

Visual Arts

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Graphic design and visual communication

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Video, installation, performance

Mark Alice Durant
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Film/video

Irene Chan
Print media

Vin Grabill
Video

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19th- and 20th-century art
history, contemporary visual
culture, mass-media theory

Lisa Moren
Intermedia art

Timothy Nohe
Foundations, sound

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Arts, Humanities, and Social
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20th-century art history,
critical theory, performance
studies

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19th- and 20th-century art
history, race, gender and
sexuality studies

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Photography, history of
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Charles Myers
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Christopher Peregoy
Photography Center

Photography and digital
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Christian Valiente
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Film

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Affiliate Associate Professor
Painting, drawing

Renée van der Stelt
Museum Educator and
Registrar
Sculpture, drawing

William-John Tudor
Special projects

IMAGING RESEARCH CENTER

Dan Bailey
Director

Lee Boot
Associate Director
Affiliate Associate Professor
Associate Research Professor

Eric Smallwood
Technical Director

UMBC's visual arts department stresses the teaching of both traditional techniques and new technologies for making images. The faculty and professional associate staff have a diverse background in the fine and applied arts, spanning art history, computer art, film, graphic design, photography, video, printmaking, drawing and painting. Faculty research and creative endeavors center on the interdisciplinary aspect of the late 20th-century digital and time-based art forms. From this unique perspective, the visual arts department incorporates these evolving technologies into the educational process to realize creative applications, ideas and concepts. As a result of this commitment to the interdisciplinary approach, the faculty is active in both national and international forums of exhibitions and publications. The visual arts department provides an engaging environment where students pursue the interrelationship between aesthetics and techniques in the context of past and present concerns within the visual arts.

Students are encouraged to explore a variety of courses to gain a thorough preparation and understanding of the various imaging processes and media available today. As a complement to these studio techniques, the program also provides a strong foundation in art history, theory and criticism. The visual arts department has a range of visual tools and facilities in place that provide students with in-depth, hands-on experience. The opportunity to explore art-making with these tools and to collaborate with other artists in making aesthetic decisions provides students with a rich background for the pursuit of both creative and production-oriented endeavors.

Career and Academic Paths

Graduates typically take professional positions in both the art and produc-

Courses in this program are listed under ART.

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tion communities, and a significant percentage continue their education at graduate school. Since 1993, the Department of Visual Arts has offered the M.F.A. degree in Imaging and Digital Arts (IMDA). Undergraduate visual arts majors benefit from close association with graduate program students.

Academic Advising

Visual arts majors entering the program meet with the program director for initial academic advising. Students are assigned to faculty advisors once they declare a visual arts concentration and make sufficient progress in their selected area. Faculty advisors meet regularly with advisees to assist in structuring a program of study and to track academic progress toward graduation.

Major Program

Students majoring in visual arts receive a Bachelor of Arts (B.A.) degree in Visual Arts. Visual arts majors select a program of study in one of six concentrations: animation/interactive media, art history and theory, film/video, graphic design, photography or print media. Each concentration requires a total of 60 credits in visual arts. A grade of "C" is the minimum acceptable for credit toward any major requirement.

Admission of Majors to the Program

UMBC applicants and current students who plan to major in visual arts must submit a portfolio application in addition to the standard UMBC Undergraduate Admission Application. The portfolio application consists of four parts: an application form with an itemization of the portfolio contents, an artist's statement of intent, two recommendations and a portfolio including two required assignments and six to eight additional pieces of the applicant's choice. Portfolio guidelines are online at art.umbc.edu.

Foundations Program

The Foundations Program provides a unified and dynamic experience designed to build a durable framework for all areas of study in the Department of Visual Arts at UMBC. This program is founded upon intensive lecture, studio and lab investigation of techniques, methods and concepts.

The curriculum broadens and expands a student's formal creative design vocabulary, while introducing new ways of thinking about images, time, space and audience. This program encourages students to think analytically and to use their imagination to develop an awareness of the role of artists in our culture.

