

# Visual Arts Undergrad Information

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

Columbia College (the undergraduate university) offers a liberal arts BA, with a required core curriculum. Students can usually select majors and concentrations (aka minors) after their sophomore year.

## Registration

Visual Arts courses are currently closed for registration on SSOL (<https://ssol.columbia.edu/>); if you are interested in taking one of our classes, please add your name to the waitlist of the course and attend the first day of the class via zoom as available spaces will be given to students who are virtually present. Zoom attendance on the first two days of class is required of any student wishing to take a course; students who do not attend the first two days of class of any course forfeit their position on the roster.

Full Visual Arts course descriptions can be found online via Columbia College's bulletin: <http://bulletin.columbia.edu/columbia-college/departments-instruction/visual-arts/>

## Declaring a Major or Concentration in Visual Arts

Major(s):

Students should obtain the appropriate major declaration forms from their school adviser, and then make an appointment with the director of undergraduate studies. The Visual Arts undergrad program requires a departmental signature. Please make an appointment with Nicola López to obtain a signature on your major declaration signature form. When declaring the major students should also complete the following form before meeting with the director of undergraduate studies:

General Studies students should contact their advisor for full procedure.

<http://blogs.cuit.columbia.edu/visualarts/files/2014/11/VAMajorWorksheet14.pdf>

Combined Visual Arts/Art History Major:

<http://blogs.cuit.columbia.edu/visualarts/files/2011/01/VACombinedWorksheet.pdf>

Concentration(s):

When declaring the concentration students should complete the visual arts concentration worksheet before meeting with the director of undergraduate studies, Nicola López.

<http://blogs.cuit.columbia.edu/visualarts/files/2014/11/VAConcWorksheet14.pdf>

## **Senior Thesis**

Senior Thesis consists of four 2-point classes taken over two semesters and is considered the capstone experience of the Visual Arts Major. They are listed in the fall semester as Senior Thesis I (for 2-points) and Visiting Critic I (for 2-points), and in the spring semester as Senior Thesis II (for 2-points) and Visiting Critic II (for 2-points). Please note that each semester, Senior Thesis and Visiting Critic run concurrently as one class taught by two faculty members. This class is designed to support each student as they establish a vibrant and sustainable studio practice, laying foundations that will allow them to continue to flourish as artists or working in related fields beyond their time here at Columbia.

Before entering into Senior Thesis, it is strongly advised that majors have completed 18 points of required Visual Arts Program courses. Visual arts majors must sign up for a portfolio review to apply for Senior Thesis entrance. When signing up, please review the Procedures for Gaining Admittance into Senior Thesis handout. Portfolios representing the work students have completed within the Visual Arts Program are evaluated by the director of undergraduate studies and a faculty committee. Following each semester of Senior Thesis, a faculty committee evaluates the student's work and performance completed thus far.

## **Seminar in Contemporary Art Practice**

New York City is the most abundant visual arts resource in the world. The class draws heavily on these resources and also utilizes readings and presentations to support students as they orient themselves and their own work within the rich landscape of contemporary visual arts. Students encounter a broad cross-section of art and are encouraged to develop ideas about what they are exposed to. The seminar is led by a practicing artist and utilizes this perspective. Majors should plan on taking this required seminar during their junior year.

## **Visiting Artist Lecture Series (VALS)**

The Visiting Artist Lecture Series is a weekly lecture organized by students in the Visual Arts MFA Program. Lectures are given by working artists, critics, and curators, and are held via Zoom and sometimes possibly in Prentis Hall room 101, Tuesdays 6:30 - 8:00 p.m. while observing low density requirements. Undergraduate Visual Arts majors are welcome to attend these lectures.

**If you have any questions please contact the Director of Undergraduate Studies: Nicola López; [ngl1@columbia.edu](mailto:ngl1@columbia.edu).**

## Visual Arts Curriculum 2020-21

**Please Note: Visual Arts courses are currently closed for registration. If you are interested in taking a Visual Arts class, please add your name to the waitlist of the course and attend the first day of the class.**

[As announced by the President of Columbia University](#), the 2020-2021 academic year will comprise of three trimesters: **Fall 2020, Spring 2021, and Summer 2021.**

This page provides an overview of the VIAR course offerings for all three terms, to help students make decisions and plans for the academic year ahead. **Please note** that this schedule may be subject to change, and students are encouraged not only to revisit this page but also to confirm the course listings in the online Directory of Classes and Vergil, where course descriptions and class meeting times will be posted as soon as they are available.

In addition to semester-long (14-week) course offerings, the Visual Arts program may offer 6-week “immersive courses.” These courses will cover a semester’s worth of material in a shorter period of time and will meet for twice as many hours per week, allowing more contact between faculty and students and more sustained focus on the class content. They will be offered in either the first half of a semester (e.g., Fall A, Spring A, Summer A) or in the second half of a semester (e.g., Fall B, Spring B, Summer B).

Please note that curriculum plans are subject to change. The most current information is available in the [Directory of Classes](#).

If the course is listed as Hybrid, the instructor of the course will share their plans for in-person and online teaching on the first day of class. Students who are working off-campus are welcome into this course also; learning online will be an integral part of the course and it will be possible to complete the course through exclusively online participation.

