Art Department Spring 2027 Course Descriptions

Art History

ARHS 1030 Introduction to Asian Art: This course introduces students to the arts of Asia, covering a broad geographical span, including South Asia, East Asia, and Southeast Asia, as well as an extensive chronological frame from the prehistorical period to the present day. We discuss a range of topics, including art and politics, ritual, gender, and ethnicity. Students will gain an in-depth understanding of Asian history, develop a global perspective on world cultures, and acquire a visual literacy to analyze images.

ARHS 1050 Intro to African Art: This is an introductory survey course, which requires no prior knowledge of African art history. It examines the diversity of African art and visual cultures with discussions centered on objects, exhibitions, and performances. We will explore fundamental questions about art to determine whether the term embraces the multiple ways that Africans have demonstrated their identities through their material and visual cultures. And we will consider the historical implications of collecting artifacts and engage with the question about who owns the African material past.

ARHS 3680 History of Photography: Why do we trust what we see—or do we? From 1839 daguerreotypes to AI-generated images and the endless scroll, this course examines the history and theory of the photographic medium. We will tackle pressing questions: debates about photography as high art, the role of emerging technology in shaping photographic imagery, and how art photography intersects with fields such as journalism, science, politics, advertising, and social media. The goals of the course are to decode the visual culture surrounding you, hone visual analysis skills, and develop critical thinking.

ARHS 3720 Aztec Art in Mexico: What can the remains of an ancient city tell us about power, memory, and public life today? Centered on Tenochtitlan, the Aztec capital hidden beneath modern Mexico City, this course examines how art, architecture, ritual, and performance shaped one of the most influential societies of the Americas. Students engage with new archaeological discoveries, learn art historical approaches to interpreting objects and monuments, and contribute original research to Wikipedia. The course develops skills in critical analysis, evidence-based argumentation, and public-facing writing that translate to a wide range of careers and disciplines.

ARHS 4560 Museum Internship: n this internship seminar, students will explore how art shapes communities—and how communities shape the arts - by engaging directly with arts-oriented institutions across New Orleans. We'll investigate the role of museums, the ethics of collecting and cultural stewardship, the responsibilities of artists and arts professionals, and debates surrounding cultural heritage, repatriation, and institutional

accountability. Through collaborative projects and community partnerships, students discover how art can preserve history, strengthen communities, and become a powerful force for civic engagement and change. Optional 60-hour service-learning component (SRVC 4890-08). Students accepted via application only; those interested in applying should contact Prof. Alexis Culotta (aculotta1@tulane.edu).

AHRS 6660 Art Acquisitions, Collect Mgmt: Register for course in department This seminar examines the practices, players, and platforms of the art market, from acquisitions and appraisal to long-term collection care. It culminates in a fully-funded trip to New York City timed to coincide with the IFPDA Print Fair, giving students firsthand exposure to a leading art fair alongside gallery and institutional visits. Students will study how objects move through galleries, auction houses (in-person and online), and private dealers, with emphasis on due diligence: provenance research, authentication, and detecting forged or stolen works. The course also examines how monetary value is assessed across contexts, from retail galleries to insurance appraisals. Through hands-on writing assignments, students will develop research skills for art objects and antiques while exploring collection management fundamentals, including condition assessment, conservation, and best practices for storage and display, preparing them for careers across art industries.

ARHS 6812 Colonial Art & Arch of Puebla: This seminar examines the colonial art and architecture of Puebla de Los Ángeles, Mexico, culminating in a fully-funded spring break trip to Mexico City and Puebla, with accommodations, transportation, and on-site support coordinated by faculty and university staff. Founded in 1531 in an Indigenous region as a strategic link between Mexico City and Spain, Puebla offers rich early modern architecture and art collections for art historical analysis. The course explores surrounding "fortress monasteries," sites where Spanish and Indigenous patrons developed innovative architectural and decorative forms through cross-cultural engagement. Close site studies open onto broader questions of civic and corporate identity, political and religious power across ethnicities, the status of architects and artists, dissemination of architectural knowledge, construction techniques, patronage, and symbolic meaning. Students will research historic sites in Puebla and present findings through a digital mapping project emphasizing place-based approaches to art and architectural history.