Core courses

Students with a major in visual arts are required to take the following courses regardless of their concentration:

Visual Arts Core (27 credits)

- ART 210
Visual Concepts I – Two Dimensions
- ART 211
Visual Concepts II – Camera Vision
- ART 212
Visual Concepts III – Three Dimensional Form, Space and Interaction
- ART 213
Visual Concepts IV – Time-based Media
- ART 214
Drawing I – Beginning Drawing
- ART 215
Introduction to Art and Media Studies
- ART 220
Art History I
- ART 221
Art History II

ART 323
20th-Century Art

Animation/Interactive Media Concentration

Animation/Interactive Media calls upon the theories and artistic practices of film-making, drawing, design and technology. Students in this concentration study animation and interactive media through a combination of traditional media and digital tools. In-class critiques of personal work and investigation of the history of animation and interactive art are emphasized for the development of a framework from which students can begin their path as an animators and interactive artists.

Advanced level courses in animation incorporate technically intensive experience in 3-D computer animation and digital compositing, as well as exploration of emerging practices including real-time applications and performance or interactive animation. Interactivity courses address critical and aesthetic issues across a variety of forms including Internet art, screen-based interactive works and interactive sculpture and installation. A thorough preparation in interactive techniques, including scripting, opens students to a deeper understanding of interaction design principles and aesthetics, taking them beyond a "point and click" paradigm of interaction and encouraging the exploration of interactivity as a complex field of exchange between artist: audience, creator: participant, organism: machine, body: space and self: other.

Throughout the animation/interactive media program of study, students are encouraged and expected to develop their own artistic voice through exploration of the media and critical review of their work. Students completing the animation/interactive media concentration have the opportunity to produce a fully developed work at the

culmination of the program. For students in animation/interactive media, the following are required in addition to the visual arts core courses:

Note: ART 341 and ART 382 are gateway courses. ART 341: Introduction to Animation must be passed with a grade of "B" better for students to continue on to upper-level animation courses. ART 382 must be passed with a grade of "B" or better for students to continue on to upper-level interactivity courses.

ART 341
Introduction to Animation (Animation gateway: must earn a "B" or better)

ART382
Introduction to Interactive Art (Interactive gateway: must earn a "B" or better)

ART383
Sound Design

ART 343
History of Animation

ART 384
Introduction to 3-D Computer Animation

ART387
Expression in Time and Motion

ART484
Advanced 3-D Animation

ART488
Advanced Topics in Animation and Interactive Media

ART 489
Senior Projects: time-based media

Plus **ONE** of the following tracks:

Animation track:

ART347
Writing for Media

ART 447
Special Effects and Motion Graphics

Interactive media track:

ART380
History and Theory of
Games

ART486
Advanced Interactive
Media

Art History and Theory: 19th- and 20th-Century Concentration

The history of art is the history of the world in visual terms. These terms have been expanded dramatically in the 20th century by developments in photography, graphic design, film, performance art, video and computer art. Each of these modes of production has had a profound impact on more conventional art forms and, simultaneously, has fostered an ever-changing body of theory. The art history and theory course offerings are designed to enable students to explore these new developments and better understand their relationship with art of the past. Toward that end, works of art and pertinent theories are discussed in a broad context, to include social, political and economic motivations for an artist's choice of medium, as well as the formal, stylistic and aesthetic elements of his or her work. Museum and gallery offerings in Baltimore; Washington, D.C. and New York City are used to amplify points made in classes. Our own collection of photographs, films and videos also provides students with a unique source of reference material.

Students concentrating in art history and theory are strongly encouraged to take more than one studio course. Two years of one language are required. For those who intend to go to graduate school, a second language is recommended. Students work closely with their advisor in developing individualized programs. For students with an concentration in art history and theory, the following are required in addition to the visual arts core courses:

Note: ART 323 20th-Century Art is the gateway course for students concentrating in art history and theory and must be passed with a grade of "B" or better to continue on to upper-level art history and theory courses.

ART 321
19th-Century Art

ART 423
Art Since 1945

ART 424
Contemporary Art,
Theory and Criticism

ART 425
Writing by and About
Artists

ART 429
Seminar in Art History
and Theory

PLUS two of the following:

ART 428
Theory and Practice
of the Art Museum

ART 491
Special Studies

ART 492 Topics in Art and
Media II

ART 494
Internship

PLUS three of the following:

ART 324
History of Film:
Origins to 1965

ART 325
History of Film/Video:
1965 to the Present

ART 326
History of Photography

ART 327
Contemporary Directions in
Photography

ART 342
Film/Video Theory
and Criticism

ART 343
History of Animation

ART 376
Origins and Issues in Print
Media

ART 380
History and Theory of
Interactive Art

ART 480
History and Theory of
Imaging and Digital Arts

PLUS one elective is required from another department, with permission of the advisor. A list of possible courses will be provided by the advisor, with whom selections will be made based on the student's individual direction and his or her need for further knowledge in specific areas.

