



STUDIO  
ARTS  
COLLEGE  
INTERNATIONAL

# COURSE DESCRIPTIONS



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### **ARTH333 LATE MEDIEVAL AND EARLY RENAISSANCE ART HISTORY**

#### **ARTH(OS1)495 EARLY RENAISSANCE ON SITE (Co-requisite)**

The first half of the course studies the important foundations for the Renaissance in Romanesque and Gothic architecture, sculpture, and painting of Florence, Pisa, and Siena. The second half covers the early Renaissance and includes many on-site classes in the museums and at other monuments in Florence. This course has as a co-requisite On-Site Field Trips Art History, which includes visits to: Ravenna, Pisa and Lucca, Siena and San Gimignano, as well as a weekend field trip to Arezzo, San Sepolcro, Monterchi, Assisi, and Urbino. Among the artists covered are Nicola and Giovanni Pisano, Arnolfo di Cambio, Cimabue, Duccio, Giotto, Simone Martini, Ghiberti, Donatello, Masaccio, Fra Angelico, Andrea del Castagno, Piero della Francesca, Botticelli, Verrocchio, and Ghirlandaio. It is highly recommended that students purchase for this course Frederick Hartt's *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. Course requirements include written midterm and final exams and a term paper.

***ARTH333 and ARTH(OS1)495 must be taken concurrently; they count as two courses.***

**Credits – 6 : Offered – Fall, Spring**

**Prerequisite – None**

### **ARTH335 HIGH RENAISSANCE, MANNERIST, AND BAROQUE ART HISTORY**

#### **ARTH(OS2)495 HIGH RENAISSANCE ON SITE (Co-requisite)**

This course begins with a close study of major central Italian High Renaissance artists, including Leonardo da Vinci, Michelangelo, Raphael, Bramante, and Andrea del Sarto. The second part examines, more briefly, northern Italian High and late Renaissance art and central Italian mannerist and baroque art. Among the artists included in the second part are Correggio, Titian, Pontormo, Rosso Fiorentino, Parmigianino, Bronzino, Cellini, Giambologna, the Carracci, Caravaggio, and Bernini. Co-requisite for this course is On-Site Field Trips Art History, which includes a weekend field trip to Rome and Tivoli focusing on High Renaissance and baroque art. In addition, there are Saturday field trips to the Vinci and Medici villas surrounding Florence, the Certosa di Galluzzo, and Bologna. It is highly recommended that students purchase for this course Frederick Hartt's *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. Course requirements include written midterm and final exams and a term paper.

***ARTH335 and ARTH(OS2)495 must be taken concurrently; they count as two courses.***

**Credits – 6 : Offered – Fall, Spring**

**Prerequisite – None**



## **ARTH(RS)335 RENAISSANCE ART HISTORY SURVEY**

This course acquaints students with important monuments and works of art of the later Middle Ages and Renaissance in Florence and the Florence area. All teaching is done on-site to allow students to see as much as possible during the short Late Spring or Summer term. The course begins with a study of the origins of the Renaissance in the architecture, sculpture, and painting of the later Middle Ages in Florence, Pisa, and Siena, much of which was also intimately connected with the civic identity of these rival towns during a period of rapid economic and political development and urban growth. The majority of the course concentrates on great Florentine early Renaissance masterpieces produced during the 1400s, when the city on the Arno seemed a new Athens and artistic patronage and humanistic learning reached a peak often nostalgically referred to by later generations as a “golden age.” The course concludes with a study of the inception of the High Renaissance in the late 1400s and early 1500s, primarily through the works of Leonardo da Vinci, Michelangelo, and Raphael. The class visits the Cathedral, Baptistery, San Miniato, Opera del Duomo Museum, Orsanmichele, Palazzo Vecchio, Santa Croce, Santa Maria Novella, Brancacci Chapel at Santa Maria del Carmine, San Marco Museum, Refectory of Sant’Apollonia, Santa Trinità, Uffizi, Bargello, Hospital of Innocents, Santo Spirito, San Lorenzo (including Medici Chapels), and the Accademia. Saturday field trips are taken to Fiesole, Pisa, Lucca, Siena, San Gimignano, and either Ravenna or San Sepolcro, Monterchi, and Arezzo. It is recommended that students purchase for this course Frederick Hartt’s *History of Italian Renaissance Art: Painting, Sculpture, Architecture*. Course requirements include a final exam and a paper.

**Credits – 3 : Offered – Late Spring, Summer**

**Prerequisite – None**

## **ARTH(W)435 WOMEN AND THE ARTS IN ITALY**

This course will cover imagery focused on women in Italian art from the Middle Ages through the Renaissance and Baroque periods, including the Virgin Mary, female saints and martyrs, nymphs, goddesses, sibyls, wives, and courtesans. It will also study outstanding female artists and patrons. The imagery, artists, and patrons discussed will be examined within their social and cultural context, and as reflections of the role of women in their respective time periods. Among the female artists to be studied are Suor Plautilla Nelli, Properzia dei Rossi, Sofonisba Anguissola, Lavinia Fontana, Artemisia Gentileschi, Margherita Caffi, Elisabetta Sirani, and Rosalba Carriera. Among the artists whose representations of women will be studied are Botticelli, Piero della Francesca, Ghirlandaio, Leonardo da Vinci, Michelangelo, Raphael, Titian, Caravaggio, and Bernini. Among the patrons to be considered are Elizabeth Gonzaga and Isabella d’Este. The course will include visits on site to museums and monuments in Florence, as well as field trips to Bologna and Rome. Discussion of the various topics covered is an integral part of this course, which requires a few short oral presentations on assigned readings, a longer final oral presentation, a midterm exam, and a final term paper. Guest lectures by scholars distinguished in this field will also be organized during class time.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – At least one previous course in art history**



## **ARTH339 HIGH BAROQUE AND ROCOCO EUROPEAN AND ITALIAN ART**

The course starts with an examination of the mature work of painters situated in Rome, such as Carracci and Caravaggio and their followers, Artemisia Gentileschi, Domenichino, and Guercino. The Neapolitan School and later developments in Rome are then discussed. Focus is also placed upon the sculpture of Bernini and his followers, Algardi and Duquesnoy, as well as upon Bernini's architectural works and those of Borromini and Guarini. The artworks of these Italian artists are compared and contrasted with those of other European artists, such as Rubens and van Dyck, who studied in Italy, and Rembrandt, Ribera, Zurbaran, and Velazquez, who were influenced by Italian artists. Rococo artists whose work is examined include the French painters Watteau, Boucher, and Fragonard and the Italian painters Tiepolo, Canaletto, and Guardi. Field trips are taken to museums and churches in Florence and to sites in other cities such as Rome and Venice.

**Credits – 3 : Offered – Spring**

**Prerequisite – An art history course covering Renaissance art, taken either before enrolling in this course or while enrolled in it.**

## **ARTH361 19<sup>TH</sup>-CENTURY EUROPEAN AND ITALIAN ART HISTORY**

The course aims to provide students with a broad knowledge of the developments of the arts in the 19th century within the wider context of the political, social, technological and cultural “revolutions” of the period. The course will be articulated along two main trajectories, one chronological and one thematic. The chronological frame will enable students to follow and compare the developments of the arts in Europe and Italy from Neoclassicism to the beginning of Modernism, focusing on major masters and movements. Within this frame, crucial aspects will be explored thematically. Specific attention will be devoted to 19th century artists' affirmation of genres (landscape, portrait, history, life paintings, and sacred art). The course will also focus on artists and public exhibitions, museums, art critics, the Arts and Crafts movement, and the birth of mass production.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **ARTH367 MODERN EUROPEAN AND ITALIAN ART**

The course begins with the foundations of avant-garde art in the 19th century, explores the meaning of Modernism and introduces different methods of interpreting art developed during the century. The avant-garde trends are deeply analyzed in their formal, historical, and philosophical aspects. Modernist art is considered as a new perspective in art language, as well as being related to the events which occurred in society at the time. The course proposes a new discourse on the problem of representation and gives fundamental instruments to understand the visual language of the modern and contemporary art. The rise of modern Italian and European art is discussed and analyzed with a special focus on the connections between avant-garde movements and technology, social change,



and new media. The ideas and the relationships between single artists and major movements are examined as the fundamental basis of these artists' activities and artworks. Emphasis is given to the relationships and the specific influences among artists belonging to different movements. Beginning with the post-impressionists, key movements and groups are studied, such as those of the fauvists, the cubists, the futurists, the Dadaists, etc. The course stresses in particular the seminal works and ideas of Marcel Duchamp.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **ARTH469 CONTEMPORARY ART THEORY & CRITICISM**

Through study of works by the most important art theorists and critics of the 20th and 21st centuries, this course provides students with the methodological tools needed to investigate the ideas and ideologies underlying contemporary art making and art culture. Students learn about the contexts within which current critics and theorists work and explore societal expectations regarding contemporary art. Topics include analytic philosophy, structuralism, post-structuralism, epistemology, and post-colonial studies. Reading assignments and visits to exhibitions are critical to the educational process and provide a basis for class discussions. At the conclusion of the term, students give oral presentations and submit papers on subjects selected by them and approved by the instructor.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Completion of at least one course in Philosophy, Aesthetics, or Art History**

## **ARTH469 CONTEMPORARY ART IN HISTORIC VENICE**

This course attempts to provide a new perspective on contemporary art and architecture. Venice offers unique venues for experiencing modern art, including the Peggy Guggenheim Museum, the Pinault Foundation at Palazzo Grassi and Punto della Dogana, the Prada Foundation, and Ca Pesaro Galleria dell'Arte Moderna. In 2016, Venice will also host the 15th International Architecture Exhibition, curated by the Chilean architect Alejandro Aravena. In order to ensure the connection between art and architecture the course will focus on strategies of display, and students will produce a project for the American pavilion.

