DEPARTMENT OF ART & ART HISTORY
Sculpture collection
DEGREES

BA Studio Art
BFA Studio Art
BA Art History
BA Art Education
Minor in Art History
STEAM Minor

BEYOND WASHINGTON

Italy
Japan
New York City
France
Madrid, Spain

SHOWCASE

B Gallery
Western Gallery Community
## IN NUMBERS

<table>
<thead>
<tr>
<th>Students</th>
<th>Faculty and staff</th>
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<tbody>
<tr>
<td>Art Studio</td>
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<td>185</td>
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<td>Art BFA</td>
<td>Art History</td>
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<td>Staff</td>
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ART HISTORY
A global approach

African: Prof. Monique Kerman

Asian: Prof. Julia Sapin

Early Modern: Prof. Javier Berzal de Dios

Modern: Prof. Barbara Miller
Faculty and Classes
Specialized professors with diverse interests
Emphasis on critical thinking
Develop useful, practical skills

Professional Development
Seminars on professional practices
Write exhibition catalogue entries
Present your research at undergraduate conferences
Possibility to be a teaching assistant
Gallery workshops to develop hands-on knowledge
<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TYPE OF CLASS</th>
<th>SIZE</th>
<th>REQUIREMENTS</th>
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<tbody>
<tr>
<td>200</td>
<td>Survey</td>
<td>150-180</td>
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<td>300</td>
<td>Small lecture</td>
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<td>one 200-level</td>
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<td>Seminar</td>
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<td>one 300-level</td>
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BEYOND WASHINGTON
Fall
Linked studio & art history courses and faculty

JAPAN
FRANCE
BEYOND WASHINGTON Summer

ITALY studio

NEW YORK CITY studio

MADRID, SPAIN art history
<table>
<thead>
<tr>
<th>TOPIC</th>
<th>CLASS NUMBER</th>
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<tbody>
<tr>
<td>Visual Dialogue</td>
<td>109</td>
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<tr>
<td>Drawing 1</td>
<td>110</td>
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<tr>
<td>2-Dimensional</td>
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<td>Drawing 2</td>
<td>203</td>
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<tr>
<td>3-Dimensional</td>
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STUDIO ARTS
Areas of Concentration

Ceramics
Drawing
Fibers
Painting
Photography
Printmaking
Sculpture
Time-Based Arts
STUDIO ARTS
Ceramics

Ceramics for Non-Majors
Ceramics I, II, III
Summer Intensive
Advanced Workshop

ART 140
ART 340, 341, 342
ART 343
ART 441
<table>
<thead>
<tr>
<th>Course Code</th>
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<tr>
<td>ART 110</td>
<td>Foundation Drawing I</td>
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<tr>
<td>ART 111</td>
<td>Drawing for Non-Majors</td>
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<td>ART 120</td>
<td>2-Dimensional Art</td>
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<td>ART 203</td>
<td>Foundation Drawing II</td>
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<td>ART 230</td>
<td>3-Dimensional Drawing</td>
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<td>ART 303</td>
<td>Drawing Projects</td>
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<td>ART 304</td>
<td>Figure Drawing and Issues of the Body</td>
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<tr>
<td>ART 305</td>
<td>Experimental Drawing</td>
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<tr>
<td>Art 422</td>
<td>Advanced Drawing and Painting</td>
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ART 360 Fibers and Fabrics I
ART 361 Surface Design
ART 363 3-Dimensional Forms in Fiber
ART 460 Advanced Fibers/Fabrics
STUDIO ARTS
Painting

ART 320  Painting I
ART 322  Painting II
ART 324  Figure Painting
ART 325  Experimental Painting
ART 422  Advanced Drawing and Painting
STUDIO ARTS
Photography

ART 370  B&W Photography I
ART 371  B&W Photography II
ART 372  Color Photography
ART 373  Photography Alternative Processes
ART 470  Advanced seminar
STUDIO ARTS
Printmaking

ART 350 Printmaking I
ART 351 Printmaking: Relief
ART 352 Printmaking: Stone Lithography
ART 353 Printmaking: Etching
ART 331 Sculpture - Wood
ART 332 Sculpture - Metals
ART 333 Sculpture – Mixed Media
ART 335 Intermedia Installation
Digital and Analog Fabrication Studios
STUDIO ARTS
Time-based art

Art 386  Time-Based Arts
Art 386  Experimental Video Production
Art 397Z Experimental 2D Animation
B-Gallery
Student run exhibition space
BFA Exhibition and Catalogue

Jessica Bloom

"Our lives are so saturated"

Artist Statement:

Through the use of new and outdated technology, I push the boundaries of the photographic medium. I am committed to an ongoing investigation of photography through experimental processes in a digital age. Deconstructing the photograph physically as well as theoretically, questioning what a photograph is, as well as its significance.

We are surrounded by digital forms and take in hundreds of images every day. Our lives are saturated with images that we are becoming desensitized and our relationship to a single photograph has changed. We consume so many images that we spend less and less time focusing on the image we are looking at, and instead glance at them and move on to see what’s next.

In my work, I combine the tangibility of a physical photograph through a physical approach as opposed to digital. I manipulate the surface of Polaroid film during its development with techniques such as mark-making, bending and folding. I break away from conventional photographic technique and subject matter by embracing ideas of spontaneity and experimentation while completely abstracting the subject that was once there. A bridge is created between processes when printing my Polaroid images. An object transforms to a digital form and then into new forms, a distinct physical experience of a play between photographic technologies occurs. The final form becomes an abstracted photograph that forces the viewer to slow down and spend time examining in what once was a highly processes-oriented medium.

Anita Tang & Judy Thompson

Dede Vogel practices photographic narrative that surfaces landscapes from afar. She manipulates the images by adding and removing elements, strengthening the presence of the architecture. Creating hemes, she makes visible what is invisible, exploring thresholds between presence and the building's singular facade, forms, and geometry. These components add up to a sense of lost civilization. In the later environment, the viewer's humanistic need is detached from its pervasive function.

In Vogel's contemporary approach, the only remaining sign of its existence within the presence of the viewer. The manipulation of the elements before the demolition of the building or impression of space. The architecture is a sense of stillness, rendered rural and indifferent, difficult, and resistant to public inquiry-studing all but a whisper of humanity.
You don’t need to be a major to be part of our arts community

AS Ceramics Club and the Drawing Club open to all students

Glass-blowing, ceramics, and fiber arts classes for non-majors offered some years

Summer quarter art classes are opened to non-majors, including study-abroad

In Phase II of the registration process, students can register for general Art classes on a space-available basis
How to apply

Application deadlines: October 15 and January 31

Application to studio art requires a 12-piece portfolio

Apply online

Transfer Students

Art Dept. Max 33 credits

Contact registrar for GUR credits