Resolution #24, 1984-85

TO: President John E. Van de Watering

FROM: The Faculty Senate

RE: X I. Formal Resolution (Act of Determination)
II. Recommendation (Urging the fitness of)
III. Other (Notice, Request, Report, etc.)

SUBJECT: Bachelor of Fine Art in Studio Art

(see attached)

Signed

[Signature]

Date Sent: 3/20/85

{For the Senate}
Kenneth J. O'Brien, President, Faculty Senate

TO: The Faculty Senate

FROM: President John E. Van de Watering

RE: I. Decision and Action Taken on Formal Resolution
   a. Accepted. Effective Date
   b. Deferred for discussion with the Faculty Senate on
   c. Unacceptable for the reasons contained in the attached explanation

II., III. a. Received and acknowledged
   b. Comment:

DISTRIBUTION: Vice Presidents: See attached list (without attachment)

Others:

Distribution Date: [Signature] (President of the College)

Date Received by the Senate: [Signature]
STATE UNIVERSITY OF NEW YORK
ACADEMIC PROGRAM PROPOSAL

COVER PAGE

Campus: State University of New York College at Brockport
Date: January, 1985

Proposed Program Title: Bachelor of Fine Art in Studio Art
Proposed Degree/Certificate: Bachelor of Fine Art in Studio Art
HEGIS Classification and Number:
Department(s) or academic unit(s) that will offer program: Department of Art
Proposed Beginning Date: September 1, 1985

Projected number of students (headcount)

<table>
<thead>
<tr>
<th>YEAR</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>12</td>
<td>20</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>Part-time</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

Projected number of new faculty

<table>
<thead>
<tr>
<th>YEAR</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
</tr>
<tr>
<td>Part-time</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
</tr>
</tbody>
</table>

Projected number of new support staff

<table>
<thead>
<tr>
<th>YEAR</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
</tr>
<tr>
<td>Part-time</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
<td>-0-</td>
</tr>
</tbody>
</table>

Existing faculty who will participate in program in Year I:

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>FT</th>
<th>PT</th>
<th>ADJUNCT</th>
<th>REGULAR (Tenured)</th>
<th>REGULAR (Untenured)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>4</td>
<td>0-</td>
<td>-0-</td>
<td>4</td>
<td>-0-</td>
</tr>
<tr>
<td>Associate P.</td>
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<td>0-</td>
<td>-0-</td>
<td>2</td>
<td>-0-</td>
</tr>
<tr>
<td>Assistant P.</td>
<td>3</td>
<td>0-</td>
<td>-0-</td>
<td>3</td>
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</tr>
<tr>
<td>Instructor</td>
<td>2</td>
<td>0-</td>
<td>-0-</td>
<td>2</td>
<td>-0-</td>
</tr>
</tbody>
</table>

If program will lead to certification or licensure, in what field or specialty?

If special accreditation will be sought, by what group(s) and planned date(s)?

If this program or any constituent courses will be offered off-campus, where?

Identify existing programs in related and supporting disciplines:

<table>
<thead>
<tr>
<th>B.A. Art History</th>
<th>5 majors</th>
<th>1</th>
<th>0.25</th>
<th>B.A./B.S. Art</th>
<th>56 majors</th>
<th>8</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program title</td>
<td>Students</td>
<td>Faculty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FT</td>
<td>PT</td>
<td>FT</td>
<td>PT</td>
<td>Program title</td>
<td>Students</td>
<td>Faculty</td>
<td></td>
</tr>
<tr>
<td>FT</td>
<td>PT</td>
<td>FT</td>
<td>PT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.A./B.S. Interdisciplinary Arts for Children</td>
<td>28 majors</td>
<td>1 full-time</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Write a brief summary (250 words maximum) of proposal describing academic content, structure, credits, etc.
INTRODUCTION

The College at Brockport proposes to offer a Bachelor of Fine Arts in Studio Art. The goal of the proposed program is to provide students an opportunity for sufficient studio work to develop the competence that will enable them to pursue professional careers in art, including immediate work in a studio art career and the necessary preparation for specialized graduate study. Currently the College at Brockport offers five programs related to the discipline of art: the B.A. and B.S. degrees in Studio Art and the Interdisciplinary Arts for Children, and the B.A. degree in Art History.

If the proposal for a B.F.A. in Studio Art is approved, the expected impact is that there will be a gradual shift in Art majors from the B.A. and B.S. programs to the B.F.A.; there will be an increase in production and quality of student work; and the attrition rate for students in the art programs will decrease as fewer students transfer to schools that offer B.F.A. degrees.

Brockport's studio faculty possess great strength. Under the direction of Jack Wolsky, the Art Department's program in Painting is designed to meet the needs and interests of art majors as well as non-art majors. In addition to Professor Wolsky, three other distinguished faculty members teach painting: Robert Marx, Miro Pylyshevsky, and Al Wunderlich. The painting facilities include two painting studio rooms and a number of small, individualized studio spaces for advanced students. In addition to working space, there are two art storage areas and a well-equipped woodworking shop which allows for the construction of canvas supports, frames, and assemblage constructions. The Slide Resource Center strongly supports the Painting program. Use of its extensive materials is an integral part of the teaching of courses.