**Credits – 3 : Offered – Summer (Venice Program only)**

**Prerequisite – None**



## **ARTH(BN)469 CONTEMPORARY ART: BIENNALE & BEYOND**

Students visit with the instructor a broad array of Venice Biennale exhibits and together explore the rich cultural and artistic milieu of Venice through visits to public museums, private foundations, galleries, and artists' ateliers. Most class sessions are conducted on site so that students can experience directly both historical and contemporary artworks. Instruction will focus not only on aesthetic considerations inherent in these works, but on the contexts, whether social, political, economic, or theoretical, within which they were created and are now perceived. Students tour the Arsenale and Giardini as well as other art venues within the city and investigate both the relationship between Venice and the Biennale and the role of the Biennale as a historic and contemporary phenomenon.

**Credits – 3 : Offered – Summer (Venice Program only - on Art Biennale years)**

**Prerequisite – None**

## **ARTH369 CONTEMPORARY EUROPEAN AND ITALIAN ART**

This course introduces students to the major movements and debates surrounding the contemporary European and Italian art scene from the mid '60s to present, including the increasing multicultural influences. Movements will be studied in chronological order, from the neo-avant-garde to present-day movements. Since our present time is so rich in possible directions, special attention will be given to some dominant art debates such as: public art, art as a social practice, migration/mobility, post-colonial perspectives, art and ecology, institutional critiques artists' works, functions of art in the society of spectacle, relational art. Students will be introduced to the leading art reviews and websites (Art Forum, Flash Art, E-Flux, etc.), where critics exercise their role by defining the confines of the art world. During the course students will: read art magazines, visit exhibitions in town and in some of the main Italian venues, write reviews of articles, and visit studios.

**Credits – 3 : Offered – Spring**

**Prerequisite – None**

## **MUSEOLOGY**

### **ARTH(M)495 MUSEOLOGY**

This course focuses on the theories, philosophies, and aims that underpin modern and contemporary art museum exhibitions. Students explore in depth the rise, during the nineteenth century, of the first public museums and the history of collectors and collections. Through visits to Florence's main art museums, students learn how the private Medici collections became the cornerstones of several great public museums and how museum displays may be rethought so that different perceptions of key aspects of art history can be stressed and communicated. The on-site visits enable students to gain direct knowledge of how contemporary museums work; students learn about the ideological



orientations, financial structures, approaches to cultural events programming, departments of education, and press offices of public foundations and institutions in Florence. In the first part of the course, students examine the role of the collector, who in possessing and displaying objects prefigures the role played by the public museum curator. In the second part of the course, emphasis is placed on problems of contemporary art museums and the relationships of these institutions with artists, philosophers, critics, art historians, and the “everyday” public. The course concludes with visits to contemporary museums near Florence, such as the Pecci Foundation of Contemporary Art in Prato, where curators and educators discuss the ways they work with artists; organize, hang, and install exhibitions; conserve, insure, store, and pack artworks; and provide an array of educational services to the public. Students are required to work on a group project relating to an Italian museum and to write an original research paper.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTH(AM)470 MUSEOLOGY INTERNSHIP**

Internships are arranged in supervised situations for museology students who seek the experience of working in a museum department in order to learn about everyday problems that occur at a contemporary museum. The experience of working in a museum enables students to learn firsthand matters not always available in texts. Internship opportunities are offered at the Museum of Contemporary Art in Prato. A working knowledge of Italian is needed. Candidates are screened by the administration of the cooperating museum.

**Credits – 3 : Offered – Spring**

**Prerequisite – Museology**

## **CINEMA STUDIES**

### **ITAL261 HISTORY OF ITALIAN CINEMA I**

This course is a survey of Italian cinema from the early forties to the present. It analyzes works by a number of different directors, including well known films such as Rossellini’s *Open City* or Fellini’s *La Dolce Vita*, but also minor and non-commercial films representative of sociopolitical trends in the Italian culture of the time. Students are provided with tools required for critical reading of visual texts, including some cinematic terminology and language and a recent bibliography on the subject. Special attention is devoted to the phenomenon of Neorealism in film, where individual talents seemed to coalesce around a common political and aesthetic project, the best examples being Rossellini, De Sica, and Visconti. Students view about ten films on videotape, both in English and Italian with subtitles. The format includes lectures, screenings, and in-class discussions.





**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **ITAL470 HISTORY OF ITALIAN CINEMA II**

This course is a continuation of the survey of Italian cinema from the early forties to the present. The selection of films is based on two major concepts: films as works of art and directors as “auteurs.” Special emphasis is placed on the works of Antonioni, Fellini, and Bertolucci. Students view about ten films on videotape, both in English and Italian with subtitles. The format includes lectures, screenings, and in-class discussions.

**Credits – 3 : Offered – Spring**

**Prerequisite – None**

## **ITALIAN LANGUAGE**

### **ITAL101 BEGINNING ITALIAN: LEVEL I**

Students in this course are introduced to Italian language. Since students are studying the language for the first time, the pace of the class moves gradually to make certain that the foundations of the language are well understood. The language is related to the realities of living and working in Italy.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**

### **ITAL102 BEGINNING ITALIAN: LEVEL II**

This course emphasizes basic Italian language skills, such as how to refer to events in the past, give advice, express disapproval, and communicate one’s intentions. Students learn to express themselves in a variety of ways, ranging from informal conversation to more formal journal writing. In the first week, students review Italian language work they have done previously. Throughout the course, grammatical structures are related to everyday usage.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Italian: Level I or equivalent**



## **ITAL201 INTERMEDIATE ITALIAN**

This course adds new grammatical concepts to those already learned. It aims at increasing oral, aural, and written language abilities by utilizing films and selected Italian texts. A basic grammar text and supplementary materials prepared by the instructor are used to broaden vocabulary and encourage students to think and speak in Italian. In addition to regular class sessions, language workshops with native speakers of Italian are organized to maximize students' progress.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Italian: Level II or equivalent**

## **ITAL(IT)470 ADVANCED ITALIAN**

This course offers an intensive and stimulating opportunity for students to improve their knowledge of spoken and written Italian by discussing and analyzing the subtleties of Italian grammar in interesting texts, plays, and films. Students are able to take full advantage of the lively cultural environment of Florence to become proficient in Italian. All student papers, including poetry, are written and discussed in Italian. The classical and contemporary authors studied are chosen to match the level of comprehension of the students. Texts and review materials help students to gain fluency in Italian language and insight into both past and present Italian culture.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Intermediate Italian or equivalent**

## **ITAL200 ITALIAN FOR GRADUATE RESEARCH**

This is an undergraduate-level course for graduate students who have completed Beginning Italian I or its equivalent and need to develop their reading knowledge of Italian. Students are introduced to technical vocabulary, language structures, and specific readings in art history and other areas relevant to their research. Readings of texts in and out of class are required.

**Credits – 3 : Offered – Spring**

**Prerequisite – Beginning Italian: Level I or equivalent**

## **CREATIVE WRITING**

### **ENG209 CREATIVE WRITING WORKSHOP**

This course reviews the principles of poetic composition and fiction writing through analysis of contemporary models and group discussion of student's work. The creative process is explored



through the writing of fiction and poetry. Emphasis is placed upon travel writing, the foreign experience, and writers' responses to the city of Florence itself. The possibilities of composing and incorporating text into the visual arts are also explored. Short verse and prose texts are read to familiarize students with various stylistic approaches. As a means of provoking thought and discussion about the performative aspects of texts, students listen to recordings of authors reading from their work. Students visit, seek inspiration from, and write in various Florentine locations, and they present their own productions to the group for discussion on a regular basis. Grades are based on each student's productivity, general class participation, and the success of a project presented to the group at the end of the term. This course may be repeated once.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## 2D AREA

### **ART103 BEGINNING DRAWING**

The problems of drawing are presented in an ordered yet stimulating way. The student works from the model, with still life and from natural surroundings. Proceeding through exercises designed to refine the senses, the student learns to perceive the subject in ways that consider placement of form and division of space. Concepts such as volume, negative space, and the impact of every mark or imprint are presented. The student is made to feel the limits and the possibilities of the page and to explore alternative ways of treating space and composition. Perspective, proportion, composition, and analytical expression, as well as thorough exploration of the possibilities and limitations of various drawing media — pencil, pen, drawing stick, ink, and charcoal — are all confronted. Group and individual critiques are given regularly.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**

### **ARTS313 INTERMEDIATE DRAWING**

The student is taught the means of describing volume by utilizing space and understanding pictorial depth. A real understanding of “figure and ground” is imparted. Drawing is taught not just as a sketch or an approximation but as a medium of enormous potential. Techniques range from charcoal, graphite, and conté to brush and ink. The model is used extensively, as is the city of Florence and its surroundings. Lectures utilizing great drawings from all periods are given as well as group and individual critiques.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Drawing or equivalent**



## **ARTS(D)424 ADVANCED DRAWING**

This is a rigorous course which serves as a vehicle for students to develop their vision further and to explore the medium of drawing fully. The course focuses on the articulation and examination of this vision with emphasis on expanding the notion of drawing through confrontation with new ideas, concepts, materials, and techniques. Attention is paid to the relationship between the formal elements of drawing and each student's expressive goals. Students propose and develop their own individual projects. In addition, projects are assigned to aid students in developing their vision and to further their exploration and overall conception of drawing. Classroom sessions are devoted to drawing, critiques, and discussions.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Intermediate Drawing**

## **ARTS221 BEGINNING PAINTING**

This course introduces the concepts of color, composition, and value to students. A solid foundation of practical as well as technical approaches to painting is provided in the course. Students receive both individual and group instruction and assignments are given to clarify the ideas presented. Subjects ideally suited to explain the concepts are proposed and progress is planned based on a detailed course structure.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Drawing or equivalent**

