CFA 1090. Fine Art Fundamentals I: Drawing. 3 Credits.
Drawing is the fundamental language of visual communication and an essential skill for all visual artists. In this course, you improve your drawing skills through exercises in mark making, perspective, and line, with assignments also focusing on value, form and mass, and composition. Students do gesture and contour drawings as well as fully developed drawings; frequent individual and group critiques foster both feedback and your own ability to express your point of view. Classes include demonstrations, drawing the life model and still lifes, and exposure to the history and contemporary practice of drawing. First-year drawing is required of all prospective Fine Art majors and serves as the prerequisite for more advanced drawing, illustration, and animation courses.

CFA 1091. Fine Art Fundamentals II: Painting. 3 Credits.
First-year painting focuses on materials, techniques, and historical precedents as means to begin to develop your personal imagery, content, and techniques. Classes devoted to a rigorous, hands-on learning process provide a context for the expression and development of individual goals, from realism to abstraction to animation. Working on several paintings during the semester, students experiment with both traditional and new methods. Discussions on the history of painting, along with faculty-moderated critiques begin to address the critical aspects of their practice as they explore their subjects in time. This course examines the main theories which artists employed, experimented with, and what they abandoned, as well as some of the science involved. We study several approaches to color, from traditional views about its spiritual aspects, symbolism and scientific properties of specific colors, including both subtractive (physical) and additive (light) color, to Postmodern practices of chance, systems, cultural contexts and commercial color charts. These approaches are studied by a variety of means, from photo expeditions, to extensive paint mixing, to computer exercises, to experiments in chance. Studies include color in cultural contexts; color as mood, temperature, value and space; chromatic gray; color interaction, and some paint-by-number games. Recommended background: Basic familiarity with Adobe Photoshop.

CFA 1092. Fine Art Fundamentals II: Sculpture. 3 Credits.
This fundamental course in 3-D form and thinking introduces students to a wide variety of techniques, fabrication strategies, and conceptual approaches to form and space. Basic carpentry and welding skills are taught, along with methods of making simple connections, cutting and bending, modeling, mold making and casting. Through demonstrations and research students are exposed to contemporary methods of fabrication and their uses in contemporary art. Class and individual projects are critiqued by the instructor and fellow students, with an emphasis on experimentation and the development of project management skills. Fundamentals of Fine Art: Sculpture is a prerequisite for more advanced courses in sculpture, installation, and performance.

CFA 1215. Color Across Media: Symbolism and Science. 3 Credits.
How artists have used color has changed enormously over the last century. This course examines the main theories which they employed, experimented with, and what they abandoned, as well as some of the science involved. We study several approaches to color, from traditional views about its spiritual aspects, symbolism and scientific properties of specific colors, including both subtractive (physical) and additive (light) color, to Postmodern practices of chance, systems, cultural contexts and commercial color charts. These approaches are studied by a variety of means, from photo expeditions, to extensive paint mixing, to computer exercises, to experiments in chance. Studies include color in cultural contexts; color as mood, temperature, value and space; chromatic gray; color interaction, and some paint-by-number games. Recommended background: Basic familiarity with Adobe Photoshop.

CFA 2090. Fine Art Studio I. 3 Credits.
Students are challenged and encouraged, individually and collaboratively, to employ resourcefulness, critical thinking and creativity to identify, analyze, understand and resolve problems related to contemporary art practice, production and theory. To facilitate this approach, broad problems are presented by a team of faculty that examine the creative appetite and move on to investigation and development of strategies for making art. Required for FA majors.

CFA 2091. Fine Art Studio II. 3 Credits.
The second semester of the fine art studio sequence. Students are challenged and encouraged, individually and collaboratively, to employ resourcefulness, critical thinking and creativity to identify, analyze, understand and resolve problems related to contemporary art practice, production and theory. To facilitate this approach, broad problems are presented by a team of faculty that examine the creative appetite and move on to investigation and development of strategies for making art. Required for FA majors.