ARHS 6814 Performance Art: What happens when an artist's body becomes the artwork? Moving from Bertolt Brecht's political stage to happenings, endurance rituals, and activist spectacle, we examine artists like Allan Kaprow, Marina Abramović, Joseph Beuys, and Coco Fusco. We will examine how artists use physical presence, ritual, protest, and the human body to analyze the blurred lines between art, ritual, and theater. Students will map

key movements, engage with primary documentation, and dissect how performance art intersects with social contexts.

ARHS 6874 Race, Art, Empire: This seminar analyses a diverse array of media—from paintings, prints, sculpture, and photography to decorative arts, clothing, and collections—to investigate the role of visual and material culture in constructing. reifying, representing—and also resisting—ideas of race and nation in the context of colonialism and empire. Organised thematically, the course explores topics and visual culture from the early modern period to the present and includes examples from the Spanish, British, French, and U.S. empires.

Studio Art

ARST 1050 Drawing I (all sections): This course focuses on drawing from life as the translation of three-dimensional objects onto a two-dimensional surface. Towards the end of training the hand to work in concert with the eye in creating the illusion of volume and space in a drawing, we will systematically address line, shape, proportion, value, texture, and composition. These basics provide the student with the visual vocabulary that will serve a variety of unique and personal artistic endeavors.

ARST 1130 Ceramics I (all sections): This is a comprehensive introduction to ceramic art, including major hand working techniques, surface treatments, decorative processes and materials including slips, underglazes and glazes for cone 6 stoneware. In addition, the class will emphasize important forms and issues associated with ceramics, and more broadly the process of exploration and design associated with creating original works. No prior art experience required.

ARST 1170 Glass I (all sections): Introductory glass course covering a survey of processes including: solid and blown furnace glass working, cutting, shaping and polishing cold glass, and basic kiln manipulation of glass. Processes introduced will be in service to the creation of sculptural glass artworks. History of glass and contemporary glass artists will be introduced and inspire project prompts.

ARST 1250 Painting I (all sections) This course is the first in a sequence of painting classes, focusing on observational painting from life. Students will acquire the perceptual, conceptual, and technical tools necessary to translate three-dimensional forms and spaces to a two-

dimensional surface using acrylic paint. Additionally, the course will produce maturation in compositional choices and color mixing/theory within two-dimensional images of the student's unique design.

ARST 1310 Photo I: Darkroom Revival (all sections): An introduction to traditional and experimental darkroom photography. Students will begin by using 35mm film cameras (provided) and learn exposure, film processing, and silver gelatin printing, as well as hybrid and experimental approaches to photographic image-making. Creative assignments, demonstrations, critiques, and immersive darkroom work build technical skills and encourage experimentation, while engagement with historical and contemporary photography supports the development of an individual artistic practice.

ARST 1350 Photo I: Analog and Digital (all sections): An introduction to photography spanning analog, hybrid, and digital processes. Students will begin by using 35mm film cameras (provided) and learn exposure, film processing, and silver gelatin printing before expanding into scanning, digital capture, Photoshop and other imaging software, and digital output (digital cameras also provided). Creative assignments, critiques, and hands-on experimentation across photographic processes build technical skills and encourage creative exploration, while engagement with historical and contemporary photography supports the development of an individual artistic practice.

ARST 1370 Printmaking I (all sections): Printmaking is the process of transferring ink onto paper. This course is designed as a hands-on introduction to a wide range of techniques in printmaking. It is developed to give an overview of the possibilities with the processes of relief and intaglio printing. Through a series of demonstrations, projects, critiques, and PowerPoint presentations the student will explore the rich diversity of the medium and become exposed to the strong tradition of printmaking. Areas covered include linoleum cuts, woodcuts, collagraph (collaged plates), and drypoint (incising into copper plates).

ARST 1490 Sculpture I (all sections): Foundations in Sculpture is a hands-on studio course where you'll explore mold making, woodworking, assemblage, and contemporary sculpture techniques while bringing your ideas into three-dimensional form. Develop creative problem-solving skills, experiment with materials and makerspace technologies, and build confidence in your artistic voice. Whether you're pursuing a career in the arts, design, fabrication, education, or simply exploring sculpture as a creative passion, this course provides a strong foundation for artistic growth and innovation.