Please contact the following people with questions about the courses listed below or with questions about undergraduate or graduate programs of study:

- For Registration Questions, please contact the Visual Arts Office, [visualarts@columbia.edu](mailto:visualarts@columbia.edu)
- For Undergraduate courses, Associate Professor Nicola López, Director of Undergraduate Studies, [njl1@columbia.edu](mailto:njl1@columbia.edu)
- For Graduate courses, Associate Professor Leeza Meksin, Director, of Graduate Studies [elizaveta.meksin@columbia.edu](mailto:elizaveta.meksin@columbia.edu)

### 2020-2021 Undergraduate Year at a Glance

#### **Fall 2020**

- “Fall” term courses will run the full 14-week term: Tues., Sept. 8 – Wed., Dec. 23, 2020\*.
- “Fall A” courses will run during the first half of the term: Tues., Sept. 8 – Fri., Oct. 23, 2020\*.
- “Fall B” courses will run during the second half of the term: Mon., Oct. 26 – Wed., Dec. 23, 2020\*.
- Course descriptions, as well as specific sections and meeting times, can be found in the online. [Directory of Classes](#). \*Please note that these dates include reading and exam weeks.

<b>Term</b>	<b>Subject code</b>	<b>Course number</b>	<b>Course title</b>	<b>Instructor</b>	<b>Method of Instruction</b>
Fall	VIAR	UN1000 001	Basic Drawing	Cary Hulbert	Online
Fall	VIAR	UN1000 002	Basic Drawing	Victoria Roth	Online
Fall	VIAR	UN2001 001	Drawing II	Diana Cooper	Online
Fall	VIAR	UN2100 001 UN3101 001	Painting II	Susanna Coffey	Online
Fall	VIAR	UN3104 001	Painting III	Ellen Harvey	Online

Fall	VIAR	UN1700 001	Photography: Photo I	Emile Askey	Online
Fall	VIAR	UN1700 002	Photography: Photo I	Rachel Stern	Online
Fall	VIAR	GU4704 001	Photography: Photo III, Photobook	Dana Buhl	Online
Fall	VIAR	UN2430 001/ UN3431 001	Printmaking: Relief I/ Relief II	Nathan Catlin	Online
Fall	VIAR	UN3412 001	Drawing into Print	Ivan Forde	Online
Fall	VIAR	UN2200 001	Ceramics I	JJ Peet	Online
Fall	VIAR	UN2300 001	Sculpture I	Jon Kessler	Online
Fall	VIAR	UN3500 001	Beginning Video	Shelly Silver	Online
Fall	VIAR	UN3900 001/ UN3901 001	Senior Thesis I/II	Nicola Lopez	Online
Fall	VIAR	UN3910 001/ UN3911 001	Visiting Critics I/II	Emily Henretta	Online
Fall	VIAR	UN3800 001	Seminar in Contemporary Art Practice	Leeza Meksin	Online

### **Spring 2021**

- “Spring” term courses will run the full 14-week term: Mon., Jan. 11 – Mon., Apr. 26, 2021\*.
- “Spring A” courses will run during the first half of the term: Mon., Jan. 11 – Fri., Feb. 26, 2021\*.
- “Spring B” courses will run during the second half of the term: Mon., Mar. 8 – Mon., Apr. 26, 2021\*.
- Course descriptions, as well as specific sections and meeting times, will be available in advance of the early registration period in November 2020. \*Please note that these dates include reading and exam weeks.

Spring	VIAR	UN1000 001	Basic Drawing	Lucy Campana	TBD
Spring	VIAR	UN1000 002	Basic Drawing	Nicola Lopez	TBD
Spring	VIAR	UN2001 001	Drawing II	Diana Cooper	TBD
Spring	VIAR	UN2100 001	Painting I	Tommy White	TBD
Spring	VIAR	UN3120 001	Figure Painting	Susanna Coffey	TBD
Spring	VIAR	UN1700 001	Photography: Photo I	TBD	TBD
Spring	VIAR	UN3702 001	Photography: Photo II	Delphine Fawundu	TBD
Spring	VIAR	UN4703 001	Photo III, Studio Photography	Sara VanDerBeek	TBD
Spring	VIAR	UN2420 001/ UN3421 001	Printmaking: Intaglio I/II	Jennifer Nuss	TBD
Spring	VIAR	UN3410 001	Printmaking: Photogravure/Solar plate	Craig Zammiello	TBD
Spring	VIAR	UN3441 001	Silkscreen	Tomas Vu-Daniel	TBD
Spring	VIAR	UN4400 001	Advanced Printmaking	Valerie Hammond/ Kiki Smith	TBD
Spring	VIAR	UN2300 001	Sculpture I	Jon Kessler	TBD
Spring	VIAR	UN3201 001	Ceramics II	JJ Peet	TBD
Spring	VIAR	UN3301 001/ UN3302 001	Sculpture II/III	Sable Smith	TBD
Spring	VIAR	UN3500 001	Beginning Video	Shelly Silver	TBD
Spring	VIAR	UN4501 001	Advanced Video	TBD	TBD
Spring	VIAR	GU4600 001	Performance	TBD	TBD
Spring	VIAR	UN3800 001	Seminar in Contemporary Art Practice	Tomas Vu-Daniel	TBD
Spring	VIAR	UN3900 001/ UN3901 001	Senior Thesis I/II	Gregory Amenoff	TBD
Spring	VIAR	UN3910 001/ UN3911 001	Visiting Critics I/II	Emily Henretta	TBD

**Summer 2021**

- “Summer” courses will run the full 14-week term: Mon., May 3 – Mon., August 16, 2021\*.
- “Summer A” courses will run during the first half of the term: Mon., May 3 – Fri., June 18, 2021\*.
- “Summer B” courses will run during the second half of the term: Mon., June 28 – Mon., Aug. 16, 2021\*.
- Course descriptions, as well as specific sections and meeting times, will be available in advance of Summer registration in April 2021. \*Please note that these dates include reading and exam weeks.