The Printmaking studio is under the direction of internationally-known printmaker, Robert Marx. Mr. Marx's works are represented in such prestigious collections as those of the Library of Congress, the Museum of Modern Art, the Hirshhorn Museum and the Whitney Museum. His most recent major exhibition was held in Belgrade, Yugoslavia, in December, 1983. He is a State University of New York Faculty Exchange Scholar and is frequently invited to give lectures and workshops at major institutions.

The Metal/Jewelry facilities, under the direction of Thomas Markusen, have developed into a strong comprehensive program. Mr. Markusen is an internationally-known metalsmith, having exhibited throughout Europe, Australia, Mexico and Canada, as well as the United States. Three rooms comprise the physical plant: a large main room with individual work stations for sixteen jewelry students, a complete casting area, lapidary equipment, and metalsmithing/forging facilities. Adjoining are two smaller rooms, one containing four buffing machines and all heavy-duty machines for working metal: drill press, scroll saw, hand saw, sand blaster, belt/disc sander, vertical best sander, grinders and an air compressor. The second smaller room houses a large metal lathe and a vertical milling machine, as well as all Electro-forming equipment. The remainder of this space is a storage area for an extensive selection of small tools and metals.
INTRODUCTION, CONTINUED

The Ceramic program is under the direction of Bill Stewart, a nationally-known ceramicist, whose works have been represented in major significant ceramic shows and has had numerous one-man shows. The ceramics facilities have been expanded to provide for clay and chemical storage. A small raku kiln has been constructed adjacent to the Fine Arts Building. A large, gas-fired stoneware kiln (50 cubic feet) has been added, which complements the existing stoneware kiln (10 cubic feet). Two large oxidation kilns have also recently been purchased.

The Photography area, operated by Richard Margolis, includes a studio/classroom and two darkrooms, a finishing area and storage areas. Mr. Margolis exhibits nationally and has most recently curated the exhibition, PHOTOGRAPHY--ART OF THE STATE, presently touring New York State, which presents the work of State University of New York photographers.

A B.F.A. degree program will enable students to make full and complete use of the faculty and facilities in a way that is not now possible. Highly capable students will be able to work with master artists in a small but high quality program. Students who have been advised previously to transfer to B.F.A. programs will be able to complete their work at the College at Brockport. The overall program will be improved by this higher caliber student body with the freedom to go further into their media afforded by the B.F.A., improving the atmosphere for all art students on the campus. Other programs in the School of Arts and Performance will benefit directly from the new degree.

Students who can go more deeply into their discipline will be able to work with other departments in such activities as designing sets for the Theatre Department and photographing dance performances, adding new strengths and possibilities to already strong programs. Tables I and II below lists the B.F.A. programs in Fine Arts in New York State. At the size envisioned, a B.F.A. program at Brockport would not have a major impact on any of these programs. The only one in the immediate Rochester area, at the Rochester Institute of Technology, has a markedly different emphasis, emphasizing computer-related and other technical activities in the arts. Basically, students in Studio Art come to study with individual artists. Programs do not so much compete as students select artists with whom they wish to work.

Career possibilities that the B.F.A. degree may lead to include, but are not limited to:

- Artist-in-the Schools;
- Exhibit Designer;
- Gallery (or Museum) Assistant;
- Commercial Art, Trainee;
- Artist's Agent;
- Advertising;
- Sales, Art Supplies.
TABLE I

Fine Arts BFA Programs in New York State
HEGIS Code 1001

<table>
<thead>
<tr>
<th>PROGRAM TITLE</th>
<th>INSTITUTION</th>
<th>CITY</th>
<th>GRADUATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fine Arts</td>
<td>Cooper Union</td>
<td>New York</td>
<td>70</td>
</tr>
<tr>
<td>Performing Arts</td>
<td>CUNY City College</td>
<td>New York</td>
<td>25</td>
</tr>
<tr>
<td>Art</td>
<td>Long Island University</td>
<td>Southampton</td>
<td>10</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>NY Institute of Technology</td>
<td>New York</td>
<td>----</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>NI Institute of Technology</td>
<td>Old Westbury</td>
<td>8</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>Pratt Institute</td>
<td>Brooklyn</td>
<td>70</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>School of Visual Arts</td>
<td>New York</td>
<td>70</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>SUNY College Oswego</td>
<td>Oswego</td>
<td>7</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>SUNY Buffalo</td>
<td>Buffalo</td>
<td>50</td>
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<tr>
<td>Special Studies</td>
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</tr>
<tr>
<td>In Art</td>
<td>Syracuse University</td>
<td>Syracuse</td>
<td>8</td>
</tr>
<tr>
<td>TOTAL</td>
<td>10 Programs</td>
<td></td>
<td>340</td>
</tr>
</tbody>
</table>

TABLE II

Art (Painting, Drawing, Sculpture) BFA Programs in New York State
HEGIS Code 1002