## **ARTS324 INTERMEDIATE PAINTING**

Based on individual critiques given during the first few classes, the instructor gains insight into the students' strengths and weaknesses and also their own general concepts of painting. Students are not directed to work in any one "style" or "school," but rather to confront, in a series of paintings, including those from direct observation, various concepts and techniques to produce valid works. Precise and meaningful explanations of the techniques are given, and at the same time it is made clear that these techniques must be the tools of personal expression, whatever form that content may take. Paintings subsequent to the first exploratory sessions are executed in either oil or acrylic, and the student confronts and solves problems of color, composition, value, intensity, and pictorial dynamics. Group and individual critiques as well as illustrated talks are components of this class.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Painting**



## **ARTS424 ADVANCED PAINTING**

Students are given challenging, direct individual critiques which help them confront the more complex problems facing artists who already have a good grasp of techniques and who have a need to solve the difficult but fascinating challenge of developing a personal language. At this level, students visit contemporary exhibitions in Florence, which help to clarify the juxtaposition of past and present. The resources of the Museum of Contemporary Art in Prato are open to students, who can use the archives and library, which include catalogs of all major exhibitions of contemporary art during recent years and issues of over 120 different art magazines from all over the world. Frequent individual, group, and class discussions encourage an exchange of ideas and promote a dynamic creative dialogue.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Intermediate Painting**

## **ARTS(F)400 FRESCO PAINTING**

Fresco Painting is a class where the fascinating and time-proven process of painting on fresh plaster is taught. Beginning with the drawing of the first cartoon, students learn to prepare and apply “calce” (lime), execute a fresco, and then how to remove it for transportation. This class is of great value not only to studio arts majors, but also to art history majors and persons interested in conservation.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**

## **ARTS(E)231 BEGINNING ETCHING**

This introduction to intaglio printmaking provides a solid foundation in the basic techniques of monoprint, dry point, soft ground, line etching, and aquatint. The distinctive qualities of these techniques, as well as the ways in which they may be combined, are explored. Professional practice in proofing and printing is emphasized. Intaglio printmaking is presented not only as a reproductive process, but also as a medium of tremendous expressive potential in its own right. The connection between etching and other media (drawing, painting, sculpture) is also examined. Students are expected to make use of the Uffizi Museum’s print archive, SACI’s collection of student and faculty work, and relevant reference works in the SACI library.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Drawing or equivalent**



## **ARTS(E)333 INTERMEDIATE ETCHING**

While continuing to master the technical processes of etching, students are encouraged to develop personal content and imagery. Techniques such as monotype and collograph are utilized to begin investigating chosen subject matter before moving on to more time-intensive processes. The reciprocal relationship among vision, content, and technique is emphasized as an essential criterion for the student's creative process. Ongoing demonstrations expose students to further technical possibilities, including multiple-plate color etching and the use of unconventional processes.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Etching**

## **ARTS(E)435 ADVANCED ETCHING**

During the first week of class, each student presents slides or photos of previous work so that the student can plan with the instructor a course of study for the term. Group and individual critiques are an intrinsic part of this course. At the end of the term, students are required to present a portfolio with state proofs, editioned prints, and work demonstrating proficiency in a variety of techniques, including color etching procedures.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Intermediate Etching**

## **ARTS(S)300i BEGINNING SERIGRAPHY**

This course covers a variety of techniques, including the making of stencils for screen printing, paper stencils, hand-cut stencils, and an emphasis on photographic emulsion techniques. Students study various ways of utilizing the photo screen process with hand-drawn and painted transparencies, photocopies, litho films, and separations created with computer programs such as Photoshop. Students are encouraged to use the photo screen print potential to realize works and prints incorporating concepts from other disciplines such as photography, drawing, painting, and graphic design. Those interested can also apply these techniques to surface printing textile designs.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**



## **ARTS(S)335 INTERMEDIATE SERIGRAPHY**

## **ARTS(S)435 ADVANCED SERIGRAPHY**

Upper-level serigraphy courses are generally tutorials. Students must demonstrate an appropriate level through submission of a portfolio of slides or actual work. A specific course of study is determined between the student and the instructor.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Serigraphy and portfolio for Intermediate Serigraphy; Intermediate Serigraphy and portfolio for Advanced Serigraphy**

## **3D AREA**

## **ARTS271 BEGINNING CERAMICS**

The aim of the beginning course is to guide students through a progressive understanding of the complex nature of the ceramic medium. The course covers all basic techniques of forming and decorating clay through a series of practical demonstrations, slide shows, and short lectures covering the essential theoretic information on the nature of clay and glazes. Specific assignments are given for each new technique presented. Low-temperature earthenware materials are used in the studio, since these are the ones that have been used in the Mediterranean area for centuries. Raku, sawdust saggar, and pit firings are also undertaken. When possible, field trips are organized to introduce students to local traditions and to contemporary artists' work.

**Credits – 3 – Offered – Fall, Spring, Late Spring**

**Prerequisite – None**

## **ARTS372 INTERMEDIATE CERAMICS**

The course is organized to stimulate students who already have a basic experience in ceramics towards increasing their technical abilities and towards creating their own personal vocabulary in clay. The course's aim is also to introduce students to the rich ceramic tradition of Italy and the Mediterranean area through the use of local clays and glazing materials. According to the number and level of students enrolled, the intermediate course is structured as a hand-building course or as a throwing course. The hand-building course addresses some of the main themes dealt with by contemporary ceramic artists. With each new theme, different hand-building techniques and materials are explored. The throwing course is structured to enable students who already have solid throwing experience to learn new and/or more advanced skills and to understand the essential concepts of design. Glazing techniques and firing processes are dealt with, and Raku, sawdust saggar,



and pit firings are undertaken. When possible, field trips are organized to introduce students to local traditions and to contemporary artists' work.

**Credits – 3 – Offered – Fall, Spring, Late Spring**  
**Prerequisite – Beginning Ceramics**

## **ARTS474 ADVANCED CERAMICS**

For those students who already have extensive experience in ceramics, a specific project is defined through individual discussions. All projects have an experimental and challenging nature and aim to aid the student in reaching a personal language in the use of clay. By virtue of the experimental nature of these projects, the works created inevitably overlap with other disciplines of art. Low temperature earthenware materials are used in the studio, since these are the ones that have been utilized in the Mediterranean area for centuries. Raku, sawdust saggar, and pit firings are also undertaken. When possible, field trips are organized to introduce students to local traditions and to contemporary artists' work. Advanced students are required to assist in the packing and firing of bisque and glaze kilns and in the maintenance of studio materials.

**Credits – 3: Offered – Fall, Spring, Late Spring**  
**Prerequisite – Intermediate Ceramics**

## **ARTS291 BEGINNING SCULPTURE**

This course introduces students to the basic problems of three-dimensional work in various materials. Working with clay, the first projects are designed to move from “low relief” to working in the full round. Students learn through demonstration and constant individual instruction to cast their first clay works in plaster. Techniques for refining the casts are given. The various systems of building armatures and working by both additive and subtractive systems on free-standing pieces are clearly explained. Students are expected to draw from the great sculptural works of the past and present in and around Florence.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**  
**Prerequisite – None**

## **ARTS301 INTERMEDIATE SCULPTURE**

This course is designed to develop a firm understanding of “plastic principles.” All students demonstrate their ability by making a sculpture in clay and plaster. Some students follow a sequence of planned exercises to sharpen their sensitivity to form and material. Others undertake work of a more independent nature. All learn to cast in plaster, as well as the techniques of making multiple-





piece molds. Students are expected to bring a number of works to a finished state. Students go with the instructor on field trips to sites such as sculpture museums in Florence, the marble quarries at Carrara, and/or the studios and foundries at Pietrasanta.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**  
**Prerequisite – Beginning Sculpture**

## **ARTS495 ADVANCED SCULPTURE**

During the first class session, students choose between term-long training in techniques applicable to either (1) clay, wood, and/or metal sculpting or (2) stone and/or marble carving. All students participate in group critiques and receive individual instruction and critiques from the instructor that help them learn classical and contemporary approaches, improve their sculptural skills, and develop their artistic vision. Students go with the instructor on field trips to sites such as sculpture museums in Florence, the marble quarries at Carrara, and/or the studios and foundries at Pietrasanta.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**  
**Prerequisite – Intermediate Sculpture**

## **MULTIDISCIPLINARY STUDIO**

### **ARTS(AM)400 ART, MIND & DIVERSITY**

This studio course represents an opportunity for art students to approach some key moments in the history of interpretation of the human mind while developing multidisciplinary art projects in collaboration with a daily therapy center in Florence.

An overview of ideas on human nature begins with the 19th-century context of the Florentine Museum of Anthropology. Myths and fairy tales are approached as a repertoire of universal images, followed by a brief history of psychoanalytic ideas. The elements of art practice in relation to psychiatric treatment are observed through the analysis of Outsider Art and the concept of “horror vacui.” Political aspects of the treatment and isolation of mental patients are approached through the writings of Michel Foucault and through the outcomes of the anti-psychiatry movement (Basaglia Law) of the 1970s. The practical part of the course may include a variety of approaches to art, such as (collaborative) painting and drawing, assemblage, performance art, and documentary photography or video, as well as “discursive” methods and community-based art forms.

The course is largely based on a creative dialogue between the students and the regular participants of the therapy center as well as collective outdoor activities and museum visits. Activities also include occasional dialogues with poets, visual artists, and theater directors whose work is associated with the course themes.



**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTS(FB)400 BODY ARCHIVES: SPECIAL TOPICS IN STUDIO ART**

All cultures and époques have produced their own scientific, aesthetic or symbolic image of the human body and Florence has given some important contributions to the history of its representation. This course is based on observation, study and creative response to the body-related iconographic context in Florence. It proposes an introduction to scientific museum collections that, since the 1700s, formed our ideas about body and identity that had its consequences throughout the 20th century and in our time. Through lectures, field trips and studio time, the tasks of the course will be the gaining of a specific knowledge, creating a direct theme-based contact with the city, and the production of practical work. The field trips include visits and talks as well as specific assignments inside the museums of Natural History, Anthropology and others. The methods of work may include a variety of media - drawing, painting, collage, photography, video, sound, and the keeping of a “visual diary.” The course is offered to students at all levels of study who are open to explore a diversity of methods, iconographies and displays in search of the “body of our time.”

