images is more relevant than generating new images. Following models such as Nepal Picture Library, Magnum Foundation, Drik/Majority World, and Arab Image Foundation, contemporary photography has remapped its practice around the reimagining and explanation, of the archival object. This class explores many archives—family albums, historical photographs, government records, fragile maps, musical albums, and flea market collectibles. We will use a series of lens-based technologies, starting from the flatbed scanner and Photoshop retouching and radiating outward. We will explore archive concerns, including consent, ownership, privacy, circulation, respect, and political impact. Students will explore display forms, including slide shows, zines, books, and exhibitions. There will be a strong complement of reading and writing in this class around the theory and practice of archives from the Western North and Global South

Spring 2025: VIAR UN3100

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3100	001/17184	M W 1:00pm - 3:30pm 106 Watson Hall	Naeem Mohaiemen	3.00	11/15

VIAR GU4702 Photography: Advanced Photo III Seminar. 3 points.

Prerequisites: VIAR UN1700

This course will explore the Artists 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.

VIAR GU4704 Photo III: Photobook. 3.00 points.

Prerequisites: VIAR UN1700 and VIAR UN2701

This course will explore the photobook as a central medium of contemporary lens-based practice. Students are exposed to a variety of approaches and viewpoints through historical lectures, class trips, and presentations by guest photographers, curators, critics, editors, graphic designers, etc. Each student will propose, develop, and produce editioned books during this course. This course requires reading, independent research, and work outside of class time

Spring 2025: VIAR GU4704

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 4704	001/15153	M W 9:30am - 12:00pm 106 Watson Hall	Benjamin Salsesse	3.00	11/14

Printmaking

VIAR UN2420 PRINTMAKING I: INTAGLIO. 3.00 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>

Spring 2025: VIAR UN2420

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2420	001/15108	M W 2:30pm - 5:00pm 210 Dodge Building	Jennifer Nuss	3.00	12/14

VIAR UN2430 PRINTMAKING I: RELIEF. 3.00 points.

(Formerly R3411) Printmaking I: Relief introduces woodcut and other relief techniques. Given the direct quality of the process, the class focuses on the students 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 UN2440 PRINTMAKING I: SILKSCREEN. 3.00 points.

(Formerly R3413) Printmaking I: Silkscreen introduces silkscreen and other silkscreen techniques. Given the direct quality of the process, the class focuses on the students 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>

Spring 2025: VIAR UN2440

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2440	001/15109	Th 10:00am - 4:00pm 210 Dodge Building	Ivana Carman	3.00	10/13

VIAR UN3410 PRINTMAKING I: PHOTOGRAVURE. 3.00 points.

Prerequisites: VIAR UN1400 or VIAR UN2420 or VIAR UN1700 VIAR R1400, VIAR R2420, or VIAR R1700.

Prerequisites: VIAR UN1400 or VIAR UN2420 or VIAR UN1700 (Formerly R3417) The purpose of this course is to incorporate the photomechanical intaglio printmaking process into the student's own work, and in turn, for them to capitalize on its usage as part of their visual arts language. The students will learn the polymer plate process known as Solar Plate and structure it to the concepts they are creating and investigating. By integrating it into conventional intaglio techniques and combining them into finished works, the student's printmaking lexicon will be expanded. This course is a concise study and practice of the process of photoetching, also known as photoengraving, utilizing non-toxic photopolymer plates, thus reducing the exposure to harmful chemicals used in other photomechanical printmaking processes. This also coincides with the transitioning of the print studio into a Green workplace

VIAR UN3412 PRINTMAKING: DRAWING INTO PRINT. 3.00 points.

Prerequisites: VIAR UN2420 or VIAR UN2430 VIAR R2420, or VIAR R2430.

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>

VIAR UN3421 PRINTMAKING II: INTAGLIO. 3.00 points.

Prerequisites: VIAR UN2420 VIAR R2420.