ARST 1550 Digital Arts I (all sections): This course has been updated to introduce students to foundational skills and practices in digital art and design. Students will develop creative workflows that use digital compositing, video assembly and editing, 2D graphic design, and 3D modeling. Project-based coursework will incorporate laser cutting, archival inkjet printing, and custom book printing, supported by industry-standard software such as Photoshop, Illustrator, Premiere, InDesign, and Blender.

ARST 2040 Drawing II: Collage Making a collage involves the use of multiple images or materials to assemble a new "whole." Building on drawing fundamentals gleaned in Drawing I, this course introduces the student to a variety of collage methods and practices, as well as the contemporary discourse surrounding them.

ARST 2060 Drawing II: Material and Strategy This course builds upon skills and techniques learned in Drawing I. These drawing fundamentals, coupled with new and experimental approaches to drawing, will be employed in an investigation of the relationship between subject matter, drawing style, and the resulting content or meaning. The student will begin to unite their ability to render from observation with communicating specific and personal concerns. Individual goals, visions, and content generate the drawings in this course.

ARST 2130 Ceramics II: Wheel Throwing: This is an introduction to the potter's wheel as a primary tool for developing vessel forms, including mugs, bowls, pitchers and vases. The class will emphasize original design in form and surface with high fire reduction glazes in conjunction with the development of wheel skills. Students will mix their own clay and collectively load and fire kilns to stoneware temperatures. Not prior wheel-throwing experience required.

ARST 2140 Ceramics II: Mold Making This class focuses on the use of plaster molds as a process to create original ceramic forms through press molding and slip casting. Unique design and production of tiles, vessels and sculptural forms will be explored, utilizing with high fire reduction glazes. Students will mix their own clay and collectively load and fire kilns to stoneware temperatures.

ARST 2180 Glass II: Hot Casting (all sections) This Intermediate glass course introduces students to mold making techniques, for the creation of glass sculpture, using both hot furnace

glass and kiln working techniques. Molds made from steel, graphite, wood and sand will be used in the hot shop for casting hot glass and blowing glass into. We will also introduce kiln techniques including molds using plaster and silica. Students will be expected to record ideas in their sketchbooks for solid and blown glass forms. They will also be encouraged to use other materials with glass to create mixed media sculpture. Completion of a unique body of artworks is expected by the end of the semester through a guided framework to support individual project development and execution.

ARST 2350 Photo II: Expansive Practice This intermediate photography course opens up the possibilities of lens-based practice through digital, analog, alternative, and experimental photographic processes. Students develop new technical and conceptual skills while exploring how photography can move across processes, materials, and forms. Artist lectures, critiques, collaborative exchange, and engagement with contemporary photography support experimentation and critical reflection as students take creative risks, pursue individual interests, and develop a more independent artistic practice.

ARST 2370 Print II: Screen Printing This course will focus on a detailed exploration of the art of screen printing, starting with simple paper stencil techniques through more complex photo-based emulsions. You will be exposed to historical and contemporary examples of the medium and produce works that explore a variety of ideas. Much consideration will be given to conceptual and formal issues and how these aspects manifest themselves through the medium.

ARST 2550 Digital Arts II: Creative Comp Learn to code your own art and designs without relying on Photoshop or Illustrator. Develop your own tools! We will create graphics systems, capture our environment, and manipulate it in software. We will also create animations that react to sound! No programming experience is necessary. Prerequisite can be waived with instructor approval.

ARST 3010 Metal Casting Metal Casting: Process, Material, and Meaning is a hands-on studio course where experimentation and discovery drive the creative process. Students explore the transformative potential of wax, sand, ceramic shell, and molten metal through mold making, casting, finishing, and patination. Whether you're new to sculpture or looking to expand your practice, the course encourages curiosity, creative risk-taking, and material exploration. Through projects, critiques, and discussion, students develop technical skills while discovering how materials, process, and ideas come together to create meaningful contemporary art.

ARST 3011 Painting II: Figure Painting Building upon the observational drawing and painting skills introduced in Drawing 1 and Drawing II: Figure Drawing and/or Painting I; Painting II: Figure Painting will continue students' investigation of observational painting and drawing using the human form as the principal formal and conceptual subject. This course will explore both the veneration and interrogation of the figure throughout art history, and the continued relevance of depicting the human form in contemporary artistic practice.