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTS(IP)401 INSTALLATION AND PERFORMANCE ART**

Installation and Performance Art are both based on the merger of Space and Time and on a relationship between the artist and the audience which is interdependent. Utilizing their interests and abilities in a variety of subjects and media, students in this course create environments that immerse the viewer in a sensory/intellectual/emotional experience. Classes include visits to artists' studios and demonstrations and presentations by the instructor and visiting artists about art skills particularly useful in installation and performance. Students undertake research, give reports, maintain sketchbooks, and participate in critiques, openings, other cultural events, and the SACI end-of-term exhibition. Students may incorporate a variety of media, including photographs, paintings, drawings, videos, sounds, sculptural materials, found objects, their own body and/or someone else's body in works that expand the physical boundaries of art beyond the “neutral” wall or the display of isolated objects on pedestals. They can also realize performances or artistic actions in public spaces or other venues in Florence.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**



## **ARTS241 BEGINNING BLACK-AND-WHITE PHOTOGRAPHY**

This course teaches students who have no prior knowledge of photography how to process film, make prints, and begin to use the medium of photography to expand their personal vision. The course covers basic functions of the camera and processes in the darkroom; relationships between the photographer and the subject; motion in relation to the lens-formed image; narrative sequencing in the print and its presentation; and issues concerning portraiture and its inherent social and psychological implications. Throughout the term, the use and manipulation of light in the environment of Florence is a continuing subject for exploration of the lens-formed image. Critiques are held every three weeks, and at the end of the term a selection of approximately 10 prints of work done throughout the term is submitted for final evaluation. *(Students are required to have a 35 mm camera with manual control settings.)*

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**

## **ARTS(P)300 INTERMEDIATE BLACK-AND-WHITE PHOTOGRAPHY**

After a brief review of the fundamental functions of the camera and the processes of the darkroom, students further their technical base in photography by learning archival processes and advanced lighting, exposure, and printing techniques. They begin to develop their personal vision through long-term projects. Emphasis is placed upon class lab time and frequent individual and group critiques. Group critiques are held every 3 weeks. At the end of the term, 15 selected prints are submitted by each student for final evaluation. *(Students are required to have a 35 mm camera with manual control settings.)*

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Beginning Black-and-White Photography or equivalent**

## **ARTS444 ADVANCED BLACK-AND-WHITE PHOTOGRAPHY**

Admittance to this course is by portfolio review only. Designed for students who have had at least two years of photography experience with extensive darkroom practice, this course fosters personal vision through motivated self-created projects. These projects are submitted by proposal and must be approved by the instructor. In frequent class discussions, contemporary theoretical issues associated with photography are explored. A portfolio of at least twenty prints is required for the end-of-term evaluation. Critiques are held every week, and the instructor meets frequently with each student. *(Students are required to have a 35 mm camera with manual control settings.)*



**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Intermediate Black-and-White Photography or equivalent and portfolio**

## **ARTS344 COLOR PHOTOGRAPHY**

Prior to enrolling, students should have a sound foundation in the basic functions of the camera (shutter, aperture, and exposure). This course explores the process and uses of color-based image construction as a medium for expression. Students explore fundamental methods of image making through traditional color film exposure, digital exposure and scanning, manipulation, and export from the computer. Much attention is given to formal issues surrounding color theory as it applies to the light-based lens-formed image. Many assignments use the Italian environment as a subject for exploration. *(Students are required to have a single lens reflex (SLR) digital camera or a 35 mm camera with manual control settings.)*

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Knowledge of SLR (Single Lens Reflex) camera**

## **ARTS(PH)400 ADVANCED COLOR PHOTOGRAPHY**

Advanced-level color photography courses are generally tutorials. Students must demonstrate an appropriate level through submission of a portfolio. The specific course of study is determined between the student and the instructor. *(Students are required to have a single lens reflex (SLR) digital camera or a 35 mm camera with manual control settings.)*

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Color Photography or equivalent and portfolio**

## **VCT282 DIGITAL PHOTOGRAPHY**

Using Venice as both studio and stage, students undertake intensive study of color and black-and-white digital photographic techniques. Frequent photo shoots are combined with lectures on photo history and aesthetics, visits to Biennale exhibits, and field trips to Padua and the lovely nearby islands of Burano, Murano, and Torcello. Students will be instructed in Photoshop, Camera Raw and other editing programs. They will be encouraged to combine an artist's eye with their technical knowledge to create photographic records about a city that, perhaps more than any other, has been "written on water." Particular attention is paid to development of narrative cohesion in each student's work through weekly class critiques and individual meetings. Course work will be aimed at developing personal vision and creating portfolios of the highest quality.



**Credits – 3 : Offered – Summer (Venice Program only)**

**Prerequisite – None - Students should bring with them a digital camera with manual function (preferably a digital-single-lens-reflex camera) and a laptop computer with Photoshop and/or Lightroom**

## **ARTC(M)300 DIGITAL MULTIMEDIA**

The course investigates possibilities for interaction with the city (Florence) by employing strategies and tools associated with a contemporary multimedia art project. Theoretical issues related to multimedia practices are approached, including brief historical overviews of themes such as city, memory, body and the sublime. The role of the artist is underlined as someone who observes, identifies, and pinpoints the sometimes not so apparent relationships between the individual and the society.

Particular attention is given to examples of the art of installation as a way of incorporating both technology and space (physical and cultural) into artists' work. Students are asked to live in the city, observe and interact with it, use all methods and forms of communication in order to investigate it and understand it. While learning about many artists and the themes they approach in their work, students are introduced to narrative forms that develop from the use of digital photography, video and sound. Students are encouraged to use all of these means both to capture and document reality, as well as to develop art projects based on personal sensibility and poetics.

Through the assignments, the city is carefully observed and mapped, and the results of that mapping are collected and transformed into individual gallery projects. The final projects are presented in a gallery space in Florence (La Corte Arte Contemporanea). Readings are both assigned and recommended. Occasionally, students may meet artists and gallery owners in Florence, and are thus introduced to some basic issues of the contemporary art system. Whenever possible, students visit contemporary art shows in Florence and elsewhere.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTC312 INTRODUCTION TO 3-D DIGITAL ANIMATION**

This course introduces students to 3-D computer and character animation and the fundamental principles of working in 3-D computer software with an emphasis on animation, performance, lip-syncing, timing and execution.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**



## **ARTC344 VIDEO I**

This course introduces the student to the language of video and cinema in a clear manner. It explores the “moving picture” through the analysis of many television and film forms, including fiction, documentary, and commercial. The course has both theoretical and practical components. By doing an “in-depth” study of the work of a television or film director, as well as through practical experience of video workshops, students develop an understanding of the medium and begin to develop a personal approach to the language of moving pictures. Students are divided into groups of three or four. After the introductory phase of the course, each group makes a short video. In addition, each student makes an individual video, and the class works together on a final project. Students learn by experiencing firsthand how to write, shoot, sound-record, and edit a video. The city of Florence provides “sets” and characters and is a challenging and inspiring resource. This course may be repeated once.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTC(V)444 VIDEO II**

This course teaches students about the creative production of time-based art using digital video and effects. Emphasis is on advanced video concepts, techniques, and compositing. Students learn how to produce both single- and multi-channel videos and installations featuring video art.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite: Video I or consent of instructor**

## **DESIGN**

### **ARTD201 BEGINNING GRAPHIC DESIGN**

The course introduces the student to a basic vocabulary of design by theory, practice and historical background through a series of exercises which combine hand with digital techniques. The student learns about visual quality and visual language, composition, analysis and simplification of shape, and basic color theory. A typography section will explore: history, anatomy of the character, font families, spacing, and creative use of fonts. In the second half of the term, the student starts to investigate the use of grids to lay out information on a page and is focused in the creation of a booklet. The projects isolate each of these elements to heighten the student’s awareness of every mark he or she makes. This class is important to develop creativity and conceptual skills.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**



## **ARTD301 INTERMEDIATE GRAPHIC DESIGN**

This course is for the student who has a basic understanding of compositional design principles and a basic knowledge of letter forms and printing types. It concentrates on the application of problem-solving methods to real-situation projects with Italian culture content. Special focus is placed on museum identity and user experience. Projects are undertaken as part of the SACIMX *Designing the Museum Experience* which, in collaboration with Museology and other SACI classes, posits innovative solutions for major Florence museums. Group discussions identify the specific communication needs of each museum and explores design approaches that can fill missing educational elements in the museum experience.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Beginning Graphic Design**

## **ARTD403 ADVANCED GRAPHIC DESIGN**

Individual projects are assigned which focus on a student-selected design topic. Students are expected build their portfolio elements while meeting with the instructor for scheduled guidance and critiques. Projects are undertaken as part of the SACIMX *Designing the Museum Experience* which, in collaboration with Museology and other SACI classes, posits innovative design solutions for major Florentine museums. This practical, hands-on experience provides the opportunity to develop projects including the establishment of a new visual identity, an informational way-finding system, promotional graphics, and the full development of an infographic design. In order to create visual messaging at a professional level, special attention is given to every detail of image editing, page layout, and typographic problems.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Intermediate Graphic Design**

## **ARTD(IL)495 ILLUSTRATION**

Students in this course:

- learn both to develop their individual creative potential and to fine tune each project for specific audiences;
- meet professional illustrators who give presentations on their work;
- use techniques such as watercolor, écoline, pen and ink, colored pencils, and collage, and are encouraged to experiment;
- learn layout and typography guidelines for designing covers and pages and for creating meaningful illustrated sequences;
- are introduced to Adobe Creative suite in case they never worked with Illustrator, Photoshop or Indesign for the final showcase of their illustrations.