Summer	VIAR	UN1000 001	Basic Drawing	Yasi Alipour	TBD
Summer	VIAR	UN1000 002	Basic Drawing	TBD	TBD
Summer	VIAR	UN1000 003	Basic Drawing	TBD	TBD
Summer	VIAR	UN3011 001	Problems in Drawing	Edward Minoff	TBD
Summer	VIAR	UN2100 001	Painting I	TBD	TBD
Summer	VIAR	UN2100 002	Painting I	TBD	TBD
Summer	VIAR	UN3101 001	Painting II	TBD	TBD
Summer	VIAR	UN1700 001	Photography: Photo I	TBD	TBD
Summer	VIAR	UN3702 001	Photography: Photo II	TBD	TBD
Summer	VIAR	UN3413 001	Print into Motion	Ben Hagari	TBD
Summer	VIAR	UN2420 001/ UN3421 001	Printmaking: Intaglio I/II	TBD	TBD
Summer	VIAR	UN2200 001	Ceramics I	Leah Wolff	TBD
Summer A	VIAR	GU4310 001	Making without Objects	Rirkrit Tiravanija	TBD

## **CLUBS, WORKSHOPS, etc.**

### **ARTIST SOCIETY:**

<http://www.columbia.edu/cu/artistsociety/>  
[cu.artist.society@gmail.com](mailto:cu.artist.society@gmail.com)

The Artist Society is a fine-arts creating group that runs weekly informal figure drawing sessions in 501 Dodge Hall each Friday from 6-8pm. (sometimes Saturday mornings too—email to find out!) We run some larger events every semester, including the Drawathon and Models on the Sundial.

### **ArtC:**

Uses FB as their site <https://www.facebook.com/GSArtC>  
[artcatcu@gmail.com](mailto:artcatcu@gmail.com) - email to be added to the mailing list  
Newsletter <https://goo.gl/gtzJTP>

ArtC is a club fostering artistic community where collaboration and exchange across all disciplines is encouraged. This is done by creating opportunities through social events and platforms, and providing professional development events and workshops for the students going into the arts fields by establishing both the relationship with current GS students who have experience in these fields and professionals outside of school.

### **MAKERS LAB:**

<http://make.columbia.edu/>

A place to make, build, connect

Located on the 12<sup>th</sup> floor of the Mudd Building – 500 W120th St.

### **BARNARD CLAY COLLECTIVE:**

<http://www.columbia.edu/cu/barnardclaycollective/>  
[barnardclaycollective@gmail.com](mailto:barnardclaycollective@gmail.com)

Our fully equipped clay studio is a co-operatively run organization providing professional instruction to the Barnard/Columbia community. We are able to offer classes at such low cost because the studio is completely student run and managed. All of our members are expected and required to participate in the operation and maintenance of our =shared studio. The studio promotes craftsmanship and provides an artistic outlet for all our members. We encourage a friendly, supportive and non-competitive atmosphere and a clean and safe environment. –Barnard Clay Collective Coordinators

### **TEACHERS COLLEGE CLAY COMMUNITY:**

<http://tcceramics.blogspot.com/2015/04/welcome-to-our-teachers-college.html>

### **COLUMBIA UNIVERSITY FILM PRODUCTIONS (CUFP):**

<http://www.columbia.edu/cu/cufp/about.html>

CUFP is the undergraduate resource for filmmaking at Columbia University supporting all film related needs for the Columbia undergraduate community. CUFP supplements the theoretical courses in the Columbia film division and offers undergraduate students the opportunity to master the art of filmmaking. With over 360 active members, CUFP has multiple ongoing productions. CUFP also organized independent film screenings with some of the leading film s and filmmakers in the NY independent scene. Furthermore, CUFP has an annual film festival showcasing some of the finest films from the undergraduate community at Columbia.

CUPF organizes guest lectures, training seminars, and other educational film related events. The club is also sponsoring its first ever financing contest, which will moderately fund three student films. CUPF has extensive DV equipment, and offers training and use of its resources. We also develop divisions that actively lead the different elements in productions including: writing, acting, producing, directing, cinematography, and post-production/editing. We look forward to being involved in any film related even and supply any film related needs.

#### **COLUMBIA UNIVERSITY PHOTOGRAPHY SOCIETY:**

<https://lionlink.columbia.edu/organization/ColumbiaUniversityPhotographySociety>

From providing low-cost photos of dance performances, to teaching people what aperture means, to showcasing student work, our goal is to enhance the presence of photography on campus. Over the past 5 years, this has materialized into the following activities:

Workshops / Lectures / Outings / Exhibits and Competitions / Event Photography

#### **RATROCK (Online Magazine):**

Ratrock Magazine is an online arts publication serving Columbia University's undergraduate community.

<http://www.ratrockmagazine.com/about/>

#### **CABA – COLUMBIA ARTS BUSINESS ASSOCIATION**

CABA is a professional and active campus organization focused on art business. CABA aims to connect Columbia and Barnard students with art business industry knowledge, career insights, and mentorship. Based in New York City, we seek to utilize our metropolitan lineage, embrace its dynamism and interconnectedness, and ultimately empower the student body in pursuit of career aspirations.

Facebook page link: <https://www.facebook.com/columbiaartbusiness/>

**POSTCRYPT GALLERY:** <https://www.facebook.com/postcryptgallery/>

#### **BARNARD/COLUMBIA DESIGN for AMERICA:**

Mission – Barnard/Columbia Design for America (DFA) is part of a national network of passionate young thinkers and activists revolutionizing the way college students engage with and improve the world around us. We are moving beyond the classroom to harness the next generation of American social entrepreneurs, using our energy and resources as college students to design and implement local, sustainable projects with the potential for national impact.