<table>
<thead>
<tr>
<th>PROGRAM TITLE</th>
<th>INSTITUTION</th>
<th>CITY</th>
<th>GRADUATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art</td>
<td>College of New Rochelle</td>
<td>New Rochelle</td>
<td>27</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>Cornell University</td>
<td>Ithaca</td>
<td>26</td>
</tr>
<tr>
<td>Art</td>
<td>CUNY Brooklyn College</td>
<td>Brooklyn</td>
<td>----</td>
</tr>
<tr>
<td>Art</td>
<td>CUNY Hunter College</td>
<td>New York</td>
<td>11</td>
</tr>
<tr>
<td>Art</td>
<td>CUNY Lehman College</td>
<td>Bronx</td>
<td>2</td>
</tr>
<tr>
<td>Art</td>
<td>CUNY Queens College</td>
<td>Flushing</td>
<td>----</td>
</tr>
<tr>
<td>Art</td>
<td>Daemen College</td>
<td>Amherst</td>
<td>7</td>
</tr>
<tr>
<td>Art</td>
<td>Ithaca College</td>
<td>Ithaca</td>
<td>3</td>
</tr>
<tr>
<td>Art</td>
<td>Long Island University</td>
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<td>27</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>Manhattanville College</td>
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<tr>
<td>Fine Arts</td>
<td>Parsons School of Design</td>
<td>New York</td>
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<tr>
<td>Fine Arts -</td>
<td>Rochester Institute of</td>
<td>New York</td>
<td>13</td>
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<tr>
<td>Graphic Design</td>
<td>Technology</td>
<td>Rochester</td>
<td>----</td>
</tr>
<tr>
<td>Fine Arts -</td>
<td>Rochester Institute of</td>
<td>Rochester</td>
<td>340</td>
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<tr>
<td>Painting</td>
<td>Technology</td>
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</tr>
<tr>
<td>Fine Arts -</td>
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<tr>
<td>Art</td>
<td>St. John's University</td>
<td>Jamaica</td>
<td>6</td>
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<tr>
<td>Painting</td>
<td>SUNY College Buffalo</td>
<td>Buffalo</td>
<td>2</td>
</tr>
<tr>
<td>Sculpture</td>
<td>SUNY College Buffalo</td>
<td>Buffalo</td>
<td>2</td>
</tr>
<tr>
<td>Painting</td>
<td>SUNY College New Paltz</td>
<td>New Paltz</td>
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<td>Visual Arts</td>
<td>SUNY College Purchase</td>
<td>Purchase</td>
<td>77</td>
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<tr>
<td>Painting</td>
<td>Syracuse University</td>
<td>Syracuse</td>
<td>20</td>
</tr>
<tr>
<td>Sculpture</td>
<td>Syracuse University</td>
<td>Syracuse</td>
<td>5</td>
</tr>
<tr>
<td>TOTAL</td>
<td>22 Programs</td>
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<td></td>
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</table>
NEED

A B.F.A. in Studio Art is needed by the students that Brockport currently attracts to make them eligible for M.F.A. programs and to enable them to acquire sufficient studio hours for appropriate training in the arts. A number of high schools in the Rochester area have strong programs in art. Primarily, however, demand for this program comes from the national and international reputation of faculty artists like Robert Marx and William Stewart. Obviously, students should have an opportunity to study with them toward the appropriate degree for those desiring to enter the profession.

ENROLLMENT AND RESOURCES

The most important source of data pointing to the apparent need for the program are the retention/attrition figures for the Art Department. A review of the data reveals that students whose grade point averages are greater than 2.0 and who have a declared major in Art continue to leave the program in their junior and senior years. This fact is substantiated by faculty in the art department who admit to advising talented students to seek a B.F.A. at another institution.

Although the College has a number of general articulation agreements and many departments have specific agreements with "feeder" programs, the Art Department at this time has no specific articulation agreements. The potential to develop such agreements depends on the approval of a B.F.A. Thus, opportunity for articulation and transfer agreements will be increased with the approval of a B.F.A.

Because the B.F.A. program is founded on the existing faculty and studios, there will be minimum additional costs. Student demand for equipment and space will gradually increase in proportion to enrollment, but this will not require major capital improvements, but rather enable us to use existing space more efficiently. The five-year projection of resources and costs necessary to offer the proposed B.F.A. reveals no substantial increases in any budget categories other than those required to meet the costs of inflation.

Estimated head count enrollments for the first five years of operation are listed below:

<table>
<thead>
<tr>
<th>Year</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>12</td>
<td>20</td>
<td>25</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>Part-time</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

Additional costs of the program are given below:

<table>
<thead>
<tr>
<th>Year</th>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>Year 5</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$1,200</td>
<td>$1,800</td>
<td>$2,100</td>
<td>$2,200</td>
<td>$2,200</td>
</tr>
</tbody>
</table>
ENROLLMENT AND RESOURCES, CONTINUED

The B.F.A. in Studio Art will be evaluated on a regular cycle of five-year program review. In addition to a review of the accomplishments of the faculty of the art department, the review will consist of an evaluation of student accomplishments and the placement of students in graduate programs, artist's studios as assistants or employees, and beginning careers as artists.

ADMISSION TO THE PROGRAM

Any student accepted by the College at Brockport may apply to the Department of Art for admission to the B.F.A. program. Application to the B.F.A. requires the completion of the attached form (See Appendix A) and submission of a portfolio that represents the student's work. The portfolio will be the basis for advisement and placement. Students who do not have a portfolio may enroll in the B.A. or B.S. programs and begin work in the foundation courses to assemble a portfolio.

Once a student has been admitted to the B.F.A program, he/she will be evaluated by the faculty committee and a course of study will be recommended. Upon completion of 45 semester hours in the program, the student must apply to the faculty committee for permission to proceed with upper level courses. Generally, students with GPA's below 2.5 in the major will be advised to discontinue their course of study in the B.F.A. They may continue in the B.A. or B.S. programs.