During the first half of the term, lectures and practical exercises introduce students to the fundamentals of illustration—drawing, color, cropping, history, creativity, and sequence—and students complete short assignments related to these concepts and techniques. Illustrations from magazines and books are analyzed, and an overview of European children’s book illustration is offered. In the second half of the term, a longer project is carried through all its phases, from the first concept to the final mock-ups: each student creates a character as the main actor of a story for children. The resulting illustrated book is presented to a primary school audience, and the children provide valuable feedback about the work.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARTD(IG)495 INFOGRAPHICS**

Infographics are graphic visual representations of information, data, or knowledge intended to present complex information quickly and clearly. This course provides students with a comprehensive understanding of infographics, visual storytelling, and the software knowledge essential to improving contemporary visual communication skills. Understanding data, visual rhetoric, concept, and narrative development are the focus of the first part of the course. Students devise, design, and develop each project by researching, drafting, drawing, and utilizing photography and collage. Tools such as Photoshop, Illustrator, Indesign, Powerpoint, Keynote, and Prezi are used to create and finalize powerful imagery for print, slide shows, and/or the web.

**Credits – 3 : Offered – Spring**

**Prerequisite – One Graphic Design class and basic knowledge of Creative Suite**

## **ID117 BEGINNING INTERIOR DESIGN**

Students gain international experience of Italian design culture through direct exposure to world-class design and designers. They experience firsthand the creative process that makes Italy a world leader and trendsetter in interior design. To foster understanding of basic concepts of interior design, special emphasis is placed on the work process from concept development to technical drawing; project presentation; and visual communication. Goals are to spur creativity and expand critical understanding through development of research and observation skills. Students explore multidisciplinary perspectives on the history of interior design, Italian design, theories of modern and contemporary design, lighting design, new technologies, and sustainable solutions to design problems. They see interiors of historical and contemporary significance and have the rare opportunity to visit major Italian design firms and architecture studios and to discuss with leading Italian designers, fabricators, and manufacturers approaches and ideas that have made Italian design what it is today. Each Spring, the class visits in Milan the world’s largest and most prestigious furniture fair, the *Salone del Mobile*.





**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ID219 INTERMEDIATE INTERIOR DESIGN**

In this course, students utilize multidisciplinary approaches to refine and develop their technical skills and theoretical understanding of interior design. They use Autocad and Photoshop to complete projects, and emphasis is placed upon presentation of works to “clients.” Students learn lighting design and incorporate this knowledge into final projects that include technical drawings, concept development, light schemes, fixture selection, and lighting groups. Throughout the term, students write essays on a wide range of interior design theories, movements, and approaches and go on field trips to see interiors of historic and contemporary significance and to visit design and architecture firms. Students are required to produce one major project – residential, where they need to implement their studies.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Beginning Interior Design**

## **ID319 ADVANCED INTERIOR DESIGN**

Multidisciplinary approaches are employed to refine and develop advanced technical skills and theoretical understanding of interior design. Students use Autocad and Photoshop to complete projects, and emphasis is placed upon presentation of works to “clients.” Students learn advanced approaches to lighting design and incorporate this knowledge into final projects that include technical drawings, concept development, light schemes, fixture selection, and lighting groups. Throughout the term, students write essays on a wide range of interior design theories, movements, and approaches and go on field trips to see interiors of historic and contemporary significance and to visit design and architecture firms. Students are required to produce two major projects – commercial and residential, where they need to implement their studies.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Intermediate Interior Design**

## **ARTS(FD)301 ITALIAN FASHION DESIGN**

The main goal of this course is to give students a complete understanding of Fashion Design in Italy, covering basic techniques of design and production, as well as a historical and hands-on approach to Italy’s fashion companies. The course is structured so that each session has a theoretical section and a practical activity. Lectures are meant to direct, support and inspire students, as well as to give a greater understanding of the fashion world and a solid base for their research. Activities include:



reading and writing, mannequin and figure drawing, designing, patternmaking basics, dress-making techniques, hand sewing, trips to companies and the creation of a personal portfolio with all the course work for the final exam. Students will be able to pick their portfolio and final project themes based on their personal interest in fashion and follow them back into design history, leading them to a sociological and then historical perspective, which greatly enhances a more complete and complex understanding of fashion.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **ARCH105 ARCHITECTURAL DRAWING I**

This course addresses the questions of *how* we have to draw and *why* we draw as we do. It explores hand-drawing and digital approaches to both abstract representation and simulation of visual perception. Students learn computer-aided drafting that is appropriate for presentation drawings and free-hand drawing as a quicker and more expressive way to outline study sketches, conceptual diagrams, and travel sketches. The course is divided into lessons and practical exercises on: 2D representation: plan, section, facade; 3D representation; free-hand sketches; theory and color practice; and rendering techniques with Photoshop.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **ARCH205 ARCHITECTURAL DRAWING II**

Students strengthen their knowledge of representation theory and practice. Exercises in free-hand drawing alternate with exercises in computer-aided drawing. In addition to exploring further the topics introduced in Architectural Drawing I, this course focuses on: 3D representation: perspective and paraline drawings; shading and tonal values; textures; computer-aided drawing with Autocad; and digital solid modeling.

**Credits – 3 : Offered – Spring**

**Prerequisite – Architectural Drawing I**

## **ARTD(VD)495 VISUAL DESIGN**

This course focuses on the design practice needed to create an effective visual presentation of ideas and information, for print or digital media, in both static and dynamic forms. Students are introduced to the theory and history of Visual Design and the fundamentals of visual communication through the use of words and images. Through practical exercises they learn how to organize and process data,



design visuals and narratives, and finally disseminate them through traditional and digital media. They acquire and develop strategic, conceptual, usability, graphic design, and illustration skills, with special attention to the social and cultural dimensions of communication. These might include outlines of the psychology of design, the latest trends in brand communication, and a cultural history of color. Projects may include design of an infoposter, a booklet, a slideshow, a Prezi presentation, or a short animation. Topics for be visualization range from single concept to complex data. Tools such as Photoshop, Illustrator, Indesign, Flash, Prezi, slideshow software, and online resources are introduced and employed.

**Credits – 3 : Offered – Late Spring, Summer**

**Prerequisite – None (Digital camera useful)**

## **CS180 WEB DESIGN I**

This course provides a theoretical and practical approach to design aimed at creating websites that meet the needs of modern communication. Students are introduced to the basics of designing and building a website through the stages of briefing, analysis, creativity, and management of HTML5 and CSS3 languages. Practical examples and exercises enable students to analyze the purpose of a project and to find creative ways to achieve the most effective solutions. They acquire the skills necessary to build static, dynamic and responsive websites and learn to create graphics optimized for the web and to implement them within a website by using software such as Photoshop and Fireworks. They are also introduced to the practical use of software for the creation of websites such as Dreamweaver and RapidWeaver and they learn how to use HTML5 and CSS3 as a basis for modification of codes.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **CS314 WEB DESIGN II**

This course provides an advanced approach to design of modern websites. Students achieve a deeper knowledge of HTML5 and CSS3 languages so that they can optimize graphics and projects. They are introduced to ways of finding and implementing solutions in order to add modern functionalities. These include advanced menu navigations (nested menus, anchors, etc.) and fonts management (web fonts), use of third-party services (Google Calendar, Google Maps, forms, APIs), and connecting to social networks (Facebook, Twitter, Instagram, Tumblr, etc.) Practical exercises and examples train students to "read" external services and libraries so that they can locate and utilize the best ones available for building a more complete website. Software used includes TextWrangler, CSS Art Text, Web Form Builder Lite, and CSS Gradient Editor.

**Credits – 3 : Offered – Spring**

**Prerequisite – Web Design I**



## **ARTD202** TYPOGRAPHY

This course is an introduction to the fundamentals of typography as a critical skill for communication design practice. Students critically analyze the historical and technological development of type, investigating the contribution of typography {role and function} as a professional discipline within the Graphic Arts. Topics include: history of writing systems and typography; anatomy of type; classification; basic type measurements; copy-fitting; type arrangement and grids; typeface design; typography for optimal readability; and typography as interpretation. The aims are to: (1) enable students to understand the historical and theoretical role typography has played in design; (2) enable students to develop an understanding of the impact of technology on typography design (traditional & digital); (3) introduce students to using grid structures in a flexible and creative way utilizing relevant design software; (4) develop students' abilities to progress visual concepts and approaches through to material outcomes by exploring alternative possibilities for communicating with type; (5) enable students to understand underpinning theories of "Voice, Empathy, and Hierarchy" when working with typography; and (6) afford students the possibility of creating a range of typographical outcomes demonstrating the theories and practice of type as a communication tool.

**Credits – 3 : Offered – Fall**

**Prerequisite – None**

## **ARTS489** DESIGN INTERNSHIP

For advanced design students, design internships are possible in the following areas:

- Graphic Design
- Architecture
- Interior Design
- Lighting Design
- Product Design
- Communications

Eligibility:

- home institution's approval
- completion of at least one advanced-level course in the proposed area of the internship

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – Completion of advanced-level course in area of internship**



### **ARTS(PC-1)400 BEGINNING PAINTING CONSERVATION I**

This course fully introduces the student to the study of painting conservation, paying particular attention to materials and techniques. Systems developed in Italy as well as those developed in the United States are studied. Students examine and work on actual damaged paintings, observing changes resulting from time and adverse environmental conditions, and learn to resolve problems through restoration procedures. Ethical guidelines, developed by modern art conservators, are discussed as the student participates in the restoration of damaged paintings. After a full analysis of the work, tests are performed to determine the appropriate restorative method to be used. Relining of the support, cleaning, plastering, and stabilizing of the color are carried out. Students also practice in painting procedures in order to restore unity to an image damaged by loss of color using both “tratteggio” and deceptive methods. Visits are made to view great works of art which are either currently under restoration or have been recently restored, such as Masaccio’s Brancacci Chapel, Michelangelo’s Sistine Chapel frescoes, Raphael’s Palazzo Farnesina frescoes, and Simone Martini’s *Maestà* in the Palazzo Pubblico in Siena.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None**

### **ARTS(PC-2)400 BEGINNING PAINTING CONSERVATION II**

This course continues an in-depth study of restoration techniques and methods. Particular attention is given to scientific techniques used by conservators, both in diagnostics and chemistry, as they relate to preservation. Students perform tests to determine which restoration technique should be employed in any given situation. They also analyze damage due to adverse environmental conditions and learn how to solve these problems. In addition, students also perform scientific analysis directly on Italian masterpieces in professional laboratories or on scaffoldings at actual restoration sites. Students have the opportunity to clean, plaster, retouch, and varnish a damaged antique artwork. They also learn professional methods of documenting their work.