Prerequisites: VIAR UN2420 (Formerly R3402) Continues instruction and demonstration of further techniques in intaglio. Encourages students to think visually more in the character of the medium, and personal development is stressed. Individual and group critiques. Portfolio required at end. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

Spring 2025: VIAR UN3421

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3421	001/15122	M W 2:30pm - 5:00pm 210 Dodge Building	Jennifer Nuss	3.00	2/3

VIAR UN3422 Printmaking on, through, # below the matrix. 3.00 points.

This course offers to the student who may find an examination of printmaking an asset to their art practice. The course will cover several printmaking processes like relief, intaglio, silkscreen, and monotype. In addition, we will discuss printmaking concepts such as repetition, matrix, original/translation, reproducibility, and multiple considering the works produced in class. We will involve a separate in-depth study of each process by alternating studio time, demonstrations, field trips, individual and group critiques. Through the printmaking processes, students will explore assignments and projects and be encouraged to incorporate them into their own body of work

Spring 2025: VIAR UN3422

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3422	001/15124	T 10:00am - 4:00pm 210 Dodge Building	Craig Zammiello	3.00	6/10

VIAR UN3431 PRINTMAKING II: RELIEF. 3.00 points.Prerequisites: VIAR UN2430 *VIAR R2430*.

Prerequisites: VIAR UN2430 (Formerly R3412) Printmaking II: Relief continues instruction and demonstration of further techniques in woodcut. Encourages students to think visually more in the character of the medium, and personal development is stressed. Individual and group critiques. Portfolio required at end. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

VIAR UN3441 PRINTMAKING II:SILKSCREEN. 3.00 points.

Prerequisites: VIAR R2440. (Formerly R3414) Printmaking II: Silkscreen continues instruction and demonstration of further techniques in silkscreen. Encourages students to think visually more in the character of the medium, and personal development is stressed. Individual and group critiques. Portfolio required at end. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

Spring 2025: VIAR UN3441

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3441	001/15125	Th 10:00am - 4:00pm 210 Dodge Building	Ivana Carman	3.00	0/3

VIAR GU4400 ADVANCED PRINTMAKING. 3.00 points.

Prerequisites: VIAR R2420, or VIAR R2430. (Formerly R3415) Designed for students who have already taken one semester of a printmaking course and are interested in continuing on an upper level. Students are encouraged to work in all areas, separate or combined, using their own vocabulary and imagery to create a body of work by the end of the semester. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

Spring 2025: VIAR GU4400

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 4400	001/15149	F 10:00am - 4:00pm 210 Dodge Building	Keegan Mills Cooke, Judith Solodkin, Valerie Hammond	3.00	5/16

Expanded Practice | Sculpture

VIAR UN2200 CERAMICS I. 3.00 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>

Spring 2025: VIAR UN2200

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2200	001/15104	M 10:00am - 4:00pm 315 Prentis Hall	Erica Mao	3.00	6/7

VIAR UN2300 SCULPTURE I. 3.00 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 paster 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>

Spring 2025: VIAR UN2300

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 2300	001/15106	F 10:00am - 4:00pm 315 Prentis Hall	Jon Kessler	3.00	7/8

VIAR UN3201 CERAMICS II. 3.00 points.

Prerequisites: (VIAR UN1000) and (VIAR UN2100) Painting III: Advanced study in painting will be a material inquiry into the consequential concepts, histories, and critical language embedded in making painting's historical past and its' present. Is painting now a singular "medium"? How do facture, scale, form and a multitude of image-making options, regardless of "style", accrue as to create meaning? Participants are expected to present work weekly, as Individual studio or group critiques. These will be augmented by readings of selected historical essays and contemporaneous writings, as well as visual presentations on a rotating basis

Spring 2025: VIAR UN3201

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3201	001/15118	Th 10:00am - 4:00pm 315 Prentis Hall	Patrice Washington	3.00	4/6

VIAR UN3301 SCULPTURE II. 3.00 points.