<https://bcdfa.com/>

### **RESOURCES:**

#### **ARTS INITIATIVE:**

- *discount tickets! Listings of art-related events on and off campus! More..* -

<http://artsinitiative.columbia.edu/>

The **Arts Initiative at Columbia University** is a pioneering venture to make arts and culture a meaningful part of every Columbian's experience. Founded in 2004, our diverse programs encourage students, faculty, and staff to experience the creative life of the campus, engage the cultural riches of New York City and the wider world, and create arts and performance. Under the auspices of the Arts Initiative, Columbia students, faculty, and staff attend cultural events across New York City, benefit from ticket discounts and subsidies, and connect with each other through our vibrant arts programming. Our programs benefit from engagement with Columbia's world-class faculty, especially those of the School of the Arts, of which the Arts Initiative is a part. At its core, the Arts Initiative creates and facilitates opportunities for cross-disciplinary exchange and is integral to the fabric of campus life.

**Gatsby Student Arts Support Fund:**

Each semester, the Arts Initiative funds non-curricular, campus student arts projects (produced by individuals or Columbia-recognized student groups) through the [Gatsby Student Arts Support Fund](#) [where](#) you can find more information.

- Arts Initiative's [Passport to Museums](#) program, which provides Columbia students with free admission to more than 30 museums in New York City.

**Center for Career Education (CCE):**

- *internships! Jobs! Advice!* -

<https://www.careereducation.columbia.edu/>

The Center for Career Education (CCE) works in collaboration with academic departments to support students by providing access to over 20,000 internships and jobs on an annual basis, career counseling appointments, and employer and alumni connections to ensure that students complement their academics with career readiness and pipelines to jobs. Columbia students bring wide ranging interests and benefit greatly from being in NYC, where they have a wealth of opportunities to connect with premier organizations and people in the arts and other industries.

The [Columbia Arts Experience](https://www.careereducation.columbia.edu/findajob/cce-internship/cae) <https://www.careereducation.columbia.edu/findajob/cce-internship/cae> (CAE) internship program is run by CCE in partnership with the Arts Initiative at Columbia University. Launched in the 2007-2008 academic year, CAE provides selected students with a New York-based internship in the arts. CAE interns also participate in special events and educational programming designed to help students explore a broad range of career possibilities in the arts industry. CAE Intern Jacquelyn Kovarik reflected on her past experience at Free Arts NYC by creating [a piece of her own art](#). Information about employers offering 2016 spring internships in the arts is [HERE](#).

**Senior Thesis Funding:**

CC – <http://www.college.columbia.edu/academics/seniorthesisfunding>

GS – Contact: [GS Dean of Students Office](#) 212-854-2881 [gsdeanofstudents@columbia.edu](mailto:gsdeanofstudents@columbia.edu)

**OTHER ART EVENTS and VENUES on CAMPUS**

**VALS:** - *Weekly Artist's Talks* -

<http://blogs.cuit.columbia.edu/vals/>

The Visiting Artist Lecture Series (VALS) is a student-curated lecture series of the Columbia University's Visual Arts graduate program. The lectures are held on Tuesdays evenings via Zoom and possibly in Prentis Hall; check the blog for details. Prentis Hall – 632 West 125<sup>th</sup> St. (btw Broadway and Riverside)

**PIRANESI DAY:**

each fall the Avery Library organizes a "Piranesi Day," where they display the library's holdings of Piranesi drawings. Here's last year's <http://library.columbia.edu/locations/avery/classics/piranesi-day-2014.html>

**SCHOOL of the ARTS Events:**

<http://arts.columbia.edu/public-programs-calendar>

**BARNARD International Artist Series:**

<https://barnard.edu/bias/calendar>



[barnard.edu/bias](http://barnard.edu/bias)

The Barnard International Artists Series, curated by novelist Hisham Matar, involves students in the world of contemporary artists and thinkers and their work. Every year we invite artists: writers, filmmakers, dancers, dramatists, visual artists, architects and composers from all over the world to speak about and show their work.

**BARNARD VISUAL ART TALKS:**

<https://arthistory.barnard.edu/visual-arts>

**MILLER THEATER Events:**

<http://www.millertheatre.com/Events/>

**GRADUATE SCHOOL of ARCHITECTURE, PLANNING and PRESERVATION – Events:**

<http://events.gsapp.org/>

**WALLACH ART GALLERY:**

<https://wallach.columbia.edu/>

Lenfest Center of the Arts

Established in 1986, The Wallach Art Gallery is the University's premier visual arts space. It is a platform for critically acclaimed exhibitions, a dynamic range of programming, and publications that contribute to scholarship. The Wallach Art Gallery also animates other university spaces as opportunity arises.

**MACY ART GALLERY at TEACHERS COLLEGE:**

<http://www.tc.columbia.edu/arts-and-humanities/art-and-art-education/exhibitions/>

Macy Hall, 4<sup>th</sup> Floor; 525 West 120<sup>th</sup> St.

The Macy Art Gallery is one of the last spaces at Teachers College still in its original use. The Gallery presents a wide range of exhibitions by national and international artists, graduate students, faculty members and alumni, as well as the finest examples of artworks by children of all ages. The year-round exhibition schedule reflects the commitment of Teachers College to cultural diversity in education and the visual arts.