**Credits – 3 : Offered – Spring**

**Prerequisite – Beginning Painting Conservation I**

### **ARTS(M)400 MURAL CONSERVATION**

This course focuses on two main practices: preventive conservation and treatment analysis. Preventive conservation entails analyzing painting techniques and determining the cause of deterioration and whether deterioration is passive or active. The aim is to introduce all preventive measures needed in order to avoid having to undertake treatment again in the future. Treatment analysis entails diagnosing the best possible intervention, when treatment is indeed necessary, to



prevent decay and deterioration. On-site conservation projects on either plaster wall decorations or wall paintings and detached wall paintings are taken on as case studies. Students are expected to work in teams, together with professional conservators, following a pre-established protocol starting with analysis, diagnostics, preventive outlook, preventive treatments, and aesthetic treatments. Students are shown how to undertake preliminary and final condition reports. Preliminary tests and treatment applications are carried out by students under the supervision of professional conservators. Methods, techniques, procedures, and materials are discussed as each conservation stage is carried out. In addition to workshop practice, conservation theory is an integral part of the class and is taught on site. Students explore historical concerns, ethical issues, problems in diagnostic analysis, and plans for future preservation. Interventions are mainly carried out under the direction of the Italian Ministry of Cultural and Artistic Heritage.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – Instructor’s approval**

## **ARTS(AO)401 CONSERVATION OF ARCHAEOLOGICAL ARTIFACTS**

This course is designed to be used as a focal point for conservation students interested in archaeology or archaeological conservation. The instructors are some of Italy’s leading bronze and ceramics conservators. Work focuses on the practical conservation of ceramics using original Etruscan pieces from Italian official excavations and from archaeological museums. A wide range of objects presenting different conservation problems is available. More advanced students have the possibility of being introduced to methods of bronze and metal restoration. Field trips to dig sites are scheduled when possible.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None**

## **LEGS491 CONSERVATION LAW, BUSINESS, AND MANAGEMENT**

This course focuses on Italian and international laws pertaining to art conservation in the fields of tutelage, safeguards, international circulation, and purchase of artworks. Students additionally investigate the business and legal aspects of running a private art conservation laboratory. They learn restoration terms and how to write technical cards, essays for catalogs, and articles for books and journals.

**Credits – 3 : Offered – Fall**

**Prerequisite – Instructor’s approval**



## **ARTH(DTC1)495 DIAGNOSTIC TECHNIQUES FOR CONSERVATORS**

This course teaches students to read information about the artwork through diagnostic examinations. Students learn to recognize the state of conservation, the execution techniques, previous restorations, and, if possible, the date of the artworks. The first part of the course is based on optical and nuclear techniques for diagnostics. Lecturers discuss light structures, digital imaging, light detectors and sources, infrared reflectography, particle induced x-ray emission (PIXE), neutron activation analysis, atomic absorption spectrometry (AAS), micro-Raman spectroscopy, and dating techniques such as C14 and thermoluminescence. Principles and applications of laser cleaning are also introduced. In the second part of the course, image diagnostics are investigated, such as radiographic exams, ultraviolet fluorescence, and infrared photography.

**Credits – 3 : Offered – Spring**

**Prerequisite – Beginning Painting Conservation I and instructor’s approval**

## **CRAFT ARTS**

### **ARTS(B)301 BEGINNING BATIK**

### **ARTS(iB)301 INTERMEDIATE BATIK**

### **ARTS(aB)401 ADVANCED BATIK**

These courses cover the techniques of wax resist, paste resist, silk painting, and the tied and shaped resist processes of Shibori. Projects are designed to instruct students in ways of controlling the image-making process by solving color and design problems through manipulation of resists and dye bath sequences. Emphasis is placed upon familiarizing students with dyes and introducing them to other fiber techniques for the finishing and embellishment of fabrics, such as quilting, sewing, beading, embroidery, etc.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None for Beginning Batik; Beginning Batik for Intermediate Batik; Intermediate Batik for Advanced Batik**

### **ARTS(BA) BOOK ARTS**

This intensive course will introduce students to the traditions and methods of the handmade book, as well as the expressive possibilities available with bookworks. The student will begin with simple foundational structures such as pamphlet-stitched and accordion style books and progress through more complex historical structures such as books sewn on supports, long stitch and coptic bindings. Exploration with materials is encouraged and students can combine other media (such as



photography, screen-printing, painting, etc.) they are familiar with in creating their bookworks. To help acquaint the student with the long and on-going tradition of book arts in Italy, time permitting, fieldtrips will be organized to visit contemporary artists (bookbinders, papermakers, letterpress printers) in their studios as well as visits to museums and institutions in the area which maintain collections relevant to the art of the book. Lastly, through slide presentations, sample works and lectures, the student will be given an overview of the history of the book and its development in Western art.

**Credits - 3: Offered - Fall and Spring**

**Prerequisite – None**

## **ARTS281 BEGINNING JEWELRY DESIGN**

## **ARTS383 INTERMEDIATE JEWELRY DESIGN**

## **ARTS485 ADVANCED JEWELRY DESIGN**

This course is designed to give basic practical experience in the design and fabrication of contemporary and traditional jewelry, and to develop manual and creative skills. The course aims to give a solid foundation in workshop practice and to introduce the students to workshop safety, use of tools and materials. Emphasis is placed on developing both personal expression and excellence in craftsmanship.

**Beginning Jewelry Design:** Beginning level students will learn design transfer, cutting, drilling, piercing, filing, sanding, polishing, and soldering skills. They will learn techniques and incorporate the use of rivets, ring-making, bezel stone setting, and stone inlay. There are no pre-requisites for a beginning level course, but drawing, design, and 3-D experience will help.

**Intermediate and Advanced Jewelry Design:** For intermediate and advanced students, the structure of the course aims to build on one's own experience. Students should possess demonstrated soldering skills and must provide a portfolio of images or actual pieces of previous work to determine their project level. Once evaluated, the student will follow a curriculum of techniques which may include married metals, chain-making, ring forms, hollow construction, hinges, stone setting, reticulation, mokumè, etc. Intermediate and Advanced students may inquire about opportunities to study casting, enameling, and engraving techniques.

**Credits – 3 : Offered – Fall, Spring, Late Spring, Summer**

**Prerequisite – None for Beginning Jewelry Design; Beginning Jewelry Design for Intermediate Jewelry Design; Intermediate Jewelry Design for Advanced Jewelry Design**





## **ARTS(W)301 BEGINNING WEAVING**

## **ARTS(iW)301 INTERMEDIATE WEAVING**

## **ARTS(aW)401 ADVANCED WEAVING**

Students are introduced to weaving on four harness looms. Basic loom techniques cover pattern, drafting, warp preparation, dressing, and operating the loom. Projects explore basic weave structures, plain weaves, twills, pattern threadings, and hand manipulated techniques such as tapestry, soumack, leno, inlay, pickup, and rug knots. Students move on to experiment with yarns, their weights, settings, color, and texture. Experienced students have access to eight harness looms, and advanced students have access to sixteen harness looms. Intermediate and advanced projects involve research into techniques such as block design theory, double weaves, brocade, and various complex weave structures. Other options include natural dyeing of yarns, ikat dyeing, card and belt weaving, and pictorial and sculptural tapestry. Field trips include visits to an antique silk weaving factory, a tapestry restoration workshop, and industrial textile expositions. Weaving is taught at **Tessilarte**: Via Toselli 100, a short bus ride from SACI's main facility.

**Credits – 3 : Offered – Fall, Spring**

**Prerequisite – None for Beginning Weaving; Beginning Weaving for Intermediate Weaving; Intermediate Weaving for Advanced Weaving**

# **www.saci-florence.edu**

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Individual course descriptions and syllabi can be found at the SACI website at this URL:

[http://www.saci-florence.edu/courses\\_categories.php](http://www.saci-florence.edu/courses_categories.php)

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### POST-BAC

#### **ART548 POST-BAC GRADUATE SEMINAR IN STUDIO ART I**

The aim of these seminars is to provide structure and instruction that enables students to develop, refine, and clarify their work. Students are exposed to concepts, issues, and artists, past and present, relevant to the practice and study of art in a contemporary setting. Readings and discussions address a variety of topics, with an overarching theme of the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. These readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices. Visiting lecturers focus on a range of critical issues pertaining to modern and contemporary art. The seminars include visits to art sites, collections, events, and artists' studios as well as regular meetings with art historians, art gallery owners, curators, and artists. Field trips include visits to the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. Students complete written assignments and give oral presentations in which they discuss themes, problems, and concepts relevant to their own visual and conceptual concerns and trace strands of connection among individuals, movements, and cultural observations from many of the periods studied.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to Post-Bac in Studio Art Program**

#### **ART605 POST-BAC GRADUATE SEMINAR IN STUDIO ART CO-REQUISITE I**

Enrollment in the studio co-requisite of the Graduate Seminar in Studio Art is required in both the Fall and Spring semesters for students in the Post-Baccalaureate Certificate Program in Studio Art. Students participate in group critiques and individual critiques/discussions of each other's artwork. Field trips include significant amounts of time devoted to studio work. Each student is required to produce a body of artwork; make presentations on his or her artwork; maintain a journal; and participate in an end-of-year group exhibition and other group exhibitions.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to Post-Bac in Studio Art Program**

#### **ART548 POST-BAC GRADUATE SEMINAR IN STUDIO ART II**

This course is a continuation of the Post-Bac Graduate Seminar in Studio Art I. The aim of these



seminars is to provide structure and instruction that enables students to develop, refine, and clarify their work. Students are exposed to concepts, issues, and artists, past and present, relevant to the practice and study of art in a contemporary setting. Readings and discussions address a variety of topics, with an overarching theme of the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. These readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices.