ARST 3012 Art & Money Money is a creative medium. It can be abstract, variable, and volatile. This Studio Art course examines the relationship between artistic production and currency. Students will begin by critically examining the systems that determine the value of art, how economy influences artistic production and cultural institutions, and the tensions between creative freedom and commercial success. From there, students will develop hands-on projects that creatively engage with markets and value. Projects will take various forms – including tokens, contracts, digital media, and pitch decks – to explore key concepts shared by art and economics, such as innovation, influence, and assets. Students from all backgrounds (regardless of whether they intend to pursue careers in the arts) will be provided opportunities to apply unconventional thinking to real-world creative economies. This course will emphasize creative strategies as ends unto themselves—freed from growth, scalability, or profit imperatives. No prerequisites are required; students need only a willingness to learn basic creative software skills.

ARST 3013 Sculpting Identity Sculpting Identity: Studio Practices in African American and Diasporic Art invites students to explore culture, identity, memory, and community through the production of sculptural artworks and hands-on creative experimentation. Open to all experience levels, the course combines artmaking, discussion, and research to examine how materials and objects tell stories and reflect lived experiences. Through engagement with African American and diasporic artistic traditions, students develop technical skills, creative confidence, and original artworks that thoughtfully connect personal perspectives with broader questions of belonging, history, and cultural expression.

ARST 3180 Advanced Glass This Advanced glass course will focus on supporting the physical development and conceptual framework of students' unique independent projects. Research and testing, project based demonstrations, individual meetings, class critical exchange, and practical professional practices will act as the class-based initiatives to support and evolve each students' artistic development. Completion of a unique body of artworks is expected by the end of the semester through a guided framework to support individual project development and execution.

ARST 3260 Advanced Painting Advanced Painting will address the union of material, formal, and technical decisions with the student's conceptual concerns within the framework of their painting practice. Projects are designed to provide the student with the opportunity to consider complex problems in their craft and to stimulate focused, individual solutions and direction. Additionally, the student will be equipped to sustain independent production beyond graduation and will be exposed to the contemporary context of painting through readings, slides, gallery and studio visits, and research.

ARST 3300 Decolonizing the Camera This course examines photography through the frameworks of decolonization, representation, race, and power. Students investigate the camera's historical role in constructing and reinforcing otherness alongside contemporary lens-based artists who challenge these legacies. Through readings, visual analysis, critiques, discussion, and creative projects, students develop language for critically examining images while building a more informed and intentional approach to their own artistic practice.

ARST 3360 Adv Photo: Individual Projects This advanced photography course provides a laboratory for sustained, self-directed creative production. Students develop lens-based projects through experimentation, research, critique, and engagement with contemporary art and ideas. New skills and techniques are introduced in response to the needs of each student's work. Within a supportive and collaborative studio environment, students test ideas, take creative risks, and refine the relationship between form and concept, culminating in a new body of work.

ARST 3900 Studio Internship In this internship seminar, students will explore how art shapes communities—and how communities shape the arts - by engaging directly with arts-oriented institutions across New Orleans. We'll investigate the role of museums, the ethics of collecting and cultural stewardship, the responsibilities of artists and arts professionals, and debates surrounding cultural heritage, repatriation, and institutional accountability. Through collaborative projects and community partnerships, students discover how art can preserve history, strengthen communities, and become a powerful force for civic engagement and change. Optional 60-hour service-learning component (SRVC 4890-08). Students accepted via application only; those interested in applying should contact Prof. Alexis Culotta (aculotta1@tulane.edu).

ARST 4180 Studio: Glass This Capstone glass course will focus on supporting the physical development and conceptual framework of students' capstone BFA or BA projects. Research and testing, project based demonstrations, individual meetings, class critical exchange, and practical professional practices will act as the class-based initiatives to support and evolve each students' artistic development. Completion of a unique body of artworks is expected by the end of the semester through a guided framework to support individual project development and execution.

ARST 5020 Senior Capstone Studio This course is the Capstone experience for senior studio art majors (BA and BFA) and culminates in the BA and BFA Exhibitions in the Carroll Gallery in Spring of 2027. With the goal of refining and enhancing the exhibition at the end of the semester, the class works together in discussing and critiquing artwork, crafting artist statements, and generating short presentations around artistic influences and relevant contemporary issues and themes. Students will also learn professional art practices relating to their exhibitions: selecting and editing a cohesive body of work, studying and applying installation methods, lighting, promoting, and documenting their work.