**THE LEROY NEIMAN GALLERY:**

<http://arts.columbia.edu/leroy-neiman-gallery>

310 Dodge Hall

The LeRoy Neiman Gallery hosts a wide array of exhibitions throughout the year, showcasing the work of invited artists, Visual Arts faculty, undergraduate and graduate students and work produced in the LeRoy Neiman Center for Print Studies. The exhibits give student work public exposure in a professional setting and bring outside voices to the Neiman Center, creating a rich environment of display and dialogue.

**THE POSTRCYPT ART GALLERY**

<https://www.facebook.com/postcryptartgallery>

Email: [postcryptgallery@gmail.com](mailto:postcryptgallery@gmail.com)

Basement of St. Paul's Chapel

Postcrypt Art Gallery is a unique space on the Columbia University campus designed to provide student artists and curators with the opportunity to create, curate and exhibit their work. Since its inception in 1989, when an enterprising group of Columbia undergraduate students took the initiative to transform the unused basement space of the Sr. Paul's Chapel into an exhibition space, the Postcrypt Art Gallery has been the artistic pulse of the Columbia campus. The gallery serves as the only gallery space exclusively dedicated to the exhibition of undergraduate art, and student artists from CC, BC, GS and SEAS are provided with the opportunity to exhibit their work, regardless of their involvement with the Visual Arts Department. Email: [postcryptgallery@gmail.com](mailto:postcryptgallery@gmail.com)

## COLUMBIA VISUAL ARTS FULL TIME FACULTY

<https://arts.columbia.edu/visual-arts/faculty>

*Please note that not all faculty will be teaching in any given semester; please consult the online Directory of Classes for more information on instructors for specific classes*

**Gregory Amenoff** is the recipient of numerous awards from organizations including the American Academy of Arts and Letters, National Endowment for the Arts, New York State Council on the Arts, Tiffany Foundation, and is the recipient of the 2011 John Solomon Guggenheim Fellowship. He has had over fifty one-person exhibitions in museums and galleries throughout the United States and Europe. His work is in the permanent collections of more than thirty museums, including the Whitney Museum of America Art, the Museum of Fine Arts in Boston, the Museum of Modern Art in New York and the Metropolitan Museum of Art. He served as President of the National Academy of Design from 2001-2005. He is a founding member of the CUE Art Foundation where he serves on the Board and as the Foundation's Curator Governor. His recent exhibitions include the "Recent Monoprints" exhibition in June of 2017 at the Cross Contemporary Gallery, Saugerties, New York and "Gregory Amenoff New Paintings" at the Alexandre Gallery in New York City, October 2016.

**Matthew Buckingham** has presented solo exhibitions at the Brooklyn Museum, New York; Camden Arts Centre, London; Centro de Arte Reina Sofia, Madrid; Dallas Museum of Art; Hamburger Bahnhof Museum für Gegenwart, Berlin; the Kitchen, New York; Kunstmuseum, St. Gallen; the Museum of Contemporary Art, Denver; Museum Moderner Kunst, Vienna and the St. Louis Art Museum among others.

Born in Nevada, Iowa, Matthew Buckingham studied at the Art Institute of Chicago, received a BA from the University of Iowa, an MFA from Bard College and attended the Whitney Independent Study Program. He taught at the Malmö Art Academy of Lund University, Sweden, from 2003 to 2010 and has been a visiting artist at over thirty universities, art schools and art academies internationally. He lives in New York City.

**Susanna Coffey** is the F.H. Sellers Professor in Painting at The School of the Art Institute of Chicago. She received a BFA from the University of Connecticut at Storrs and an MFA from The Yale School of Art. Her portraits are investigations of the iconic human head. The work is driven by questions about what a portrait image can mean. What is a beautiful appearance? Why do conventionally gendered images involve caricature? Can inchoate feeling-states be adequately portrayed?

Meticulously observed, most works show her own face in many guises and locations: under dramatic lighting, highly costumed, inside a studio, within landscapes, foliage, places of fiery devastation, and amidst phantasmagoric patterns. Some portraits seem almost entirely abstract with only the barest suggestion of a human face.

Concurrently with the self-portraits Coffey is at work with other themes. One is that of land and cityscapes painted in situ after nightfall. A book focused on these works and related writings by others. *Night Painting* will be published by Steven Harvey Fine Art Projects in early 2018. In another, begun in 2015, Coffey is painting women artists at work in their studios. These works are her response to seeing that of the forty artists shown at The Gagosian Gallery's wonderful exhibition *In the Studio: Paintings* only about three exhibited artists were women.

Coffey's artwork has been exhibited in The Weatherspoon Art Museum, The Aldrich Museum, The Hood Museum, The National Portrait Gallery, The American Academy of Arts and Letters and others. Her work is included in the collections of The Yale University Art Gallery, The Art Institute of Chicago, and the Minneapolis Museum of Art, among others. Among her awards are The John Simon Guggenheim Memorial Foundation Fellowship, and the Louis Comfort Tiffany Award. Susanna Coffey lives and works in New York City

Susanna Coffey's work is represented by Steven Harvey Fine Arts Projects in New York City, Alpha Gallery in Boston and Galeria Isabel Ignacio in Seville, Spain.

**Jon Kessler** received a B.F.A. from SUNY at Purchase and the Whitney Museum Independent Study Program. He has exhibited his work widely in Europe, Japan, and the United States. He has sculptures in the permanent collections of many institutions, including the Museum of Modern Art in New York, the Whitney Museum of American Art, the Walker Art Center, and the Museum of Contemporary Art in Los Angeles. He has received several NEA grants, the St. Gaudens Memorial Fellowship, a Guggenheim Fellowship and a Foundation for the Performing Arts grant.