Visiting lecturers focus on a range of critical issues pertaining to modern and contemporary art. The seminars include visits to art sites, collections, events, and artists' studios as well as regular meetings with art historians, art gallery owners, curators, and artists. Field trips include visits to the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. Students complete written assignments and give oral presentations in which they discuss themes, problems, and concepts relevant to their own visual and conceptual concerns and trace strands of connection among individuals, movements, and cultural observations from many of the periods studied.

**Credits – 3 : Offered – Spring**

**Prerequisite – Post-Bac Graduate Seminar in Studio Art I**

## **ART605 POST-BAC GRADUATE SEMINAR IN STUDIO ART CO-REQUISITE II**

This course is a continuation of Post-Bac Graduate Seminar in Studio Art Co-Requisite I. Enrollment in the studio co-requisite of the Graduate Seminar in Studio Art is required in both the Fall and Spring semesters. Students participate in group critiques and individual critiques/discussions of each other's artwork. Field trips include significant amounts of time devoted to studio work. Each student is required to produce a body of artwork; make presentations on his or her artwork; maintain a journal; and participate in an end-of-year group exhibition and other group exhibitions.

**Credits – 3 : Offered – Spring**

**Prerequisite – Post-Bac Graduate Seminar in Studio Art Co-Requisite I**

## **ART548 POST-BAC GRADUATE SEMINAR IN ART CONSERVATION I**

Students learn how to utilize the many unique facilities that Florence offers for serious study and research in art conservation, archaeology, and art history. During field trips and lectures, students visit private and state conservation laboratories and diagnostics firms and learn how to undertake research in libraries, foundations, and conservation centers. An array of conservation topics are addressed, including the challenges that conservators face in preserving and restoring artworks exhibited both indoors and outdoors or stored in venues ranging from churches to museums, auction houses to galleries, antique dealerships to artisan workshops.



**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to Post-Bac In Conservation Program**

## **ART548 POST-BAC GRADUATE SEMINAR IN ART CONSERVATION II**

Students gain an advanced understanding of how to utilize the many unique facilities that Florence offers for serious study and research in art conservation, archaeology, and art history. They continue to visit private and state conservation laboratories and diagnostics firms and learn how to undertake research in libraries, foundations, and conservation centers. Subjects explored in the Fall are investigated in greater depth and new topics are introduced. Each student presents an oral report on his or her research and completes a thesis on an art-conservation topic selected by the student and approved by the instructor.

**Credits – 3 : Offered – Spring**

**Prerequisite – Post-Bac Graduate Seminar in Conservation I**

## **MA ART HISTORY**

### **ART548 MA GRADUATE SEMINAR IN ART HISTORY I**

This course focuses on critical approaches to the visual arts that go beyond purely chronologically-based analysis. Emphasis is placed upon historiography—how the discipline of art history began and how it has evolved. Diverse research methodologies are reviewed and research tools explicated. Students explore the main aesthetic ideas from the 18th to 21st centuries with a focus upon the relationship between aesthetic concerns and both art movements and the methodologies of art historians. During each class session, different components of the period being examined are discussed in order to offer as full as possible an overview of the factors influencing that time's art practice and art studies. In addition to discussions based on assigned readings, the course includes many visits to museums and collections as well as meetings with art historians, theorists, critics, gallery owners, curators, and artists. Field trips include visits to the Venice Biennale (every other year) and major exhibitions in Italy and elsewhere in Europe. Each student presents an oral report on his or her research and completes a paper on an art-historical topic selected by the student and approved by the instructor. Normally, research undertaken and papers written in this seminar serve as the basis for the student's thesis work.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MA in Art History Program**



## **ART548 MA GRADUATE SEMINAR IN ART HISTORY II**

This course builds upon the resources explored and skills learned in Graduate Seminar in Art History I. Students broaden and deepen their understanding of historiography, research methodologies, and key aesthetic movements and ideas. During each class session, different components of the period being examined are discussed. In addition to these discussions and others based on assigned readings, the course includes many visits to museums and collections as well as meetings with art historians, theorists, critics, gallery owners, curators, and artists. Each student presents an oral report on his or her research and completes a paper on an art-historical topic selected by the student and approved by the instructor. Research undertaken and papers written in this seminar are essential to development of the student's thesis.

**Credits – 3 : Offered – Spring**

**Prerequisite – MA Graduate Seminar in Art History I**

## **ARTH682 MA THESIS SEMINAR IN ART HISTORY I**

This is a supervised thesis seminar for students in SACI's MA in Art History program. Students partake in group discussions and receive individual advisement from the instructor regarding the preparation of what is the final step in the completion of the MA in Art History degree. Students prepare oral presentations on the main chapters of their theses. Field trips are made to appropriate sites.

**Credits – 3 : Offered – Late Spring**

**Prerequisite – MA Graduate Seminar in Art History II**

## **ARTH682 MA THESIS SEMINAR IN ART HISTORY II**

During the Summer term, MA in Art History students work intensively with the instructor in order to complete their theses. They continue work begun in the MA in Art History Thesis Seminar I. Class discussions and presentations are critical components of this course.

**Credits – 3 : Offered – Summer**

**Prerequisite – MA in Art History Thesis Seminar I**



### **ART548 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: HISTORY & THEORY I (FIRST YEAR)**

This seminar enables students to develop, refine, and clarify their work. Students are exposed to concepts, issues, designers, and artists, past and present, relevant to the practice and study of Communication Design in a contemporary setting. Visiting lecturers focus on a range of critical issues pertaining to modern and contemporary design. An overarching theme is the role and identity of the communication designer within society, with particular focus on the experience of the communication designer in Italy.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Communication Design Program**

### **ART605 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: STUDIO CO-REQUISITE I (FIRST YEAR)**

This course consists of group critiques and individual critiques/discussions of each student's design work. Students produce a body of design work, make presentations about their designs, and maintain journals.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Communication Design Program**

### **ART548 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: HISTORY & THEORY II (FIRST YEAR)**

This seminar focuses on contemporary practices with an emphasis upon the role of the emerging designer within new and established art and design communities. It consists of readings and discussions that address a variety of topics. Readings provide students with an exposure to particular designers, art and design theories, and art and design institutions within a loose chronological/historical context. In addition to discussions based on assigned readings, this course includes visits to design events and designers' studios. Field trips vary from and include travel throughout Italy and elsewhere in Europe.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Communication Design: History & Theory I**



## **ART605 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: STUDIO CO-REQUISITE II (FIRST YEAR)**

Students continue to participate in group critiques and individual critiques/discussions of each student's design work. As in the first semester, they produce a body of design work, make presentations about their designs, and maintain journals. Students gain experience of professional practices and participate in an end-of-year MFA exhibition.

**Credits – 3 : Offered –Spring**

**Prerequisite – Graduate Seminar in Communication Design: Studio Co-Requisite I**

## **ART548 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: PROFESSIONAL PRACTICUM I (SECOND YEAR)**

This course investigates designers' networks and professional opportunities for the emerging designer. Students learn how to put together professional portfolios, make presentations, and prepare a curriculum vitae.

**Credits – 3 : Offered –Fall**

**Prerequisite – MFA Graduate Seminar in Communication Design: History & Theory II**

## **ART548 MFA GRADUATE SEMINAR IN COMMUNICATION DESIGN: PROFESSIONAL PRACTICUM II (SECOND YEAR)**

Students continue to explore contemporary designers' networks and professional opportunities for emerging designers. They strengthen their presentation and other professional skills through continued investigation of current design practices through meetings with visiting designers and field trips to design firms.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Communication Design: Professional Practicum I**

## **MFA IN PHOTOGRAPHY**

### **ART548 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: HISTORY & AESTHETICS I (FIRST YEAR)**

Students in this seminar undertake in-depth study of the history of photography. They explore its ideological, representational, technological, historical, and aesthetic ramifications. Emphasis is placed



on the profound changes that have recently arisen—and are still occurring—due to the digital revolution. Students also investigate the relationships between photography and the figurative art tradition that, since the Renaissance, has been a pillar of Florentine—and Western—culture. The seminar includes lectures, discussions on assigned texts, individual meetings with students, and visits to exhibitions, galleries and photography/art festivals.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Photography Program**

## **ART605 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: STUDIO CO-REQUISITE I (FIRST YEAR)**

This course covers advanced black-and-white photography techniques. Topics explored in depth include exposure methods (e.g., “zone system”), photographic chemistry, basic sensitometry, and developing/printing. Students are trained in advanced approaches to print toning and bleaching, manipulation of developers, and experimental printing techniques aimed at fostering personal aesthetics and visual language. Students are instructed in lighting methods and the use of medium- and large-format (4 x 5) cameras. The course includes frequent demonstrations, critiques, and instruction in research techniques that can be used to seek out unusual photographic materials.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Photography Program**

## **ART548 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: HISTORY & AESTHETICS II (FIRST YEAR)**

This course develops and expands upon themes and subjects introduced in the Graduate Seminar in Photography: History and Aesthetics I. Students explore in depth the most significant trends in photography, both historical and current. They analyze works by the influential photographers and photo-historians and investigate the social, cultural, and political contexts within which these photographers have worked and are working. Special attention is given to the interdisciplinary relationship between photography and contemporary art practice, recent trends in photographic and/or critical histories, and theories of photography. The seminar includes lectures, discussions on assigned texts, individual meetings with students, and visits to exhibitions, galleries and photography/art festivals.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Photography: History & Aesthetics I**





## **ART605 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: STUDIO CO-REQUISITE II (FIRST YEAR)**

Through their photographic work, students in this course explore the relationship between analogue traditional techniques and contemporary digital imagery. They are introduced to non-silver processes such as palladium, Van Dyke, and cyanotype printing; ways of making analogue and digital inter-negatives; and use of Photoshop and Nik Silver Efex Pro for digital editing. They expand their knowledge of editing and printing by participating in a special multi-day intensive workshop near Florence at the the Bottega Antonio Manta (BAM), one of Europe's finest professional printing studios.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Photography: Studio Co-Requisite I**

## **ART548 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: PROFESSIONAL PRACTICUM I (SECOND YEAR)**

## **ART548 MFA GRADUATE SEMINAR IN PHOTOGRAPHY: PROFESSIONAL PRACTICUM II (SECOND YEAR)**

These seminars serve as an introduction to and in-depth exploration of the professional world of photography. Special emphasis is placed on contemporary photography networks and careers ranging from photo-journalist to fine art photographer to photography instructor. In order to gain a fuller sense of what working in the field of photography means today, students meet with professional photographers, printers, editors, gallery owners, and photography instructors. Emphasis is placed on reading and analyzing texts by photographers and photo-historians and discussing the artistic, documentary, scientific, and commercial potentialities of photography within relevant social, cultural, and political contexts.