Students who do not maintain a 2.5 in their major will be on "Probation." Students on probation are limited to 12 semester hours and must attain a satisfactory GPA or may not continue in the B.F.A. program. The B.F.A. Committee will recommend courses for the student based on an interview, the portfolio and evaluation of the transcript. Each student admitted to the B.F.A. program will be assigned a faculty advisor. That advisor will regularly assess the progress of the student and recommend appropriate courses, workshops, or supplemental activities to assure not only satisfactory progress but a sound education.

COURSE OF STUDY

The B.F.A. program at Brockport is designed to develop a level of competence that will enable the student to pursue a professional career in art or to prepare for specialized graduate study. The B.F.A. program will introduce the student to each of the major studio disciplines to assure that the student will understand the relationships between them and will have a working knowledge of each. Art History will provide a historical perspective as well as a critical framework enabling the student to verbalize feelings and attitudes. The B.F.A. program, constituted to combine a variety of studio disciplines with the understanding of tradition and heritage structure provided by Art History, will prepare students for both a career and for lifelong learning.
COURSE OF STUDY, CONTINUED

General Education Courses 39 Semester Hours
Studio & Art History Courses 81 Semester Hours
Total Minimum Semester Hours 120 Semester Hours

Studio & Art History Requirements (81 Semester Hours)

Art History 12 Semester Hours Required Including:
   ARH 201 Intro. to Western Art I
   ARH 202 Intro. to Western Art II
   ARH 420 20th Century Art

Foundation Program 15 Semester Hours Required Including:
   Design I
   Design II
   Drawing I
   Drawing II
   Photography I
   These courses must be completed before the student is eligible to register for upper division Studio Art courses.

Studio Art Concentration 24 Semester Hours Required in one area from the following:
   Painting
   Printmaking
   Photography
   Ceramics
   Sculpture
   Metals
   The student is required to take 3 semester hours in each of the six major disciplines.

Electives in Art or Art History are required to complete the 81 semester hour requirement.

ART 401 Advanced Studio Problems is required during the Senior Year.
   (This course will involve designing a senior exhibition and preparation of a resume and portfolio, etc.)

   An Apprenticeship/Internship is recommended. It will be a supervised work experience in a gallery, museum or art studio to provide a transitional experience for the student.
MODEL B.F.A. FOUR-YEAR COURSE SEQUENCE

1st Semester
- General Education
- Major - Foundation - Drawing I
  Design I
- Art History - ARH 201
  6 hours

2nd Semester
- General Education
- Major - Foundation - Drawing II
  Design II
- Art History - ARH 202
  6 hours

3rd Semester
- General Education
- Major - Foundation - Photo I
  Area of Concentration
  6 hours

4th Semester
- General Education
- Major - Art - Area of Concentration
  Art - Studio Art
  3 hours

5th Semester
- General Education
- Major - Area of Concentration
  Studio Major
  ARH elective
  Studio Elective
  3 hours

6th Semester
- General Education
- Major - Area of Concentration
  Studio Major
  ARH 420 (20th Century Art)
  3 hours

7th Semester
- General Education
- Major - Area of Concentration
  Studio Elective
  (Or apprenticeship in concentration - 9 hours)
  3 hours

8th Semester
- Major - ART 401 - Advanced Studio Problems
  Area of Concentration
  3 hours
  Elective (Studio or ARH)
  3-6 hours

*The student is required to take 3 semester hours in each of the six major disciplines.
ART DEPARTMENT
S.U.C. BROCKPORT

ARH 201 - Introduction to Western Art I: Ancient to Medieval (A,F) Analysis of painting, sculpture, and architecture from prehistoric times to 1400. Course covers historical and social content as well as aesthetic importance. 3 semester hours. Fall '85, Fall '86

ARH 202 - Introduction to Western Art II: Renaissance to Modern (A,F) Presents representative works of art and architecture from European Renaissance to the modern period. No prerequisite. 3 semester hours. Spring '86, Spring '87

ARH 215 - Pyramids to Punk (A,F) The study of selected works of painting, sculpture and architecture to give the non-major an appreciation of the scope of art history. 3 semester hours. Fall '85, Spring '86, Fall '86, Spring '87

ARH 317 - History of Photography (A) Survey of the development of photographic processes and the movements and artists that have influenced photography. 3 semester hours Fall '85, Spring '86

ARH 399 - Independent Study in Art History (A) Prerequisite: Instructor's permission. Arranged in consultation with the professor-sponsor and in accordance with the procedures of the Office of Academic Advisement/Transcript Evaluation before registration. 3 semester hours. Fall '85, Spring '86, Fall '86, Spring '87

ARH 420 - Twentieth Century Art (A) History of painting and sculpture from 1890 to present. 3 semester hours. Spring '87

ARH 425 - Southern Renaissance and Baroque Art (A) Examines works of art and architecture from the Renaissance, Mannerist and Baroque periods (c. 1300-1700) in Italy. 3 semester hours. Fall '85

ARH 431 - American Art (A) Survey of painting and sculpture from Colonial times to the Armory Show of 1913. 3 semester hours. Fall '85