CFA 2122. Medium and Materials Workshop: Time-Based Media. 3 Credits.
Medium and Materials workshops are required for BFA Fine Art students but may be used as electives for other programs. As the threshold for media production software and hardware drops, visual artists increasingly have the opportunity to work with time-based, trans-disciplinary tools. Even artists working primarily in traditional media are extending their understanding of their practice as they explore their subjects in time. This course exposes students to a broad range of works: from conventional film and video, to video installation, performance documentation, generative and interactive works. Students get hands-on experience with a variety of commercial and open source tools, as they create and present projects throughout the semester.
CFA 2123. Medium and Materials Workshop: The Object in its Environment. 3 Credits.
Medium and Materials workshops are required for BFA Fine Art students but may be used as electives for other programs. This course focuses on the relationship of the created object with its environment relationships to space and time via the production of sculptural objects involving a variety of materials and processes including (but not limited to) fiber textiles leather plastics wood metals and appropriation of existing objects, placing them in a contemporary context to include practices such as installation, performance, fashion, and addresses issues of site sensitivity or specificity, sustainability and environmental design. This is achieved through studio work (investigation, discovery and making) demonstrations, lectures, research and discussion.

CFA 2124. Medium and Materials Workshop: Painting Basics for Fine Art. 3 Credits.
Medium and Materials workshops are required for BFA Fine Art students but may be used as electives for other programs. This course introduces historical and contemporary approaches to painting. Students explore the language of images- developing an awareness of the roles of visual judgement (the objective view), and intuition (the subjective response) in making our creative decisions. We address issues of form, process and content in painting. Students experiment with a variety of materials and surfaces appropriate for painting in watercolor, acrylic, and oil. We also explore a wide range of subjects and sources - with the goal of building a broad visual language of exploration, discovery, and self expression. Material demonstrations, class readings and discussions, and individual and group critiques take place throughout the semester. Intended for, but not limited to, Sophomore BFA/FA majors.

CFA 2125. Medium and Materials Workshop: Printmaking. 3 Credits.
An introduction to the use of a variety of printmaking media, connecting their use to the mainstream of contemporary artistic practice. Etching, lithography, screen print, and relief printing. Printmaking’s multi-faceted relationships to photography, sculpture, painting, and other media.

CFA 2126. Medium and Materials Workshop: Ceramic Practice, Earth to Stone. 3 Credits.
This course provides a comprehensive introduction into the materials and methods essential to ceramic practice. Clay forming techniques in all areas of hollow construction is introduced and explored, including hand building, wheel throwing, extrusion, and casting in the creation of clay forms. A basic introduction to the range of clays, and clay bodies facilitates the student’s understanding of the suitable methodologies in which to manifest their ideas in clay. The use of slips, engobes, and glazes explores the role of surface treatments in the context of the skin and bones of ceramic objects. The final process of firing is investigated and explored with the student being introduced to multiple firing techniques and the basic operations of an electric kiln.

CFA 2200. Intermediate Drawing. 3 Credits.
This course expands on the concept of drawing to include a wide variety of conventional and unconventional materials and techniques. Students approach drawing both technically and conceptually. Drawing projects focus on both traditional and prepared surfaces. Students discover fresh approaches and open up new possibilities for personal expression. Class meetings emphasize drawing as a sustained effort, with time allotted for demonstrations, discussions, and critiques.

CFA 2201. Drawing Strategies and Practice. 3 Credits.
Why do artists draw today? How are contemporary artists using drawing to conceptualize, to commemorate, to record, or to recall? Drawing is currently an end in itself, as well as a means to project the information that supports all art-making processes. Drawing can be imitative, descriptive, interpretive, and imaginative. The act of drawing can require only the most primitive of media—charcoal made from wood and fire, or pigment of earth mixed with water—and it can take advantage of technology such as photography and digital imaging. This course encourages your understanding of the spatial perception; the value of immediacy in recording; your body’s physical-action component in drawing; the rich trove of mark-making we can tap into. Students use a wide range of materials with a creative variety of substrates, surfaces. Projects are observation-based and expand through concept and narrative. All styles and techniques are appropriate for exploration and development. Where can you take drawing? At times this course may be cross-talled at the undergraduate level as CFA 2201 and at the graduate level as CFA 5201. Additional work is required to earn graduate credit. Prerequisite: CFN 1040 Foundation Drawing, or instructor permission.

CFA 2202. Introduction to Illustration. 3 Credits.
Through lectures and assignments, students are introduced to concepts and history, and experience and are exposed to the multiple facets of illustration. Familiarity with the work of historical and contemporary illustrators helps students gain a greater appreciation of where illustration has come from, where it is going, and how their work might fit into the timeline. The diverse avenues to which illustration work applies are demonstrated. The course emphasizes the importance and significance of creating works of art that have both parameters (size, media, aspect, color, etc.) and deadlines, two things that set “illustration” work apart from many other disciplines of art-making. Students effectively brainstorm ideas and visual solutions to creatively fulfill project requirements. Students are able to research both online and through print media the subject of their illustrations and gather quality reference material to aid in the production of final illustrations. Assignments are intended to simulate projects that illustrators might encounter in real-world working situations and give the student an understanding of the relationship between illustrators and art directors. This course helps students develop an understanding of the importance of following directions, meeting deadlines, and succinctly and effectively conveying concepts visually.
CFA 2210. Intermediate Painting I for Fine Art. 3 Credits.
This course reviews fundamental painting approaches and introduces further experimentation and development of formal, technical, and conceptual aspects of painting. We explore both current and historical painting practices, and investigate the concepts of observation, representation, abstraction, and conceptual thought as sources for our work. Discussion regarding scale, supports, surface preparation, color, and the manipulation of paint as materials and their impact on content and expression is explored. Students are encouraged to work from self direction and self motivation, and begin to develop a personal language of content and expression. Prerequisites: CFA 1220 or CFA 2124.

CFA 2270. In Stitches. 3 Credits.
This course explores the use of the stitch - by hand or machine, knitted or crocheted - as a drawing tool and as a method of creating dimension. It covers historical and contemporary uses in quilting and embroidery, and examines some of their socio-political implications. A variety of techniques are investigated, including applique, piecing, the use of stippling, trapunto, free motion quilting/embroidery and basic knitting and crochet stitches. A variety of tools, materials and threads are studied that include needles, thimbles, fabric stabilizers, batting, embroidery floss and yarn. Completed samples demonstrate understanding of various techniques, and one final project exhibits creative use of them. Intended for, but not limited to Sophomore BFA/FA majors.

CFA 2305. Digital Art I for Fine Art & Photography. 3 Credits.
Students explore the capabilities of powerful programs to manipulate, aggregate and translate digital images and video footage. The course covers editing, proofing, and printing images; provides instruction in basic enhancement to digital photography; develops skill in digital image-making to produce high-quality large scale prints. Students apply the techniques of computer drawing, painting, digitizing, and animation to computer-generated images or images from external sources such as photography, video, and scanners. Images and text are combined to create large-scale compositions. This class is designed for students with photography and fine arts background. In some terms this course may be cross-tailed at a more advanced level as CDM 3200. Students in CDM 3200 deal with more complex image making, and printing challenges, building on CDM 2200 Digital Art I. Prerequisites: CFN 1000 Communication Design, CDM 1200 Digital Art I, or CFA 2122 Medium/Materials: Time-Based Media.

CFA 3090. Fine Art Studio III. 3 Credits.
Fine Art Studio III curriculum is constructed with an emphasis on the development of your individual creative process and studio production. Of equal significance is the student’s first-hand understanding of areas of critical importance to the fabric of contemporary art that is studied through the various assignments. These content areas are explored in depth in Seminar providing the necessary background for your investigations. The seminar acts to enrich your understanding of all Studio III Assignments. Third year is a year built around assignments called “contracts” that provide a framework by which you can begin to create a vital and productive individualized studio practice. The contracts bridge faculty-directed studio projects with independent self-directed art making and emphasize the research of ideas, exploration of medium and materials, and the development of process and production over the course of the year. Formal instruction includes brief lectures and specialized demos with an emphasis on feedback on your work in progress through individual studio meetings as well as feedback on your completed work through formal group critiques. This semester your faculty will work with each of you towards better articulation and implementation of your goals arising from your studio investigations. During the course of the year, you are guided through a variety of art making and writing projects that operate through two distinct, but intertwined, art making approaches: expansion of your current studio practice into new and unknown areas and focused studio work. It is important to discover new tools, techniques and areas of conceptual investigation in an effort to expand both your knowledge base and your individualized studio practice. No less important, however, is the focused movement necessary for your commitment to the production of completed, well-realized art works and bodies of work. Methods for locating areas of inspiration are studied collectively in this course. Your Third Year Studio course is a time for beginning the self-directed practices that are necessary for a studio artist beyond the framework of the academy.

CFA 3091. Fine Art Studio IV. 3 Credits.
Reserved for BFA/FA requirement. Corequisite: CFA 3121 Fine Art Seminar II. Prerequisite: CFA 3090 Fine Art Studio III.
CFA 3120. Fine Art Seminar I. 3 Credits.
Fine Art Seminar I is a companion course to Fine Art Studio III, offering students an opportunity to delve deeply into the concepts, historical context, materials, and processes that relate to the contract assignments and to the independent art making you are engaged in this year. The Seminar centers on skills related to your work but differs substantially from your Studio class in both content and organization. Its goal is to support your development as an artist, and to challenge you to see your work and the work of your peers in a critical way. Fine Art Seminar I sessions is led by one or more of the Seminar faculty team members, on a rotating basis. The content of these Seminars varies according to the contract and may include lectures, presentations, and group activities such as written or experiential activities or group discussions that relate to and supplement the Fine Art Studio curriculum. Additionally, students are asked to give presentations that relate to this work. Visiting artists and field trips are also a major component of the Seminar.

CFA 3121. Fine Art Seminar II. 3 Credits.
Fine Art Seminar II is a companion course to Fine Art Studio III, offering students an opportunity to delve deeply into the areas of conceptual investigation, historical context, materials, and processes that relate to Studio contract assignments and to the independent art making you are engaged in this year. The Seminar centers on skills related to your work but differs substantially from your Studio class in both content and organization. Its goal is to support your development as an artist, and to challenge you to see your work and the work of your peers in a critical way. Fine Art Seminar II sessions are lead by one or more of the Seminar faculty team members, on a rotating basis. The content of these Seminars varies according to the contract and may include lectures, presentations, and group activities such as written or experiential activities or group discussions that relate to and supplement the Fine Art Studio curriculum. On occasion, students are asked to give presentations that relate to this work. Visiting artist lectures and field trips to museums and other sites of interest will also be a major component of Seminar.

CFA 3210. Advanced Painting: Special Topics. 3 Credits.
This course reviews fundamental painting approaches and introduce further experimentation and development of formal, technical, and conceptual aspects of painting. We explore both current and historical painting practices, and investigate the concepts of observation, representation, abstraction, and conceptual thought as sources for our work. Discussion regarding scale, supports, surface preparation, color, and the manipulation of paint as materials and their impact on content and expression are explored. Students are encouraged to work from self-direction and self-motivation, and begin to develop a personal language of content and expression. Prerequisites: CFA 2124 or CFA 1220.

CFA 3240. Wear, Strut, Occupy. 3 Credits.
Explore notions of costuming, fashion, sculpture, performance, and wearer/performer. Our reasons to wear anything are varied and manifold: to conceal, reveal camouflage or disguise; for protection or to project power or threat; for the purpose of modesty or exhibitionism; to communicate an idea or establish identity, to enhance or impede movement, to express beauty, to impress or to shock. This course approaches the broadest possible definition of clothing and adornment as a vehicle to explore the relationship between the individual, the material and the environment. For their projects students may make use of traditional construction materials, methods and processes, such as patternmaking and sewing, but also can consider manipulating metal, wood, plastics, found objects, and natural materials.

CFA 3306. Performative Media. 3 Credits.
The course introduces students to the creative process of producing performance-based media works, installations, staging and time-based video. Students work with narrative and theoretical texts to study and develop works inspired by theater, cinema, TV culture and mass media. The class focuses on research, development and production of projects on a larger scale with process, evolution and decision-making as part of their creation.

CFA 3331. Fold, Tear, Build. 3 Credits.
As paper is less used to transmit information, interest in its creative potential as an art medium increases. Beginning with rudimentary objects, and concluding with elaborate pop ups, we examine a wide range of paper objects and design, from quickly produced to intricate with painstaking detail, and using anywhere from simple techniques of folding, cutting, gluing and collage to digitally printed, these objects can have a variety of applications including character design, urban art, fine art, graphic design, illustration, animation and film. Starting with making basic volumes, students can extrapolate their own forms and designs for a variety of purposes. The second half of the semester concentrates on the pop up with its myriad of floating and moving forms. Students learn the basic "engines" for mobilizing a 3-D effect from paper, including V-folds and parallel folds, upon which more elaborate forms can be built. Projects range from test pop ups of the basic forms, through large prototypes culminating in a large one-page display of a student’s choice of subject, involving drawing, painting and/or photographic imagery. Students learn precise craft skills and organizing efficient sequences of assembly. A laser cutter may be used to save labor. Intended for any level following freshman year. Formerly titled, Paper Craft: Objects Pop Ups.
CFA 3511. Public/Spectacle: Socially Engaged Art. 3 Credits.
Ethical, cultural, and political implications of using art in the public sphere. Philosophical, theoretical, and historical background of these practices. Students create collaborative artworks that address real-life problems and seek solutions in actual and virtual communities - from inventing a persona to creating a social movement. Prerequisites: Any 2000 level FA, CFA, CDE, CGD, CDM, CSL, CPR, CCR or CPH course or equivalent preparation and permission of instructor.

CFA 3800. Directed Studies: Fine Art. 1-3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

CFA 3900. Internship: Fine Art. 1 Credit.
For degree students only. Internships can help students develop marketable skills, establish professional contacts, and explore different career options.

CFA 4090. Fine Art Thesis I. 3 Credits.
Reserved for BFA/FA requirement. Prerequisite: CFA 3091 Fine Art Junior Studio II.

CFA 4091. Fine Art Thesis II. 3 Credits.
Reserved for BFA/FA requirement.

CFA 4170. Professional Practices for Fine Artists. 3 Credits.
No artist, however famous or successful, had a clear path to succeed from the beginning. Successful artists learn to maximize opportunities and resources available to them, navigating their way at every turn. There is not one single approach; a strategy with lots of planning and variables must be created and examined. Artists develop a resume and artist statement, research and write grants, practice applying for residencies, and participate in information gathering sessions with art spaces. The instructor creates opportunities for students to meet gallery directors, curators and professional artists in the DC area. These meetings provide substantive time to discuss practical issues and concerns that add to a post-school plan. Writing and reading assignments are two papers including writing a grant application and creating a personal post-college plan plus one exam. Completion of this course results in a deeper understanding of the specific tools available to emerging artists and the nature of the art world in general. Restricted to students in the BFA in fine art program. Prerequisite: CFA 3091.

CFA 4210. Advanced Painting Studio. 3 Credits.
In this advanced painting studio students begin a cohesive body of work or fully develop one in progress. They fine-tune image making skills on work with live models, projected images, or special projects, with emphasis on professional execution. History suggests that Van Eyck made the first oil painting medium, Rubens, Vermeer, and others helped to perfect it. Using the secret formulas and techniques of the Masters, students learn how to use Maroger medium also known as miracle medium. Students also explore imprimatura, underpainting and glazing, mixing and drying properties, opacities and characteristics of colors and media, and the production of effects with different brushes and painting tools. Finally, they master these techniques and adapt them to their vision in forming expressive strategies in oil or acrylics.

CFA 4310. Art Outside the Gallery. 3 Credits.
This course introduces students to creating site specific and installation art while emphasizing public art, the non-profit art world, pop-up and D.I.Y. galleries. Class time is divided between studio time, research, and field visits. Field visits include studio visits with local artist, opening receptions, art fairs and festivals, as well as visits to public art locations throughout the DC area. This is a studio intensive class focusing on a cumulative project/exhibition that the students facilitate on their own or as a class from proposal thru to exhibition installation. Students gain experience with public art proposals and finding/creating alternative art spaces.

CFA 4311. Installation Art. 3 Credits.
This advanced level fine arts sculpture course focuses on the genera of installation sculpture through the lens of site specificity, architecture, media, and landscape. Through instructor directed research, engagement in artistic practice and theoretical exploration the students attain a better understanding of the theories, practices, artists and historical contexts within the field of installation art. Students are encouraged to explore beyond traditional art exhibition sites in order to understand how/why the content of work cannot be separated from its context.
CFA 5201. Drawing Strategies and Practice. 3 Credits.
Why do artists draw today? How are contemporary artists using drawing to conceptualize, to commemorate, to record, or to recall? Drawing is currently an end in itself, as well as a means to project the information that supports all art-making processes. Drawing can be imitative, descriptive, interpretive, and imaginative. The act of drawing can require only the most primitive of media-charcoal made from wood and fire, or pigment of earth mixed with water-and it can take advantage of technology such as photography and digital imaging. This course encourages your understanding of the basis of spatial perception; the value of immediacy in recording; your body’s physical-action component in drawing; the rich trove of mark-making we can tap into. Students use a wide range of materials with a creative variety of substrates or surfaces. Projects are observation-based and expand through concept and narrative. All styles and techniques are appropriate for exploration and development. Where can you take drawing? At times this course may be cross-tallied at the undergraduate level as CFA 2201 and at the graduate level as CFA 5201. Additional work is required to earn graduate credit.

CFA 5202. Introduction to Illustration. 3 Credits.
Through lectures and assignments, students are introduced to concepts and history, and experience and are exposed to the multiple facets of illustration. Familiarity with the work of historical and contemporary illustrators helps students gain a greater appreciation of where illustration has come from, where it is going, and how their work might fit into the timeline. The diverse avenues to which illustration work applies is demonstrated. The course emphasizes the importance and significance of creating works of art that have both parameters(size, media, aspect, color, etc.) and deadlines, two things that set “illustration” work apart from many other disciplines of art-making. Students effectively brainstorm ideas and visual solutions to creatively fulfill project requirements. Students are able to research both online and through print media the subject of their illustrations and gather quality reference material to aid in the production of final illustrations. Assignments are intended to simulate projects that illustrators might encounter in real-world working situations and give the student an understanding of the relationship between illustrators and art directors. This course helps students develop an understanding of the importance of following directions, meeting deadlines, and succinctly and effectively conveying concepts visually.

CFA 5210. Inter. Painting for Fine Art. 3 Credits.

CFA 5270. In Stitches. 3 Credits.
This course explores the use of the stitch - by hand or machine, knitted or crocheted - as a drawing tool and as a method of creating dimension. It covers historical and contemporary uses in quilting and embroidery, and examines some of their socio-political implications. A variety of techniques is investigated, including applique, piecing, the use of stippling, trapunto, free motion quilting/embroidery and basic knitting and crocheted stitches. A variety of tools, materials and threads are studied that include needles, thimbles, fabric stabilizers, batting, embroidery floss and yarn. Completed samples demonstrate understanding of various techniques, and one final project exhibits creative use of them. Intended for, but not limited to Sophomore BFA/FA majors.

CFA 5210. Advanced Painting: Special Topics. 3 Credits.
Special Topics in Advanced Painting.

CFA 6240. Wear, Strut, Occupy. 3 Credits.
Explore notions of costuming, fashion, sculpture, performance, and wearer/performer. Our reasons to wear anything are varied and manifold: to conceal, reveal camouflage or disguise; for protection or to project power or threat; for the purpose of modesty or exhibitionism; to communicate an idea or establish identity, to enhance or impede movement, to express beauty, to impress or to shock. This course approaches the broadest possible definition of clothing and adornment as a vehicle to explore the relationship between the individual, the material and the environment. For their projects students may make use of traditional construction materials, methods and processes, such as pattern making and sewing, but also can consider manipulating metal, wood, plastics, found objects, and natural materials. Graduate students identify and research a topic related to the course material, and present their research to the class and any other interested parties. They also submit written and visual support for their research for review. Graduate students adhere to level-appropriate standards regarding content, execution, and finish of their projects.
CFA 6331. Fold, Tear, Build. 3 Credits.
As paper is less used to transmit information, interest in its creative potential as an art medium increases. Beginning with rudimentary objects, and concluding with elaborate pop ups, we examine a wide range of paper objects and design, from quickly produced to intricate with painstaking detail, and using anywhere from simple techniques of folding, cutting, gluing and collage to digitally printed, these objects can have a variety of applications including character design, urban art, fine art, graphic design, illustration, animation and film. Starting with making basic volumes, students can extrapolate their own forms and designs for a variety of purposes. The second half of the semester concentrates on the pop up with its myriad of floating and moving forms. Students learn the basic "engines" for mobilizing a 3-D effect from paper, including V-folds and parallel folds, upon which more elaborate forms can be built. Projects range from test pop ups of the basic forms, through large prototypes culminating in a large one-page display of a student’s choice of subject, involving drawing, painting and/or photographic imagery. Students learn precise craft skills and organizing efficient sequences of assembly. A laser cutter may be used to save labor. Intended for any level following freshman year.

CFA 6511. Public/Spectacle: Contemporary Performance from Pop Culture to Social Practice. 3 Credits.
This class introduces students to performance art forms that create social spaces while addressing larger challenges facing society, all with an eye on pop culture and social media. Students work on projects in D.I.Y. production of popular forms, from making their own art bands, music videos and brand identities to creating collaborative artworks which address real-life problems and seek solutions in actual (and virtual) communities. This class provides a forum for students to engage with the full range of appropriations of pop culture spectacle in the field of art - from inventing a persona to creating a social movement.

CFA 6800. Independent Study: Fine Art. 1-3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction.

CFA 7210. Advanced Painting Studio. 3 Credits.
Students in this course begin a cohesive body of work or fully develop one in progress. They fine-tune image making skills on work with live models, projected images, or special projects, with emphasis on professional execution. Using The Secret Formulas and Techniques of the Masters students learn how to use Maroger Medium also known as Miracle Medium, history suggests that Van Eyck made the first oil painting medium, Rubens, Vermeer, and others helped to perfect it. Additionally, students explore imprimatura, underpainting and glazing, mixing and drying properties, opacities and characteristics of colors and media, and the production of effects with different brushes and painting tools. Finally, they perfect techniques and adapt them to vision in forming expressive strategies in oil or acrylics. For all skill levels, but some drawing is recommended. A few beginning and intermediate flourish with the Advanced students. Beginning students should register for CPT 3200 and advanced students may register for CPT 4200 if they have met the prerequisite.

CFA 7310. Art Outside the Gallery. 3 Credits.
This course introduces students to creating site specific and installation art while emphasizing public art, the non-profit art world, pop-up and D.I.Y. galleries. Class time is divided between studio time, research, and field visits. Field visits include studio visits with local artist, opening receptions, art fairs and festivals, as well as visits to public art locations throughout the DC area. This is a studio intensive class focusing on a cumulative project/exhibition that the students facilitate on their own or as a class from proposal thru to exhibition installation. Students gain experience with public art proposals and finding/creating alternative art spaces.

CFA 7311. Installation Art. 3 Credits.
This advanced level fine arts sculpture course focuses on the genera of installation sculpture through the lens of site specificity, architecture, media, and landscape. Through instructor directed research, engagement in artistic practice and theoretical exploration the students attain a better understanding of the theories, practices, artists and historical contexts within the field of installation art. Students are encouraged to explore beyond traditional art exhibition sites in order to understand how/why the content of work cannot be separated from its context.