**Credits – 3 : Offered – Fall (I)**

**Prerequisite – MFA Graduate Seminar in Photography: History & Aesthetics II**

**Credits – 3 : Offered – Spring (II)**

**Prerequisite – MFA Graduate Seminar in Photography: Professional Practicum I**



### **ART548 MFA GRADUATE SEMINAR IN STUDIO ART: CONTEMPORARY PRACTICES I (FIRST YEAR)**

These seminars consist of readings and discussions that address a variety of topics. An overarching theme is the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. Readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices. In addition to discussions based on assigned readings, this course includes visits to art sites, collections, events, and artists' studios as well as regular meetings with art historians, art gallery owners, curators, and artists. Field trips include visits to events such as the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. During the first year, the course focuses on contemporary practices with an emphasis upon the role of the emerging artist within new and established art communities.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Studio Art Program**

### **ART605 MFA GRADUATE SEMINAR IN STUDIO ART: STUDIO CO-REQUISITE I (FIRST YEAR)**

The studio co-requisites of the MFA Graduate Seminar in Studio Art: Contemporary Practices I consist of group critiques and individual critiques/discussions of each student's artwork. Each student is required to: produce a body of artwork; make presentations on his or her artwork; and participate in an end-of-year group exhibition and other group exhibitions.

**Credits – 3 : Offered – Fall**

**Prerequisite – Admission to MFA in Studio Art Program**

### **ART548 MFA GRADUATE SEMINAR IN STUDIO ART: CONTEMPORARY PRACTICES II (FIRST YEAR)**

These seminars consist of readings and discussions that address a variety of topics. An overarching theme is the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. Readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices. In addition to discussions based on assigned readings, this course includes visits to art sites, collections, events, and artists' studios as well as regular meetings with art



historians, art gallery owners, curators, and artists. Field trips include visits to events such as the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. During the first year, the course focuses on contemporary practices with an emphasis upon the role of the emerging artist within new and established art communities.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Studio Art: Contemporary Practices I**

## **ART605 MFA GRADUATE SEMINAR IN STUDIO ART: STUDIO CO-REQUISITE II (FIRST YEAR)**

The studio co-requisites of the MFA Graduate Seminar in Studio Art: Contemporary Practices II consists of group critiques and individual critiques/discussions of each student's artwork. Each student is required to: produce a body of artwork; make presentations on his or her artwork; and participate in an end-of-year group exhibition and other group exhibitions.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Studio Art: Studio Co-Requisite I**

## **ART548 MFA GRADUATE SEMINAR IN STUDIO ART: PROFESSIONAL PRACTICUM I (SECOND YEAR)**

These seminars consist of readings and discussions that address a variety of topics. An overarching theme is the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. Readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices. In addition to discussions based on assigned readings, this course includes visits to art sites, collections, events, and artists' studios as well as regular meetings with art historians, art gallery owners, curators, and artists. Field trips include visits to events such as the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. During the second year, the course investigates artists' networks and professional opportunities for the emerging artist.

**Credits – 3 : Offered – Fall**

**Prerequisite – MFA Graduate Seminar in Studio Art: Contemporary Practices II**



## **ART548 MFA GRADUATE SEMINAR IN STUDIO ART: PROFESSIONAL PRACTICUM II (SECOND YEAR)**

These seminars consist of readings and discussions that address a variety of topics. An overarching theme is the role and identity of the artist within society, with particular focus on the experience of the artist in Italy. Readings provide students with an exposure to particular artists, art theories, and art institutions within a loose chronological/historical context, ranging from the Italian Renaissance to contemporary practices. In addition to discussions based on assigned readings, this course includes visits to art sites, collections, events, and artists' studios as well as regular meetings with art historians, art gallery owners, curators, and artists. Field trips include visits to events such as the Venice Biennale (every other year); the international contemporary art fairs in Florence and Bologna; exhibitions at the Luigi Pecci Center for Contemporary Art in Prato; and significant exhibitions elsewhere. They vary from day trips of a few hours to excursions of several days. During the second year, the course investigates artists' networks and professional opportunities for the emerging artist.

**Credits – 3 : Offered – Spring**

**Prerequisite – MFA Graduate Seminar in Studio Art: Professional Practicum I**

## **SUMMER LOW-RESIDENCY MFA IN STUDIO ART**

### **ART548 SUMMER LOW-RESIDENCY MFA GRADUATE SEMINAR IN STUDIO ART: CONTEMPORARY PRACTICES I (FIRST YEAR)**

This course investigates the main critical debates from the '60s to our present time with a special European perspective (concerning the decades 60's/90's) and explores today's global panorama. Reading assignments will allow students to study in depth the subject matter presented. Students will be asked to participate actively in class, to compare ideas, and develop critical thinking. The course will include lectures on the history of Neo-avant-garde movements, focusing on 'art outside the boundaries,' rethinking modernity, and field trips to exhibitions, collections, and artists' studios.

The academic areas covered are: Neo-avant-gardes: '60/'80 — art outside the boundaries, rethinking modernity. Radical research: minimalism, conceptualism, photography and contemporary art, Arte Povera, performative. The study of the neo-avant-garde movements will be integrated with analysis of the 20th century avant-garde movements such as Dadaism, surrealism, constructivism as bases of the rethinking of post war art practices. These decades are studied through the prospective of key artists, scholars, curators, exhibitions, that changed the art practice and the function of art. Material of study will also be the main art magazines where the contemporary debate takes place (*Art Forum*, *October*, *Flash Art*, *Mousse*, *E-Flux*, *Parkett*, *Frieze*, and others). The course will host visiting artists and curators to engage students in critical dialogues.

**Credits – 6 : Offered – First Year of Summer Low-Residency MFA Program**

**Prerequisite – Admission to Summer Low-Residency MFA Program**



## **ART548 SUMMER LOW-RESIDENCY MFA GRADUATE SEMINAR IN STUDIO ART: CONTEMPORARY PRACTICES II (FIRST YEAR)**

The second year of Contemporary Practices aims at investigating the main critical debates from the '80s to our present time. The course will meet once a week. Reading assignments will be given so that students can explore more deeply the subjects studied. Students will be asked to actively participate during class time, to confront ideas and develop critical thinking. The course will alternate between historical lectures and field trips to exhibitions, collections, and studios. The academic areas will be:

The '80's: the German and Italian experience

Art today

Art and politics: The social dimension from Joseph Beuys to contemporary practices

Realism/memory/social engagements: Public space, social involvement with communities, open process of participation (All art mediums)

Post Colonial debate in contemporary art

Italian contemporary art scene

All these areas are studied through the perspective of key artists, scholars, curators, and exhibitions that changes the art practice and the function of art. Material of study will also be the main art magazine where the contemporary debate takes place (*Art Forum, October, Flash Art, Mousse, E-Flux, Parkett, Frieze*, and others).

**Credits – 6 : Offered – Second Year of Summer Low-Residency MFA Program**

**Prerequisite – Summer Low Residency MFA in Studio Art Graduate Seminar: Contemporary Practices I**

## **ART548 SUMMER LOW-RESIDENCY MFA GRADUATE SEMINAR IN STUDIO ART: PROFESSIONAL PRACTICUM (THIRD YEAR)**

The course aims to give the students a deep knowledge of the art system and illustrates through lessons, workshops and meetings strategies and tools needed to address successfully the different situations a young artist encounters after graduating. It is divided into three main components. The first two components develop topics concerning the individuality of the artist and his/her relationship with the art world. The third component includes meetings and special projects realized in collaboration with artists, gallerists, and curators. The course focuses on direct experience and field work.

**Credits – 6 : Offered – Third Year of Summer Low-Residency MFA Program**

**Prerequisite – Summer Low Residency MFA in Studio Art Graduate Seminar: Contemporary Practices I & II**



## ART(G)605 GROUP CRITIQUES

Students in the Summer Low Residency MFA in Studio Art Program are required to meet for a least two hours per week for 12 weeks during each summer to participate in Group Critiques of Major Discipline DIS work with the other students in the program, the Program Director, their Major Professor, and their Major Discipline DIS supervisor. Students are required to take an active role in these group critiques, which are intended to offer constructive evaluation of the student's work and assist the student in sharpening his or her own critical faculties.

**Credits – 2 : Offered – All Three Years of the Summer Low Residency MFA in Studio Art Program**  
**Prerequisite – Admission to Summer Low Residency MFA in Studio Art Program**

**[www.saci-florence.edu](http://www.saci-florence.edu)**

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Individual course descriptions and syllabi can be found at the SACI website at this URL:  
[http://www.saci-florence.edu/courses\\_categories.php](http://www.saci-florence.edu/courses_categories.php)

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