ARH 432 - American Architecture (A) History of American Architecture from Colonial times to the present, including study of local buildings. 3 semester hours Fall '85

ARH 441 - Art in Europe: Field Study in Selected Topics in Art History (A) Travel-study courses emphasizing aspects of particular periods: Ancient, Medieval, Gothic, Renaissance, Baroque, 19th Century or 20th Century art. Preparation and evaluation on campus. 3-6 semester hours. TBA
ARH 451 - Art of the Classical World (A)
The development of art and architecture in Greek and Roman
civilizations is traced from the archaic period to the time
of Constantine.  3 semester hours.  Spring '86

ARH 452 - Christian Art to the Year 1000 (A)
An examination of Christian art and architecture from its origins
within the late Roman Empire to the year 1000.  3 semester hours
Spring '87

ARH 453 - Romanesque Art (A)
Traces origins of Romanesque art, its development in France, and
dissemination in Western Europe.  3 semester hours
Spring '86

ARH 454 - Art of the Cathedrals (A)
Examines the architecture of the great European cathedrals
built in the gothic style, c. 1100 to 1450, and the related arts
of sculpture, stained glass, metalwork and manuscript illumination.
3 semester hours.  Spring '86

ARH 491 - Seminar in Art History (A)
Prerequisite: departmental permission. Designed for art history
majors.  3 semester hours.  TBA

ARH 499 - Independent Study in Art History (A)
Arranged in consultation with the professor-sponsor and in
accordance with the procedures of the Office of Academic Advising
Transcript Evaluation before registration.  3 semester hours.  TBA

ART 102 - Drawing I: Introduction to Studio Art (A,F)
A basic introduction to the theory and practice of drawing and
design.  Emphasis on observation and development of aesthetic
awareness.  3 semester hours

ART 300 - Graphic Design I (B)
An introduction to the basic principles and techniques of graphic
design.  Includes the solving of problems in the areas of
2-dimensional design, typography, poster, page and format design,
package design, etc.  3 semester hours

ART 301 - Graphic Design II (B)
Continuation of ART 300, Graphic Design I.  3 semester hours

ART 322 - Drawing II(B)
Prerequisite: ART 102.  Studio experience in depth, concentrating
of drawing the human figure and experimentation with a variety of
media.  3 semester hours
ART 331 - Photography I (A)
Introduction to design theory as it applies to the photographic process. Basic darkroom procedures and fundamental camera skills are included. Simple adjustable camera required. 3 semester hours

ART 332 - Photography II (B)
Prerequisite: ART 331. Further development of skills and photographic processes based upon individual interests. Students learn portraiture, studio lighting, copy work, and other photographic skills. Advanced darkroom skills, including printing, toning are included, as well as presentation and critiques and discussion of aesthetics. 3 semester hours

ART 341 - Painting I (A)
Prerequisite: ART 102. Introduction to painting and design theory. Stress is given to such design elements as form, texture, line, tone and spatial and structural aspects of color through the application of various painting techniques. Principal media are oil and acrylics. 3 semester hours

ART 342 - Painting II (B)
Prerequisite: ART 341. Continuation of ART 341 with emphasis on composition and expression. Principal media are oil and acrylic paints. 3 semester hours

ART 351 - Printmaking I (A)
Prerequisite: ART 102. Introductory course in printmaking stressing the theory of design and composition as applied to fundamentals of relief and intaglio printing. 3 semester hours

ART 352 - Printmaking II (B)
Prerequisite: ART 351. Continuation of ART 351 with added emphasis on composition and expression. 3 semester hours

ART 361 - Sculpture I (A)
Fundamental problems in application of three-dimensional design theory as applied to the expressive building of forms and defining of space. Sculptural possibilities of various materials explored. 3 semester hours

ART 362 - Sculpture II (B)
Prerequisite: ART 361. Exploration of sculptural possibilities of materials, employing hand and power tools in forming nature works of art. 3 semester hours

ART 371 - Ceramics I (A)
Fundamental problems dealing with three-dimensional design theory conditioned by the technical and aesthetic aspects of clay. Creation of hand-built forms or objects and basic glazing theories and techniques. 3 semester hours
ART 372 - Ceramics II (B)
Continuation of ART 371. Introduction of glaze calculation, oxidation, and reduction firing and formulation of clay bodies. Introduction to the potter's wheel and wheel-thrown forms and objects. 3 semester hours

ART 381 - Metalwork and Jewelry I (A)
Introduction to three-dimensional design concepts using basic jewelry disciplines. Emphasis on study of design form through metalworking techniques, using and integrating various materials, wood, plastic, glass, stone and synthetic materials. 3 semester hours

ART 382 - Metalwork and Jewelry II (B)
Prerequisite: ART 381. Continuation of ART 381. Learn immediate design and studio procedure. 3 semester hours

ART 383 - Metalwork and Jewelry III (B)
Prerequisite: ART 382. Advanced design theory and studio procedures and metalworking techniques. 3 semester hours

ART 399 - Independent Study in Art (A or B)
Prerequisite: instructor's permission. Arranged in consultation with the professor-sponsor and in accordance with the procedures of the Office of Academic Advisement/Transcript Evaluation prior to registration. 3 semester hours