Film/Video Concentration

The film/video concentration provides students with the conceptual framework, historical context and technical skills necessary for the production of narrative, documentary or experimental projects in a fine arts environment. In this concentration, film and video are treated as artistic media — ideas are considered as important as technique. A study of film/video history, criticism and theory in tandem with a range of digital production and post-production tools forms the foundation for personal creative student work. For students with a concentration in film/video, the following are required in addition to the visual arts core courses:

Note: Students elect to take either ART 345: Film II, Sound and Image or ART 346 Video II as their gateway course in the film/video emphasis. The selected gateway course must be passed with a grade of "B" or better for students to continue on to upper level film/video courses.

ART 324
History of Film:
Origins to 1965

ART 325
History of Film/Video:
1965 to the Present

ART 305
Film I: Moving Images

ART 315
Video I

ART 342
Film/Video Theory and
Criticism

ART 345
Film II: Sound and Image

OR
ART 346
Video II

ART 347
Writing for Media Arts

ART 435
Topics in Film/Video

ART 489
Senior Projects: time-
based media

PLUS Two upper-level
related courses.

Graphic Design Concentration

The graphic design concentration delves into those complex questions that absorb both the beginning and the advanced student in the expanding arena of visual communication. The curriculum encourages a rigorous handling of thought processes combined with inquiries springing from traditional, transitional and emerging media. The emergence of new multifaceted word and image forms opens the way for informed expression solidly built on curiosity, honest work, and the need to reason and create. The faculty encourages intellectual, intuitive and perceptual approaches to problem-solving, all balanced on the fundamental belief that effective communication, not style, is the desired goal. Although the graphic design concentration constantly acknowledges the influence and significance of new technologies in education, the question of essential sources for creative formative work is addressed through attention to development in the follow-

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ing areas: mark-making, reading and writing. These areas of observation are anchor points for development. Together, they provide the student with a comprehension of the intellectual and visual environment in which we live.

The study of design history, in association with instruction in typography, word and image, sign/symbol, semiotics and a range of digital and analog production methods form the foundation for a commitment through which research and expression can be accomplished. The graphic design concentration consists of a combination of required studio offerings in design and an elected group of technology-based courses in photography and/or computer-generated imagery. Design concepts and skills are fundamental to a broad range of careers and professions ranging from cultural, corporate, publishing and visual communications to graphic design and digital media. The requirements may be modified with permission of the graphic design advisor and faculty. For students with an concentration in graphic design, the following are required in addition to the visual arts core courses:

Note: ART 331: Graphic Design I is the gateway course and must be passed with a grade of “B” or better for students to continue on to upper-level graphic design courses.

ART 331
Graphic Design

ART 332
Graphic Design II –
Computers for Designers

ART 333
Graphic Design III –
Introductory Typography

ART 334
Graphic Design IV – Word
and Image

ART 335
Graphic Design V – Origins
and Issues in Design

ART 430
Graphic Design VI –
Advanced Typography

ART 431
Graphic Design VII –
Advanced Explorations

PLUS Six credits of studio ART electives, selected from print-media, photography, animation/interactive media, film/video and graphic design areas.

The following courses are highly recommended:

ART 432
Design Practicum

ART 494
Internship – Directed Study
[3-6]

ART 495
Independent Study –
Directed Study [3-6]

ART 497
Design Seminars and
Lectures

Photography Concentration

The photography concentration in the visual arts department is committed to teaching students the aesthetic, critical, theoretical, technical and historical aspects of the medium. An emphasis on increasing the student’s visual literacy within the highly mediated environment that we inhabit is central to the development of creative work. Courses in basic darkroom skills, digital imaging and camera management lay the foundation from which more advanced conceptual, technical and aesthetic issues are formulated. In-depth investigations of the history of photography help to articulate the role that the medium has played in 19th- and 20th-century visual culture. At all levels of coursework, students are encouraged to explore areas of personally generated subject matter as a means of engaging camera, self and environment. Recent technological developments engaging

the computer as a photographic tool are emphasized at all levels of the photography curriculum, along with traditional darkroom-based tools. Use of photography in conjunction with other media and methods is explored in upper-level courses, including installation, performance and time-based media. For students with a concentration in photography, the following are required in addition to the visual arts core courses:

Note: ART 351: Black and White Photography is the gateway course and must be passed with a grade of “B” or better for students to continue on to upper-level photography classes.