For his solo exhibition "Global Village Idiot" at Deitch Projects in 2004, he began a new series of video sculptures, which led to his first New York museum exhibition, "The Palace at 4 A.M." at P.S.1 Contemporary Art Center in 2005. The show traveled to the Phoenix Kulturstiftung/Sammlung Falckenberg in Hamburg, the House of World Cultures in Berlin and the Louisiana Museum in Denmark. In 2008 he showed his drawings and collages at The Drawing Center in New York. In 2009 Kessler exhibited his video installation, "Kessler's Circus" at Deitch Projects. There are three major publications on his work, *Jon Kessler's Asia*, *Jon Kessler*, and *The Palace at 4 A.M.* He plays guitar and harmonica with the art rock band The X-Patsys.

**Nicola López** was born in Santa Fe, NM, Nicola López currently lives and makes art in Brooklyn, NY. Through her work in installation, drawing and printmaking, López describes and reconfigures our contemporary—primarily urban—landscape. Her focus on describing 'place' stems from interests in anthropology, urban planning and architecture and it has been fueled by time spent working and traveling immersed in different cultures and landscapes. López has participated in numerous residency programs and received several grants and fellowships, including a NYFA Fellowship in Drawing/Printmaking/Book Arts and a grant from the Joan Mitchell Foundation. Her work has been exhibited throughout the United States and

internationally at museums including MoMA in NY, the Los Angeles County Museum of Art in LA, the Museo Rufino Tamayo in Mexico City and the Denver Art Museum in Denver, CO and has been featured in solo exhibitions at museums such as the Chazen Museum of Art in Madison, WI and the Solomon R. Guggenheim Museum in New York. López's work is included in the permanent collections of MoMA, NY; The Metropolitan Museum of Art, NY; El Museo del Barrio, NY; Museo Nacional de la Estampa, Mexico City, among others.

**Leeza Meksin** is an interdisciplinary artist, who makes paintings, installations, public art and multiples. Recent exhibitions include a solo show at Miller Contemporary, NYC (2017) and a 2-person show at GBS, Los Angeles. Meksin has created site-specific installations at The Lenfest Center for the Arts, NY, NY (2017), The Utah Museum of Contemporary Art, Salt Lake City (2016), The Kitchen, NYC (2015), BRIC Media Arts, Brooklyn (2015), Brandeis University, Waltham (2014), Cosign Projects, St. Louis (2011), and in a National Endowment for the Arts funded project at Artspace, New Haven, CT (2012). Her work has been exhibited at Regina Rex Gallery, NYC (2011, 2014), Airplane Gallery, Brooklyn (2014), Primetime, Brooklyn (2013), Adds Donna, Chicago (2011) and Thomas Erben Gallery, NYC (2009). In 2017 Meksin was awarded a summer residency at The Banff Centre in Canada. She is the recipient of the Rema Hort Mann Emerging Artist grant (2015) and the co-founder and director of Ortega y Gasset Projects, an artist run gallery and collective. Her work has been featured in *BOMB* magazine, *The New York Times*, *Hyperallergic*, *Brooklyn Rail* and *The Village Voice*. Meksin received a MFA in painting from Yale, a BFA from SAIC and a joint BA/MA in Comparative Literature from The University of Chicago. For more information about her current projects please visit [www.meksin.com](http://www.meksin.com).

**Aliza Nisenbaum** has presented her paintings in solo shows at the Minneapolis Institute of Art, T-293 Gallery, Mary Mary, Glasgow; White Columns, New York; Lulu, Mexico City; Julius Caesar, Chicago; and Shane Campbell Gallery, Chicago. National and International group exhibitions have included the Whitney Biennial 2017; Biennial of the Americas, MCA, Denver; the Rufino Tamayo Painting Biennial, Museo Rufino Tamayo, Mexico City; T-293 gallery, Rome; Hannah Hoffman Gallery LA; Gallerie Nachst St. Stephen Rosemary Shwartzwalder, Austria; Wilkinson Gallery, London; Slopes Gallery, Melbourne, Australia; Fondazione Querini Stampalia, Venice; Princeton University School of Architecture; The Renaissance Society, Chicago; Green Gallery, Yale School of Art; The Poor Farm, Wisconsin; The University of Wisconsin; and The University of Texas at Tyler, among others. She has curated an exhibition named "Intimisms" at James Cohan Gallery in 2016.

Aliza Nisenbaum was born in Mexico City and received her BFA and MFA from the School of the Art Institute of Chicago. She has been a resident at the Minneapolis Institute of Art, The Sharpe-Walentas Studio Program; Lower Manhattan Cultural Council; Artist-in-Residence at the University of Tennessee; and SOMA Summer, Mexico City. Fellowships and grants include the Rema Hort Mann NYC award, and the Fellowship for Immigrant Women Leaders from NYC Mayor's Office of Immigrant Affairs (MOIA). She has also been a participating artist at Immigrant Movement International, Corona Park, Queens. She has been widely reviewed and is

included in the book *Vitamin P3, New Perspectives in Painting*. Aliza is a recent recipient of the Provost's Junior Faculty Diversity Development Award, Columbia University.

**Shelly Silver's** work in film, video, and photography spans an eclectic range of subject matter and genres, exploring the personal and societal relations that identify and restrict us; the indirect routes of pleasure and desire; the stories that we dream or fabricate about others, and the stories that we construct about ourselves. Silver's art has been exhibited and broadcast widely throughout the U.S., Europe and Asia. Screenings and installations have been mounted by venues such as the Museum of Modern Art in New York, the International Center of Photography in New York, the Museum of Contemporary Art in Los Angeles, the Yokohama Museum, the Pompidou Center, the Kyoto Museum, the London Institute of Contemporary Arts, the Museo Reina Sofia, and the London, Singapore, New York, Moscow, and Berlin film festivals.