ART 401 - Senior Seminar (B)
Prerequisite: senior status. Readings, portfolio development, retrospective exhibition, advanced projects and discussion of theory and criticism in areas of previous studio experience. 3 semester hours. Spring '85, Spring '86, Spring '87

ART 417 - Theory of Art Education III: Children's Art (B)
Philosophical and psychological bases for teaching art. Investigates problems of artistic and creative development. Examines methods of teaching art through practice and observation. May include teaching of art to children. 3 semester hours

ART 422 - Drawing III (B)
Prerequisite: ART 322. Continuation of ART 322. Studio experience in depth, concentrating on drawing the human figure and further experimentation with a variety of media. 3 semester hours

ART 424 - Drawing Studio Seminar (B)
Prerequisite: ART 455. Reading, advanced projects, and discussion of theory and criticism as applied to creative drawing. 3 semester hours
ART 433 - Photography III (B)
Prerequisites: ART 331, ART 332. Creative seeing and experimental manipulation of photographic process through studio and darkroom procedures. Individual creative projects. 3 semester hours

ART 434 - Photography Studio Seminar (B)
Prerequisites: ART 331, 332, 433. Reading, advanced projects, discussion of history and aesthetics, with emphasis on organizing student's photography portfolio. 3 semester hours

ART 443 - Painting III (B)
Prerequisite: ART 342. Advanced painting. Emphasis on creative forms of self-expression. 3 semester hours

ART 444 - Painting Studio Seminar (B)
Prerequisite: ART 443. Reading, advanced projects, and discussion of theory and criticism applied to creative painting. 3 semester hours

ART 453 - Printmaking III (B)
Prerequisite: ART 352. Advanced printmaking based on individual problems. 3 semester hours

ART 454 - Printmaking Studio Seminar (B)
Prerequisite: ART 453. Reading, advanced projects, and discussion of theory and criticism applied to the art of printmaking. 3 semester hours

ART 463 - Sculpture III (B)
Prerequisite: ART 362. Advanced problems in the production of sculpture. 3 semester hours

ART 464 - Sculpture Studio Seminar (B)
Prerequisite: ART 463. Reading, advanced projects, and discussion of theory and criticism applied to the creative art of sculpture. 3 semester hours

ART 470 - Gallery Management (B)
Lecture and laboratory course emphasizing the design, preparation and installation of exhibitions. 3 semester hours

ART 473 - Ceramics III (B)
Prerequisite: ART 372. Continuation of ART 372. 3 semester hours

ART 474 - Ceramics Studio Seminar (B)
Prerequisite: ART 473. Reading, advanced projects, and discussion of theory and criticism applied to the art of creative ceramics. 3 semester hours
ART 483 - Metalsmithing I (B)
Prerequisite: ART 382. Advanced problems in three-dimensional design concepts involved with metalforming, sinking, as well as electroforming. 3 semester hours

ART 484 - Metalwork and Jewelry Studio Seminar (B)
Prerequisite: ART 383. Reading, advanced projects, and discussion of theory and criticism applied to the metalwork and jewelry arts. 3 semester hours

ART 486 - Metalsmithing II (B)
Prerequisite: ART 483. Advanced problems in the area of metalsmithing. 3 semester hours

ART 490 - Advanced Studio Problems (B)
Prerequisite: Senior status and departmental permission. Readings, advanced projects and discussion of theory and criticism in areas of previous experience, i.e. drawing, photography, painting, sculpture, ceramics, and metalsmithing/jewelry. Portfolio exhibition. 3 semester hours

APPRENTICESHIP/INTERNSHIP
The APPRENTICESHIP or INTERNSHIP is a concluding experience in the B.F.A. Program. It presents the student with a transitional situation that will encourage career decisions and present the student with realistic work situations.

The INTERNSHIP will be arranged through the Gallery Director, with an art gallery or museum. It will expose the student to the opposing view of the art world from that of the artist in order to inform the student/artist of the expectations of the gallery or museum and the reality of that situation.

The APPRENTICESHIP will provide a first-hand experience for the student interested in establishing a studio and immediate career. The student will be directly involved in the working studio and will observe and assist the artist in the day to day process of working and creating.

Both APPRENTICESHIP and INTERNSHIP will be arranged and supervised by a faculty member of the Art Department. Periodic visits will ensure that progress is satisfactory and that problems are promptly overcome. Evaluation will be on the basis of discussion with the supervisor and the faculty member's observation, in addition to a written report by the student.
RESUMES

ART DEPARTMENT

1985
ANNA CALLUORI HOLCOMBE

Education:
M.F.A. (Ceramics) - Louisiana State University, Baton Rouge, Louisiana (1977)
B.A. (Art Education) - Montclair State College, Upper Montclair, New Jersey; K-12 certification; graduated cum laude (1974)

Gallery Experience:
Exhibitions Director: National Council on Education in the Ceramic Arts Board Member (1983-85).

Exhibitions:
One-person, Studio Gallery, Kirkland Center for the Arts, Millikin University, Decatur, Illinois (November 1982).
Washington University, St. Louis, Missouri (November 1981).
Midwest Craft Exhibition, Rochester Art Center, Rochester, Minnesota (December 1979).
Louisiana Craftsmen Show '77, Louisans Crafts Council, New Orleans, Louisiana - Purchase Award (April 1977).
Raku '76, Westwood Ceramics, California (November 1976).
Third Biennial Lake Superior International Craft Exhibit, Tweed Museum, Duluth, Minnesota (March 1975).
TERRYL N. KINDER

Education:
A.B. - Syracuse University (1971).