ART361
Digital Darkroom

ART 362
Black and White
Photography

ART 363
Color Photography

ART 364
Studio Photography

ART 327
Contemporary Directions in
Photography

ART489
Senior Projects

PLUS four of the following:

ART 36
Sequence and Time

ART366
Documentary Photography

ART 367
Alternative Processes

ART368
Digital Alternatives

ART 369
Topics in Photography

ART494
Internship

ART495
Independent Study

PLUS one upper level ART elective.

Print Media Concentration

The print media concentration engages new forms of artistic expression through interdisciplinary explorations by mark-making and gesture with bodily, mechanical and technological tools. A strong foundation in art history and theory is supplemented by discussions of historical, conceptual and critical approaches to print media, providing a framework for investigation into the technical and material aspects of print-based practices. Manual, photographic and digital print processes are explored with an emphasis on the fluid manipulation of materials. The print media concentration allows for a variety of approaches to print practice, incorporating two- and three-dimensional multiples, book arts, installations, performance, documentation and other hybrid expressions. For students with a concentration in print media, the following are required in addition to the visual arts core courses:

Note: ART 320: Introduction to Printmaking is the gateway course and must be passed with a grade of “B” or better for students to continue on to upper-level print media courses.

ART 320
Introduction to Printmaking

ART 360
Mixed-Media Book Arts

ART 370
Silkscreen Printing

One Media History course:
ART 324, 325, 326, 327,
343, 376, 380

ART 465
Intermedia Studio

ART489
Senior Projects

PLUS two of the following:

ART 314
Drawing

OR

ART 362
Black and White
Photography

ART 375
Photographic Processes
in Print Media

ART 460
Installation Art

ART 465
Intermedia Studio

PLUS nine credits of upper level ART electives

Minor Program

Minor in Art History and Theory: 19th-20th Centuries

Required:

ART 220
Art History I

ART 221
Art History II

ART 321
19th-Century Art

ART 323
20th-Century Art

PLUS two electives for a total of six credits. At least one of these two courses must be a history of art course (ART 423, 424, 425, 428, 429, 492,, etc.). The other course can be a history of a media course (ART 324, 325, 326, 327, 335, 342, 343, 376, 380, 392, etc.) or the student can choose another history of art course as the second elective. Because special circumstances might exist that could make any of the listed courses ineligible for the minor, and, conversely, other courses may be offered from time to time that would be eligible, all prospective minors should select an art history advisor and meet with him or her regularly.

Special Opportunities

Students have the opportunity to enhance their education by taking part in the visual arts department Visiting Artist Program. Throughout the year, a mix of prominent and emerging artists visit the department to present their work, attend classes, etc. Presentations are open to the public. Past artists include Vito Acconi, Carolee Scheeman, Fred Wilson and Janine Antoni.

Center for Art, Design and Visual Culture

The Center for Art, Design and Visual Culture exhibits contemporary art by nationally known artists. Students have the opportunity to exhibit their works in an annual exhibition.

The Visual Arts Imaging Research Center

The Imaging Research Center (IRC) is a state-of-the-art facility combining research, education and professional training in animation and computer visualization. The IRC's student internship program provides advanced students with opportunities to work on actual 3-D animation projects and develop a portfolio of work. In coordination with the Shriver Center's cooperative education and internship program, advanced-level visual arts majors may obtain internships at area firms and companies in design and production disciplines related to the student's field of study.

Student Organizations

Filmmakers Anonymous

Filmmakers Anonymous is a student-run group providing an open forum for film and film/video students, as well as others interested in the field of film and video art. Filmmakers Anonymous offers the opportunity to share ideas and experiences and to show work in a critical, yet supportive, environment.

AIGA Student Chapter

American Institute of Graphic Arts (AIGA) Baltimore Student Chapter is a student-run organization that fosters a community for graphic design students in the department. It organizes programs relevant to design and visual communications issues.

Visual Arts Council of Majors

The Visual Arts Council of Majors (ARTCOM) meets on a regular basis to discuss issues and develop programs relevant to visual arts majors.