Her work has been broadcast on BBC/England, PBS/USA, Arte, Planete/Europe, RTE/Ireland, SWR/Germany, and Atenor/Spain. Silver's numerous fellowships and grants include awards from the John Simon Guggenheim Foundation, the NEA, NYSCA, NYFA, the DAAD, the Jerome Foundation, the Japan Foundation and Anonymous was a Woman.

**Sable Elyse Smith** is an interdisciplinary artist, writer, and educator based in New York. Using video, sculpture, photography, and text, she points to the carceral, the personal, the political, and the quotidian to speak about a violence that is largely unseen, and potentially imperceptible. Her work has been featured at MoMA Ps1, New Museum, The Studio Museum in Harlem, Brooklyn Museum, New York; ICA Philadelphia, Philadelphia, PA; and MIT List Visual Arts Centers, Cambridge, MA amongst others. She has received awards from Creative Capital, Fine Arts Work Center, the Queens Museum, Skowhegan School of Painting and Sculpture, Louis Comfort Tiffany Foundation, Rema Hort Mann Foundation, the Franklin Furnace Fund, and Art Matters.

**Sarah Sze** represented the United States at the *Venice Biennale* in 2013, and was awarded a MacArthur Fellowship in 2003. She has exhibited in museums worldwide, and her works are held in the permanent collections of prominent institutions, including the Museum of Modern Art, the Guggenheim Museum, and the Whitney Museum of American Art, New York; The Fondation Cartier, Paris; Tate Modern, London; The Museum of Contemporary Art, Chicago; The San Francisco Museum of Modern Art; and the Museum of Modern Art, Los Angeles. Sze's work has been featured in the *Whitney Biennial* (2000), *The Carnegie International* (1999), and several international Biennials, including Berlin (1998), Guangzhou (2015), Liverpool (2008), Lyon (2009), Sao Paulo (2002), and Venice (1999, 2013, and 2015). Sze has also created public works for the Massachusetts Institute of Technology, The Walker Art Center in Minneapolis, and for the High Line and the Public Art Fund in New York. In 2016, Sze completed a permanent commission for the New York Metropolitan Transit Authority's 96th Street Station of the 2nd Avenue subway line, and in 2015, Phaidon published a monograph on Sze's work as part of the

Contemporary Artists Series. Sarah Sze received her BFA from Yale University (1991) and her MFA from the School of Visual Arts (1997). She was born in Boston, Massachusetts and lives and works in New York.

**Rirkrit Tiravanija** was born in Buenos Aires, Argentina, and the Thai artist is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Winner of the 2004 Hugo Boss Prize awarded by the Guggenheim Museum, his exhibition there consisted of a pirate radio (with instructions on how to make one for yourself). Tiravanija was also awarded the Benesse by the Naoshima Contemporary Art Museum in Japan and the Smithsonian American Art Museum's Lucelia Artist Award.

**Tomas Vu-Daniel** (b. Saigon, Vietnam) received a BFA from the University of Texas, El Paso, and an MFA from Yale University. He has been a professor at Columbia University School of the Arts since 1996, when he helped found the LeRoy Neiman Center for Print Studies. In 2000, he was appointed the LeRoy Neiman Professor of Visual Arts. Since its inception, Vu-Daniel has served as Director/Artistic Director of the Neiman center.

In his work, Vu-Daniel looks to his personal memories growing up in Vietnam during the war and current events to create ephemeral landscapes that explore the obscure space between memory and imagination. *Opium Dreams* (2003-2004), depicts a fantastical journey through the stages of hallucinatory vision utilizing layered paint, silkscreen, drawing and collage. *Flatlands* (2006-2012), a series of 103 unique prints, represents each minute of the 2001 terrorist attack on the World Trade Center. In 2011, Vu-Daniel began creating a series of hand-shaped paulownia wood surfboards onto which the artist used laser-engraving to draw overlapping images on one face of the board and lyrics of Beatles' songs on the reverse side. His most recent series are *Dark Side of the Moon* (2013-present), composed of futuristic landscapes informed by technological and post-industrial advances of man painted onto mylar, and *Green Go Home* (2013-present), site-specific installations created in collaboration with Rirkrit Tiravanija integrating prints, graffiti and live drawing to investigate the complex theme of resistance. Vu-Daniel currently lives and works in New York, NY.

# Combined Major in Art History and Visual Arts Requirements Worksheet

Name: \_\_\_\_\_ Email: \_\_\_\_\_ Date: \_\_\_\_\_ CC  GS

46 total points are required for a Combined Major in Art History and Visual Arts  
 21 points must be completed within the Visual Arts Program, consisting of  
     7      3-point Studio Courses totaling 21 points  
 25 points are to be completed within the Art History Department, consisting of  
     1      4-point Major's Colloquium (AHIS UN3000)  
     7      3-point related Courses totaling 21 points

Note - no more than 12 points from any other degree-granting institution will be counted as points toward the combined major. Approval is required by the Director of Undergraduate Studies. Return form to Program Manager in Visual Arts office.

## Courses within the Visual Arts Program

**[21 total credits]**

### 2 Required 3-point courses

	Grade	Fall	Spring	Summer	Trans	Year
Basic Drawing (VIAR UN1000)	_____	O	O	O	O	_____
Sculpture I (VIAR UN2300) OR Ceramics I (VIAR UN2200)	_____	O	O	O	O	_____

### 5 Additional Visual Arts 3-point studio courses

	#	Grade	Fall	Spring	Summer	Trans	Year
1. _____	_____	_____	O	O	O	O	_____
2. _____	_____	_____	O	O	O	O	_____
3. _____	_____	_____	O	O	O	O	_____
4. _____	_____	_____	O	O	O	O	_____
5. _____	_____	_____	O	O	O	O	_____

## Courses within the Art History Department

**[25 total points]**

	Grade	Fall	Spring	Summer	Trans	Year
Major's Colloquium 4-points (AHIS UN3000)	_____	O	O	O	O	_____

7 Additional 3-point courses\* (At least one course from three of four historical periods, an additional two courses from at least two different world regions and two additional lectures of the student's choice):

	#	Grade	Fall	Spring	Summer	Trans	Year
1. _____	_____	_____	O	O	O	O	_____
2. _____	_____	_____	O	O	O	O	_____
3. _____	_____	_____	O	O	O	O	_____
4. _____	_____	_____	O	O	O	O	_____
5. _____	_____	_____	O	O	O	O	_____
6. _____	_____	_____	O	O	O	O	_____
7. _____	_____	_____	O	O	O	O	_____

Senior Year, students undertake either a seminar in the Department of Art History and Archaeology or a semester of Senior Thesis in Visual Arts (pending approval by the Visual Arts Department).

\*Up to two of the seven 3-point courses in art history may be replaced by a specifically related course in another department with approval of the advisor.

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

### **Historical Periods**

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

### **World Regions**

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



# Visual Arts Concentration Requirements Worksheet

Name: \_\_\_\_\_ Email: \_\_\_\_\_ Date: \_\_\_\_\_

21 total points are required for a Visual Arts Concentration  
 18 points must be completed within the Visual Arts Program, consisting of  
     6           3-point Studio Courses totaling 18 points  
 3 points are to be completed outside of the Visual Arts Program, consisting of  
     1           3-point 20th-Century Art History Course

Note - no more than 12 points from any other degree-granting institution will be counted as points toward the concentration. Approval is required by the Director of Undergraduate Studies. Return form to Program Manager in Visual Arts office.

## Courses within the Visual Arts Program

**[18 total points]**

### 2 Required 3-point courses

	Grade	Fall	Spring	Summer	Trans	Year
Basic Drawing (VIAR UN1000)	_____	O	O	O	O	_____
Sculpture I (VIAR UN2300) OR Ceramics I (VIAR UN2200)	_____	O	O	O	O	_____

### 4 Additional Visual Arts 3-point studio courses

	Course Name	Course #	Grade	Fall	Spring	Summer	Trans	Year
1.	_____	_____	_____	O	O	O	O	_____
2.	_____	_____	_____	O	O	O	O	_____
3.	_____	_____	_____	O	O	O	O	_____
4.	_____	_____	_____	O	O	O	O	_____

## Courses outside the Visual Arts Program

**[3 total points]**

### 1 20<sup>th</sup> Century Art History 3-point course or equivalent:

	Course Name	Course #	Grade	Fall	Spring	Summer	Trans	Year
	Twentieth Century Art	AHIS UN2405	_____	O	O	O	O	_____

# Visual Arts Major Requirements Worksheet

Name: \_\_\_\_\_ Email: \_\_\_\_\_ Date: \_\_\_\_\_ CC  GS

35 total points are required for a major in Visual Arts  
 32 points must be completed within the Visual Arts Program, consisting of  
     7      3-point Studio Courses totaling 21 points  
     2      4-point semesters in the Senior Project totaling 8 points  
     1      3-point Colloquium Course  
 3 points are to be completed outside of the Visual Arts Program, consisting of  
     1      3-point 20th-Century Art History Course

Note - no more than 12 points from any other degree-granting institution will be counted as points toward the major. Approval is required by the Director of Undergraduate Studies. Return form to Program Manager in Visual Arts office.

## Courses within the Visual Arts Program

**[32 total points]**

### 2 Required 3-point courses

	Grade	Fall	Spring	Summer	Trans	Year
Basic Drawing (VIAR UN1000)	_____	O	O	O	O	_____
Sculpture I (VIAR UN2300) OR Ceramics I (VIAR UN2200)	_____	O	O	O	O	_____

### 5 Additional Visual Arts 3-point studio courses

	Course Name	Course #	Grade	Fall	Spring	Summer	Trans	Year
1.	_____	_____	_____	O	O	O	O	_____
2.	_____	_____	_____	O	O	O	O	_____
3.	_____	_____	_____	O	O	O	O	_____
4.	_____	_____	_____	O	O	O	O	_____
5.	_____	_____	_____	O	O	O	O	_____

### 2 semesters of 4-point Senior Thesis (or equivalent for GS)

Before entering into senior thesis it is strongly advised that majors have completed 18 points of required Visual Arts Program courses.

	Grade	Fall	Spring	Year
1 <sup>st</sup> semester _____	_____	O	O	_____
2 <sup>nd</sup> semester _____	_____	O	O	_____

### The following 3-point colloquium course is required during your Junior Year

	Grade	Fall	Spring	Year
Seminar in Contemporary Art Practice (VIAR UN3800)	_____	O	O	_____

## Courses outside the Visual Arts Program

**[3 total points]**

### 1 20<sup>th</sup> Century Art History 3-point course or equivalent:

	Course Name	Course #	Grade	Fall	Spring	Summer	Trans	Year
	Twentieth Century Art	AHIS UN2405	_____	O	O	O	O	_____