Academic Honors:
Samuel H. Kress Dissertation Year Fellowship (1977-78)
Medieval Studies Institute Dissertation Year Fellowship (1978-79)

Publications:
"Blanche of Castile and the Cistercians: An Architectural Re-evaluation of Maubuisson Abbey", Citeaux Commentarii Cistercienses, Achel, Belgium, fasc. 3-4, 1976, 161-188.
"A Note on the Plan of the First Church at Pontigny", Mélanges a la mémoire du Père Anselme Dimizer, Dijon (in press).
Dissertation on the architecture of Pontigny Abbey invited for publication as a separate volume of Analecta Cisterciensia, Roma, Italy.

Papers and Presentations:
Indiana University, 1977 - "The Architecture of Pontigny: A Progress Report".
The Medieval Institute, Western Michigan University, Kalamazoo, 1980 - "The Origins of Pontigny and its First Church"
University of Rochester, 1981 - "Monasticism and Building in the 12th Century: Pontigny".
RICHARD MARGOLIS

Education:
B.S. - Kent State University, Kent, Ohio - Photo-Journalism (1969)

Exhibitions:
FOTO, New York, New York (1976)
The Photographer's Gallery, Saskatoon, Canada (1976)
Carpenter Center, Harvard University, Cambridge, Massachusetts (1978)
George Eastman House, Rochester, New York (1979)
FOTO, New York, New York (1983)
Pyramid Arts Center, Rochester, New York (1984)

Collections:
The International Museum of Photography at the George Eastman House, Rochester, New York.
The Library of Congress, Washington, D.C.
Yale University Art Gallery, New Haven, Connecticut.

Grants:
Research Foundation, State University of New York, 1983.

Group Shows:
"110 Years of Ohio Photography", Columbus Gallery of Art, Columbus, Ohio (1978).
THOMAS ROY MARKUSEN

Education:
B.S. - University of Wisconsin, Madison, Wisconsin (1965)
M.S. - University of Wisconsin, Madison, Wisconsin (1966)

Exhibitions:
Wisconsin Designer Craftsmen Show (Award), Milwaukee, Wisconsin (1965)
"Goldsmith '70" (National Juried Exhibition), St. Paul Museum,
St. Paul, Minnesota (1970)
Museum of Contemporary Crafts (Goldsmith '70), New York City (1970)
Forms - National Invitational - Fiber/Clay/Metal, State University
College, Oneonta, New York (1971)
Contemporary American Silversmithing and Goldsmithing, Fairtree
Gallery, New York (1972)
"Metalsmithing": Ebendorf, Jerry & Markusen, Lubin House Gallery,
New York City (1973)
"19 American Metalsmiths" (Invitational), The Elements Gallery,
Greenwich, Connecticut (1974)
Radial 80 (Invitational) - Xerox Exhibition Center, Rochester (1974)
Current Work by Goldsmiths & Weavers (International Invitational),
Goldsmiths '74 (Invitational), Smithsonian Institute, Renwick Gallery,
Forms in Metal: 275 Years of Metalworking in America, Cranbrook
Academy of Arts Museum, Bloomfield Hills, Michigan (1975)
Metals Invitational 1975 A.D., Melbourne State College, Carlton,
Victoria, Australia (1976)
North American Goldsmith 77, Henry Art Museum, University of Washington,
Seattle, Washington (1977)
'Ceremonial Objects', Florence Duhl Gallery, New York (1977)
"American Goldsmiths - Now", Steinberg Gallery of Art, Washington
University, St. Louis, Missouri (1978)
Society of North American Goldsmiths Invitational European Exhibition,
Schmuckmuseum Proffzheim im Reuchlinhaus, Pforzheim, West Germany
(1979-80)
American Crafts: "Art for Use", XIII Olympic Winter Games, Lake
Placid, New York (1980)
Ancient Inspirations/Contemporary Interpretations, Roberson Center,
"Craftwork for Private and Public Spaces", America House Gallery,
Tenafly, New Jersey (1983)

Represented in the collections of:
Museum of Contemporary Crafts, New York, New York
Vatican Museum, Rome, Italy

Awards and Distinctions:
Received 1971 Faculty Research Fellowship, SUNY Research Foundation Award.
Received 1975 Craftsmen Fellowship, National Endowment for the Arts,
Washington, D.C.
Received 1979 Faculty Research Fellowship, SUNY Research Foundation
ROBERT E. MARX

Education:
M.F.A. - University of Illinois (1953).

One-Man Exhibitions:
Fronta Gallery, Prague, Czechoslovakia (1967).
USTA Gallery, Paris, France (1967).
Bell Air Galleries, Toronto, Ontario, Canada (1981).
Included in Hand-printed Book Group Travel Exhibition, Grand Valley State College and traveling throughout Michigan.