Prerequisites: VIAR UN2300 or the instructors 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>

Spring 2025: VIAR UN3301

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3301	001/15119	T 10:00am - 4:00pm 315 Prentis Hall	Calvin Siegel	3.00	7/7

VIAR UN3302 SCULPTURE III. 3.00 points.

Prerequisites: VIAR R2300. (Formerly R3332) Sculpture III is an invitation for immersive sculpting. The class will explore the idea of experiences and construction of contexts as central research topics. The class becomes a laboratory space to explore various techniques to heighten body awareness and spatial sensibility. Through assignments and workshops, the students will practice how to digest these sensory experiences through their studio practice. Historical precedents for art outside the usual mediums and venues will be our reference points to investigate how our own work may take part in a generative process that evolves the definition of sculpture. The assignments in the first half of the semester point the students to performance, site specificity, and sound, that utilize New York City's odd spots and professionals. While building such common experiential platforms, the class will also build language for a dialogic space, through weekly in-class discussions led by the instructor, guests, and rotating panels of the students. As the semester progresses, the emphasis will gradually be shifted from experiential learning to intensive studio work on a final project, where the students are asked to pay close attention to how various methods and fields of subjects combine. The resulting project has to be the best work you have ever done. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

Spring 2025: VIAR UN3302

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3302	001/15120	T 10:00am - 4:00pm 315 Prentis Hall	Calvin Siegel	3.00	0/2

VIAR GU4600 Performance Art. 3.00 points.

What happens to a body stilled in space, when it takes a shape and holds it? How does its relationship to public space change? How is its transformation attenuated when the body is in formation with other bodies, a breathing still life of people and props? This performance art course will use the question of a body's stillness as a platform to create interdisciplinary projects that exist between dance, sculpture, collaborative movement, and performance art. Through core readings and case study presentations, we will discuss unique possibilities of representation and challenges this form enables, and the prominent role it has been taking within the visual arts in recent years. Students will engage with a variety of aesthetic strategies and formal techniques such as movement workshops, sensory exercises, video, wearable sculptures, collaboration, scores, and group meditation. Studio work will focus on concrete intersections between the body and the object, and case studies chosen to encourage students to think of movement as a form of resistance, and to consider the political implication of collaborative work that unfolds over time. Performativity in the context of this class is widely defined, and no prior experience is required

Spring 2025: VIAR GU4600

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 4600	001/15152	F 10:00am - 4:00pm 101 Prentis Hall	Liz Laser	3.00	11/16

VIAR GU4310 MAKING WITHOUT OBJECTS. 3.00 points.

Prerequisites: VIAR UN2300

Prerequisites: VIAR UN2300 (Formerly R3302) Laboratory in Relational Art; Sculpture without Objects The purpose of this class will be to explore the function of Relational Aesthetics in contemporary art practice and to develop ideas about the role of context in art, as the students develop their own site-specific works and research historical precedents for art designed to be exhibited in non-traditional venues. This course will also prepare students for professional work preparing art for venues of that type. This class will be structured around studio work, with an emphasis on the development and production of a final site-specific project. In order to foster students' growth and ongoing investigation into the nature of contemporary sculpture, the class will also be comprised of slide lectures, visits to local artists' studios, and galleries, as well as various public art projects throughout the city. As the semester progresses, the emphasis will gradually be shifted from research to intensive studio work on a final project, often a proposal for a site-specific work in a non-traditional venue. Generally, the first half of each class session will be dedicated to lecture and discussion, while the second half will be dedicated to individual studio work and critique

Moving Image**VIAR UN3500 Intro to Moving Image: Video, Film & Art. 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>.

Spring 2025: VIAR UN3500

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3500	001/15126	M 10:00am - 4:00pm 101 Prentis Hall	Hinda Weiss	3	9/14

VIAR GU4300 Ways of Making: Special Topics. 1.50 point.

This course seeks to build upon (or expand) skills learned in sculpture I. This workshop based course allows students more access to the shops to continue to develop those introductory skills while focusing on specific materials and processes. In this course students will complete one self directed project and a number of inclass short assignments and exercises providing a greater exposure to sculptural practice and processes. Acting as both a bridge to and support for more advanced inquiry into making

VIAR GU4501 Advanced Moving Image: Video, Film # Art. 3.00 points.

Prerequisites: (VIAR UN3500) VIAR UN3500 Intro to Moving Image: Video, Film # Art or prior experience in video or film production. Advanced Moving Image: Video, Film # Art is an advanced, intensive project-based class on the production of digital video. The class is designed for advanced students to develop an ambitious project or series of projects during the course of the semester. Through this production, students will fine-tune shooting and editing skills as well as become more sophisticated in terms of their aesthetic and theoretical approach to the moving image. The class will follow each student through proposal, dailies, rough-cut and fine cut stage. The course is organized for knowledge to be shared and accumulated, so that each student will learn both from her/his own process, as well as the processes of all the other students. Additional screenings and readings will be organized around the history of video art and the problematics of the moving image in general, as well as particular issues that are raised by individual student projects. NOTE: There is only one section offered per semester. If the class is full, please visit <http://arts.columbia.edu/undergraduate-visual-arts-program>

VIAR GU4504 Advanced Moving Image: Video, Film, Art # Movement. 3.00 points.

Advanced Moving Image: Video, Film, Art # Movement is an advanced moving image class which centers on the use of both established and emergent digital technologies as a medium for exploration and artistic expression. The focus will be on artworks that reference the body/bodies in movement, the creation of Avatars and the designing of environments and spatial narratives. Existing works from this emergent area will be shown to give cultural and historical context, seen through a personal and political lens. The course will be intensive and hands-on, the apprehension of technical and aesthetic skills will be utilized to create works based on the individual or collective expression of the artist/s. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work. Taking an active role in class discussions and production teamwork is required. The course is offered to both graduate and undergraduate students. It is expected that at the end of the course students will have gained an active knowledge of core concepts and techniques useful in working with performance capture within an art context

Spring 2025: VIAR GU4504

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 4504	001/15151	W 10:00am - 4:00pm 101 Prentiss Hall	Matthew Buckingham	3.00	7/12

Visual Arts Major Requirements

VIAR UN3800 SEM IN CONTEMP ART PRACTICE. 3.00 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/undergraduate-visual-arts-program>

Spring 2025: VIAR UN3800

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3800	001/15127	T 4:00pm - 7:00pm 106 Watson Hall	Keli Maksud	3.00	10/16

VIAR UN3900 SENIOR THESIS I. 2.00 points.

Spring 2025: VIAR UN3900

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3900	001/15130	W 5:15pm - 10:00pm 106 Watson Hall	Sable Smith	2.00	4/4

VIAR UN3901 SENIOR THESIS II. 2.00 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

Spring 2025: VIAR UN3901

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3901	001/15131	W 5:15pm - 10:00pm 106 Watson Hall	Sable Smith	2.00	15/16

VIAR UN3910 VISITING CRITIC I. 2.00 points.

Prerequisites: the instructor's permission. See requirements for a major in visual arts. *VIAR R3910* is the prerequisite for *VIAR R3911*.

Corequisites: VIAR UN3900

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 students ideas are discussed and evaluated on an ongoing basis

Spring 2025: VIAR UN3910

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3910	001/15132		Emily Henretta	2.00	4/4

VIAR UN3911 VISITING CRITIC II. 2.00 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 students ideas are discussed and evaluated on an ongoing basis

Spring 2025: VIAR UN3911

Course Number	Section/Call Number	Times/Location	Instructor	Points	Enrollment
VIAR 3911	001/15133		Emily Henretta	2.00	15/16