Collections:
Museum of Modern Art
Philadelphia Museum
Dallas Museum
Seattle Art Museum
Munson-Williams Proctor Institute
Minneapolis Institute of Art
Rochester Memorial Art Gallery
Everson Museum
Whitney Museum
Los Angeles County Museum
Library of Congress
Yale University Library

Related Professional Experience:
1981-4 - Appointed Faculty Exchange Scholar for the State University of New York.
1982 - Faculty Exchange Scholar for SUNY College at Potsdam, New York.
1984 - Faculty Exchange Scholar for SUNY College at Fredonia, New York.
1985 - Fulbright Award to India - lectureship at the College of Art, Delhi University - January through April.
KATHERINE M. PARKER - SLIDE CURATOR

Education:
B.A. - State University College at Potsdam, New York - Art History (1970)

Awards:
Chancellor's Award for Excellence in Professional Service (1983).

Professional:
Affiliations - ARLIS/NA (Art Library Society of North America)
ARLIS/WNY (Art Library Society of Western New York)
Mid-American College Art Association, Visual Resources Division
WOLODYMYR PYLYSHENKO

Education:
Master of Fine Arts - Rochester Institute of Technology (1964)
Bachelor of Fine Arts - Rochester Institute of Technology (1958)

Exhibits:
Barnard College, New York
Memorial Art Gallery, Rochester
Everson Museum, Syracuse
Albright-Knox Gallery, Buffalo
W & W Gallery, Toronto
National Print Show, Hollywood, California
Philadelphia Print Club, Philadelphia
Schuman Gallery, Rochester
University of Rochester
Rochester Institute of Technology
Nazareth College
Columbia University
Eastman School of Music
Vlad Pejovich Gallery, Rochester
Tomac Gallery, Buffalo

Other Professional Activities:
Exchange Scholar to Moscow State University (1979)
WILLIAM STEWART

Education:
B.S. Degree - Art Education - State University College at Buffalo.
M.F.A. Degree - Ohio University, Athens, Ohio. Major: Sculpture,
Minor: Ceramics, Art History

Awards:
Chancellor's Award for Excellence in Teaching, State University of

Exhibitions:
Coffee, Tea and Other Cups, National Invitational, Museum of
"Clayworks - 20 Americans", Museum of Contemporary Crafts,
New York City (1971).
United States Information Agency, Touring American Sculpture Exhibition
Contemporary Ceramic I (National Invitational), Santa Barbara State
University, San Barbara, California (1973).
Figure and Fantasy Exhibition, Renwick Gallery, Smithsonian Institution,
Soup Tureens USA, Campbell Museum, Camden, New Jersey; Museum of
Contemporary Crafts, New York; Cranbrook Academy of Art, Michigan (1976).
Ancient Inspirations/Contemporary Interpretations, Roberson Center,
Binghamton, New York - National Traveling Exhibition (1982).

One-Man Exhibitions:

Grants & Awards:
National Endowment for the Arts Research Grant (1976)
Lillian Fairchild Award, University of Rochester, Rochester,

Collections (Institutions):
Campbell Museum, Camden, New Jersey (1976)
Museum of Contemporary Crafts, New York, New York (1977)
University of Iowa Museum of Art (1978)
Burchfield Center, Buffalo, New York (1983)
JACK WOLSKY

Education:
A.S. - Rochester Institute of Technology (1951)
B.S. - State University College at Buffalo (1955)
M.S. - State University College at Buffalo (1957)

Career:
Professor of Art - State University College at Brockport (since 1959).

Exhibited:
Western New York Show, Albright Art Gallery, Buffalo, New York
Syracuse Regional Exhibition
American Federation of Arts Exhibition - Turkey, Iran, Pakistan
State University of New York Arts Convocation Exhibition, Albright Gallery
University of Omaha (National Small Painting Competition)
Harry Salpeter Gallery, New York, New York
Brainard Art Gallery, S.U.N.Y. Potsdam

One-Man Shows:
Rochester Institute of Technology (1956)
Memorial Art Gallery, Rochester (1965)
Galerie Internationale, Madison Avenue, New York City (1963, 1965)
D.E. Kendall Galleries, Wellfleet, Massachusetts (1968)
Oxford Gallery, Rochester (1977)

Awards and Honors:
Mitchell Watercolor Award, Western New York Show, Albright Gallery (1958)
Jurors' Award, Rochester Finger Lakes Show (1962)
State University of New York Faculty Research Fellowship (1968, 1970, 1973)
Lillian Fairchild Award (1970)
Distinguished Alumnus Award, State University College, Buffalo (1971)
Outstanding Educators of America, 1971 Edition
Faculty Exchange Scholar, S.U.N.Y. (1975-78)
Chancellor's Award for Excellence in Teaching (1979)

Permanent Collections:
Memorial Art Gallery, Rochester, New York
Munson-Williams-Proctor Institute, Utica, New York
New Britain Museum of American Art, New Britain, Connecticut
Rochester Institute of Technology, New York
LIBRARY HOLDINGS

In addition to an extensive collection of art and art history books (8,100 volumes) in the main library, the slide library contains approximately 100,000 slides of art work. It is an important resource for the Department of Art serving both the studio and art history faculty as well as students.
APPENDIX A

B.F.A. APPLICATION

Last name    First name    Initial

Address

City        State        Zip Code

Parent or guardian

Address

City        State        Zip Code

List all art courses that you have taken:

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(On a separate sheet of paper)
1. Describe your interest in Art.
2. What are your goals? Why are you applying to the B.F.A. program?
3. What will you do when you graduate?

Identify an individual who will supply a letter of recommendation: