

# Hartford Art School

The Hartford Art School is both geographically and culturally a focal point on the University of Hartford campus. Located near the bridge across the Park River, linking the dormitory area with the main campus, the buildings of the art school are easily accessible to students. The varied activities of the school—exhibitions, movies, lectures, and receptions—provide stimulating enrichment to university life, and are enthusiastically attended by students of the University as well as art school students.

*Carol Joseloff Taub Hall* is the main art building and houses a student gallery and studio facilities for drawing, painting, photography, printmaking, video, media arts, and foundations studies.

The *Stanley Sculpture Building* is located behind Taub Hall and houses a modern sculpture facility with equipment and tools for working in clay, stone, wood, metal, and other sculptural materials.

Directly adjacent to the Stanley Sculpture Building, the *Ceramics Building* houses studios for ceramics, including a kiln room with gas-fired, wood-fired, and electric kilns; a clay and glaze laboratory; and studios for pottery and sculptural ceramics. The building also houses a large studio for the three-dimensional studies component of the freshman program.

Connecting the Sculpture Building and Ceramics Building is the *Sculpture Fabrication Workshop*, providing space for a well-equipped and -staffed woodworking studio.

Studio art facilities in the *Harry Jack Gray Center* house the Drawing, Illustration, and Visual Communication Design departments of the Hartford Art School, and provide both classroom and advanced work stations for upper-level students in visual communication design and illustration. The *Anne Bunce Cheney Art Library* collection is housed in the Mortensen Library and is within a short distance of all studio facilities. The *Hartford Art School Garret*, a short distance from Taub Hall, provides semiprivate studio space for graduate students.

A recently constructed facility annexed to the Stanley Sculpture Building houses an expanded foundry for casting nonferrous metals and a fully equipped workshop for glass blowing and hot and cold glass fabrication.

Founded in 1877, the Hartford Art School is one of the oldest art schools in America. Its studio programs are accredited by the National Association of Schools of Art and Design. The Hartford Art School awards the Bachelor of Fine Arts with studio majors and the Master of Fine Arts with concentrations in painting, photography, and sculpture.

## Master of Fine Arts Degree

### Objective

The mission of the Master of Fine Arts program is to provide the advanced student of art an extended period of concentrated study under the tutelage of faculty mentors. The broad objective of the program is to assist graduate students in the pursuit of personal vision, technical mastery of their field, and the development of a professional work ethic as a precursor to careers as practicing professional artists or as teachers of art at all levels of instruction, including the college level.

Through a series of studio tutorials, graduate seminars, advanced courses in art history and elective studies, the graduate student is challenged both artistically and intellectually.

The Master of Fine Arts program may be completed on either a full- or part-time basis.

### Requirements for Admission

Applicants to the Master of Fine Arts program are expected to have earned the Bachelor of Fine Arts degree from an accredited institution of higher learning. Students who hold a baccalaureate degree other than the Bachelor of Fine Arts may be admitted, provided the quality of their studio work is equivalent to that of individuals who have had the B.F.A. preparation.

In some circumstances, students may be admitted to the program on a provisional basis and asked to rectify certain deficiencies in their background. Credits earned in such course work will not be applied toward completion of the requirements for the Master of Fine Arts.

Generally, applicants are admitted to the program if their art work and capacity for self-motivated study is such as to indicate the likelihood of success at the graduate level.

Students may transfer a maximum of 6 graduate credits of previous work, provided these credits were completed at the graduate level at an accredited institution, and the student has earned the grade of B or higher in each of the courses.

### **Admission Procedure**

1. Submit the graduate application form and nonrefundable fee to the Center for Graduate and Adult Academic Services (860.768.4371). Checks should be made out to the University of Hartford.
2. Request all college and other postsecondary institutions to forward one official copy of the transcript to Center for Graduate and Adult Academic Services, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.
3. Submit, with the application, a portfolio of original artwork in 35mm slide format (20 slides minimum). Slides should be submitted in a single transparent slide sheet. All slides should be numbered and individually labeled with the applicant's name and a "top" reference mark.
4. Submit a separate slide identification sheet, including the number of the described slide and specifications for title, medium, dimensions, and date completed for each artwork represented in the portfolio.
5. Submit a personal statement of intent as specified in the application form.
6. Submit a self-addressed, stamped envelope for the return of the slides. All other materials will become property of the Hartford Art School, University of Hartford.
7. Request three letters of reference from professors or other individuals familiar with the work. Recommendations should be completed on the forms supplied and forwarded to Center for Graduate and Adult Academic Services, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117.
8. International applicants must also provide a guarantor's statement attesting to the resources available for the student, and the results of the TOEFL exam. International students must score a minimum of 550 on the TOEFL to qualify for graduate study.

Please see the low-residency Master of Fine Arts in Illustration (page 170) for admission requirements specific to the program.

### **Scholarships, Assistantships, and Financial Assistance**

Partial-tuition scholarships are available for candidates in the program. The awarding of scholarships is determined by the Graduate Admission Committee, in consultation with the department to which the applicant is applying, at the time of admission.

Teaching assistantships will be made available to qualified candidates as determined by the Graduate Committee in consultation with the associate dean of the school. Teaching assistantships may be awarded as part of the scholarship or may be compensated above and beyond scholarship awards.

Graduate students may also apply for various loan programs, and should consult the Office of Financial Assistance at the University of Hartford for information, procedures, and deadlines.

Please see the low-residency Master of Fine Arts in Illustration (page 170) for scholarship and financial assistance specific to the program.

### **Candidacy**

All Master of Fine Arts candidates are admitted provisionally during the first year of study. This period affords an opportunity for the student to discover the resources of the school, and in turn, gives the faculty the opportunity to assess the student's abilities to perform satisfactorily at the graduate level.

During the second semester of residency, the graduate student will undergo a Matriculation Review. Successful completion of the Matriculation Review will result in the student's being formally admitted to candidacy for the degree. Students who do not pass the review may petition to be reviewed a second time. Failure to pass the second review will result in dismissal from the program.

Graduate students have a maximum of seven years from the time of admission into the program to successfully complete all requirements necessary for conferral of the degree. Graduate students are required to maintain continuous enrollment in the program. Leaves of absence, which have been approved by the Graduate Committee, will not be counted against the residency requirement.

Graduate students must maintain a cumulative grade point average (GPA) of 3.0 on a scale of 4.0 to remain in good academic standing in the program. Failure to maintain the required minimum grade point average may result in the

loss of scholarship funding or dismissal from the program.

Please see the low-residency Master of Fine Arts in Illustration (page 170) for candidacy requirements specific to the program.

**Plan of Study**

A total of 60 credit hours is required for the Master of Fine Arts. In general, these 60 credits constitute the following:

	<i>Credits</i>
Studio Tutorials	29
Graduate Seminars	6
Art History	6
Matriculation Review	1
Electives	9
Thesis/Exhibition	<u>9</u>
<i>Total</i>	<u>60</u>

The specific course of study for each of the concentrations within the Master of Fine Arts program is as follows:

**Master of Fine Arts  
Typical Curriculum**

**Painting Concentration**

**Semester 1**

	<i>Credits</i>
PTG 860 Painting Tutorial I	9
MFA 760 Graduate Seminar I	3
XXX 760 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 2**

PTG 861 Painting Tutorial II	8
MFA 862 Matriculation Review	1
ART 590 Special Themes in Art History	3
XXX 760 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 3**

PTG 863 Painting Tutorial III	9
ART 590 Special Themes in Art History	3
XXX 760 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 4**

PTG 864 Painting Tutorial IV	3
MFA 761 Graduate Seminar II	3
MFA 960 Thesis/Exhibition	<u>9</u>
<i>Total</i>	<u>15</u>
<i>Grand total</i>	<u>60</u>

**Master of Fine Arts  
Typical Curriculum**

**Photography Concentration**

**Semester 1**

	<i>Credits</i>
PHO 860 Photography Tutorial I	9
MFA 760 Graduate Seminar I	3
XXX 760 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 2**

PHO 861 Photography Tutorial II	8
MFA 862 Matriculation Review	1
ART 590 Special Themes in Art History	3
XXX 761 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 3**

PHO 863 Photography Tutorial III	9
ART 590 Special Themes in Art History	3
XXX 762 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 4**

PHO 864 Photography Tutorial IV	3
MFA 761 Graduate Seminar II	3
MFA 960 Thesis/Exhibition	<u>9</u>
<i>Total</i>	<u>15</u>
<i>Grand total</i>	<u>60</u>

**Master of Fine Arts  
Typical Curriculum**

**Sculpture Concentration**

**Semester 1**

	<i>Credits</i>
SCL 860 Sculpture Tutorial I	9
MFA 760 Graduate Seminar I	3
XXX 760 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 2**

SCL 861 Sculpture Tutorial II	8
MFA 862 Matriculation Review	1
ART 590 Special Themes in Art History	3
XXX 761 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 3**

SCL 863 Sculpture Tutorial III	9
MFA 761 Graduate Seminar II	3
XXX 762 Studio elective	<u>3</u>
<i>Total</i>	<u>15</u>

**Semester 4**

SCL 864 Sculpture Tutorial IV	3
ART 590 Special Themes in Art History	3
MFA 960 Thesis/Exhibition	<u>9</u>
<i>Total</i>	<u>15</u>
<i>Grand total</i>	<u>60</u>

## Master of Fine Arts in Illustration (low residency)

*The Master of Fine Arts in Illustration (low residency) is pending approval by the State Department of Higher Education.*

The low-residency Master of Fine Arts in Illustration is specifically designed to meet the needs of practicing illustrators and designers seeking the terminal degree in the discipline while maintaining active, full-time professional careers. The independent, tutorial-based program structure requires two and one-third years to complete. Students are expected to be in residence at the University for two-week, intensive summer sessions and at one-week, off-campus residencies, in selected cities, during both the fall and spring semesters. Off-campus host cities are carefully chosen for their proximity to major illustration markets and practicing professionals. During the nonresident portions of the program, students will maintain ongoing contact with faculty through the use of online, fax, telephone, and express-mail services. Thus, the limited-residency structure of the program provides nontraditional, working students the opportunity to complete a professional, terminal degree while simultaneously continuing to meet employment and family obligations.

### Admission to the Program

Admission to the M.F.A. in illustration follows existing procedures for admission to the Master of Fine Arts program as stated above in the University's *Graduate Bulletin*. Additional admissions requirements are as follows:

1. Submission of a portfolio of work that indicates the applicant is an established artist/illustrator
2. A personal interview with the director of the program
3. An artist's statement describing the applicant's expectations and goals as a graduate student

### Scholarships and Financial Assistance

Some partial-tuition scholarships are available for candidates in the program. The awarding of scholarships is determined by the director of the M.F.A. in illustration program at the time of admission.

Graduate students in illustration may also apply for various loan programs and should consult the Office of Financial Assistance at the University of Hartford for information, procedures, and deadlines.

### Candidacy

All Master of Fine Arts in Illustration candidates are required to maintain continuous enrollment in the program. Leaves of absence must be approved by the director of the program. Graduate students must maintain a cumulative grade point average (GPA) of 3.0, on a scale of 4.0, to remain in good academic standing in the program. Failure to maintain the required minimum GPA may result in the loss of scholarship funding or dismissal from the program.

### Plan of Study

A total of 60 credit hours is required for the low-residency Master of Fine Arts in Illustration. The program may only be completed on a full-time basis. Students enrolled in the program are considered full time during all phases of the following course of study:

### Master of Fine Arts in Illustration Illustration Concentration (low residency)

Summer 1	Credits
ILS 610 Illustration in Context 1	2
ILS 611 Illustration in Context 2	2
ILS 620 Illustration Summer Lecture 1	2
ILS 760 Digital Illustration	4
ILS 861 Advanced Illustration 1	3
ILS 862 Advanced Illustration 2	3
ILS 961 Thesis Project 1	<u>1</u>
<i>Total</i>	17
<b>Fall 1—New York City</b>	
ILS 710 New York Illustration Issues 1	2
ILS 711 New York Illustration Assignment 1	<u>2</u>
<i>Total</i>	4
<b>Spring 1—Off Campus</b>	
ILS 720 Illustration Issues 1	2
ILS 721 Illustration Assignment 1	2
ILS 962 Thesis Project 2	<u>1</u>
<i>Total</i>	5
<b>Summer 2</b>	
ILS 613 Illustration in Context 3	2
ILS 621 Illustration Summer Lecture 2	2
ILS 640 Business of Illustration	3
ILS 761 Children's Book Illustration	4
ILS 863 Advanced Illustration 3	4
ILS 963 Thesis Project 3	<u>1</u>
<i>Total</i>	16

<b>Fall 2—New York City</b>	
ILS 712 New York Illustration Issues 2	2
ILS 713 New York Illustration Assignment 2	1
ILS 964 Thesis Project 4	<u>1</u>
<i>Total</i>	4
<b>Spring 2—Off Campus</b>	
ILS 722 Illustration Issues 2	2
ILS 723 Illustration Assignment 2	2
ILS 965 Thesis Project 5	<u>1</u>
<i>Total</i>	5
<b>Summer 3</b>	
ILS 864 Advanced Illustration 4 or ILS 762 Reportage	3
ILS 865 Advanced Illustration 5	3
ILS 965 Thesis Defense and Exhibition	<u>3</u>
<i>Total</i>	9
<i>Grand total</i>	<u>60</u>

## Course Descriptions

Graduate courses are open only to students who have been formally admitted to the Master of Fine Arts program.

**ART 590 Graduate Art History/Special Themes** [3] Varied topics in English, American, and contemporary themes. Topics may be organized around special shows or themes of timely interest. Prerequisite: Candidacy for the M.F.A. or senior major in art history with 3.0 GPA.

**CER 760-761 Graduate Studio in Ceramics I** [3-3] Basic ceramic techniques will be explored with an emphasis on contemporary application of traditional methods.

**CER 762-763 Graduate Studio in Ceramics II** [3-3] A continuation of work in ceramics with an emphasis on individual projects designed by the student in conjunction with the instructor.

**DWG 760-761 Graduate Drawing I-II** [3-3] A graduate-level drawing course for Master of Fine Arts candidates. The course will be divided into two primary areas of investigation: the investigative drawing and the finished drawing. This course will cover all media and subject matter. Class time will be devoted to drawing skills enhancement. Outside assignments will emphasize resolved finished drawings based upon the student's individual investigations. Prerequisite: Graduate standing.

**GRA 760-761 Graduate Studio in Printmaking I** [3-3] Detailed analysis of the development of graphics. The gathering of raw materials in the form of sketches; the organization of design in form, line, value, color, and texture; and the technical and conceptual problems of execution.

**GRA 762 Graduate Intaglio** [3] A graduate-level course in intaglio processes for Master of Fine Arts candidates concentrating in printmaking. Techniques include, but are not limited to, all etching processes, reductive plate work, and black-and-white and color printing processes. Students use the techniques in the development of a personal aesthetic, imagery, and style. Requirements and expectations are determined based on the size and complexity of the projected prints and editions. Prerequisite: Admission to the M.F.A. program.

**GRA 763 Graduate Lithography** [3] A graduate-level course in lithography for Master of Fine Arts candidates concentrating in printmaking. Techniques include, but are not limited to, advanced stone methods, advanced aluminum plate methods, and all drawing techniques, from crayon to tusche wash. Students use these techniques to develop a personal aesthetic, imagery, and style. Requirements and expectations are determined by the size, complexity, and edition sizes of projected prints. Prerequisite: Admission to M.F.A. program.

*The following courses are part of the proposed M.F.A. in illustration program that is pending State approval.*

**ILS 610 Illustration in Context 1** [2] This course investigates the evolution of American illustration, beginning with the Industrial Revolution through the 1950s, when photography and television affected the illustration market. Each decade is chronologically explored, highlighting the emerging styles and influences that had an impact on illustration and the graphic arts. Special attention is given to the Brandywine School and the notable illustrators who forged the golden age of illustration. The course concludes with a visit to the Norman Rockwell Museum, showcasing work being discussed. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 611 Illustration in Context 2** [2] This course examines the transition of American illustration from its traditional, realistic roots to the more expressionistic styles inspired by the new-wave illustrators of the 1950s. Each decade is chronologically explored, investigating the diverse trends and individual styles that emerged in recent illustration history. Notable illustrators and their innovative work are highlighted in this 50-year survey. The course concludes with an independent essay and responsive illustrations submitted during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 613 Illustration in Context 3** [2] This course investigates specific themes and genres that have existed in American illustration since the Industrial Revolution. Topics include science fiction art, pulp magazine art, posters and propaganda art, decorative illustration, and book illustration. The course concludes with a trip to the New Britain Museum of American Art, which houses one of the greatest collections of illustration in the United States. The course also concludes with an independent essay and responsive illustrations submitted during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 620 Illustration Summer Lectures 1** [2] This course provides students with multiple lectures by visiting illustration faculty over the two-week summer contact. Visiting professionals show examples of their work and provide students with insight into the illustration marketplace. Students have an opportunity for both formal and informal discussions with working professionals. Lectures serve as a basis for an independent essay submitted during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 621 Illustration Summer Lecture Series 2** [2] This course provides students with seven lectures by visiting illustration faculty over the two-week summer contact. Visiting professionals show examples of their work and provide students with insight into the illustration marketplace. Students have an opportunity for both formal and informal discussions with working professionals. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 640 The Business of Illustration** [3] This course provides students with fundamental business skills and knowledge to function as freelance entrepreneurs in the illustration marketplace. Topics include negotiating contracts, pricing, marketing, self-promotion, and legal matters often encountered by freelance illustrators. Information garnered from this class equips students with the insight to prepare the business-plan segment of their thesis. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 710 New York Illustration Issues 1** [2] This course, conducted in New York City, features an expansive series of lectures and experiences in the largest illustration marketplace in the world. Prominent illustrators, art directors, designers, illustration agents, publishers, lawyers, and printers provide students with invaluable

insight and information on diverse illustration topics. Students visit the Society of Illustrators Museum, which houses the finest contemporary and historic illustration in New York. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 711 New York Illustration Assignment 1** [2] This course develops conceptual and technical proficiency as students create an illustration based on their New York experience. Students work independently, with their work critiqued in the spring contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 712 New York Illustration Issues 2** [2] This course, conducted in New York City, features an expansive series of lectures and experiences in the largest illustration marketplace in the world. Prominent illustrators, art directors, designers, illustration agents, publishers, lawyers, and printers provide students with invaluable insight and information on diverse illustration topics. Students visit the Illustration House and take part in a photo shoot at the renowned Osonitsch Illustrator's Photo Studio. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 713 New York Illustration Assignment 2** [1] This course develops conceptual and technical proficiency as students create an illustration using reference photographs shot at Osonitsch Illustrator's Photo Studio in New York. Students work independently, with their work critiqued in the spring contact. Prerequisites: Admission to M.F.A. in illustration and ILS 712. Laboratory fee.

**ILS 720 Illustration Issues 1** [2] This course, conducted off campus during the spring, features a series of informative presentations and studio tours by some of the host city's most well-known illustrators. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 721 Illustration Assignment 1** [2] This course develops conceptual and technical proficiency as students create an illustration based on their spring off-campus experience. Students work independently, with their work critiqued in the summer contact. Prerequisites: Admission to M.F.A. in illustration and ILS 720. Laboratory fee.

**ILS 722 Illustration Issues 2** [2] This course features a series of diverse presentations, including studio tours by some of the host city's most renowned illustrators and lectures by several illustration agents and art directors. Students have an opportunity to visit area mu-

seums. The course concludes with an event that students can photograph as a basis for an independent assignment. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 723 Illustration Assignment 2** [2] This course develops conceptual and technical proficiency as students create an illustration using reference photographs shot during the spring off-campus contact. Students work independently, with their work critiqued in the summer contact. Prerequisites: Admission to M.F.A. in illustration and ILS 722. Laboratory fee.

**ILS 760 Digital Illustration** [4] This course explores the application of digital technology to conceptual thinking and the formal process of making art in a modern computer lab. Two professional digital illustrators team to provide students with advanced information and individual guidance, with an emphasis on the latest computer programs. The course concludes with an independent assignment critiqued by instructors during the fall contact week. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 761 Children's Book Illustration** [4] This course, team-taught by two nationally recognized illustrators in the area of children's book literature, provides insight into character development, continuity, style and technique. In the class studio, students develop a comprehensive book dummy consisting of a minimum of 32 pages, based on a public-domain or self-generated manuscript obtained prior to class. Students independently complete a finished cover and at least one spread submitted at the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 762 Reportage Illustration** [3] This course emphasizes the illustrator as a visual journalist. The instructor travels with the class on a series of field trips to interesting locations. Students produce drawings that are reportage in nature and exhibit an "on the spot" drawing quality. The class emphasizes spontaneity and freedom of expression as well as defining a sense of environment. A portfolio of reportage drawings can be an important factor in obtaining editorial assignments. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 861 Advanced Illustration 1** [3] This course equips students with fundamental drawing skills with a focus on traditional observational drawing. Studio work emphasizes drawing from life with models. Students study the human figure in both nude and costumed

poses. Costume drawings completed during class serve as a foundation for an illustration assignment to be executed independently and critiqued during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 862 Advanced Illustration 2** [3] This course continues the study of the nude and clothed figure, using diverse media that may include oils, acrylics, watercolors, or ink. Studio projects simulate professional illustration assignments and incorporate color theory. The course concludes with an independent assignment based on studio work to be critiqued by the instructor during the fall contact. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 863 Advanced Illustration 3** [4] This course develops the conceptual problem-solving skills of students through two challenging assignments completed during the first week of the summer residency. Assignment guidelines are given in advance, and all project research is completed prior to the first meeting. Students are team-taught by two renowned illustrators who work with students to stimulate their creative process and develop their individual style. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 864 Advanced Illustration 4** [3] This course provides students with the opportunity to write and illustrate an original, 8- to 12-page graphic novel. The relationship between image and text is fully explored as students master the art of visual storytelling in a graphic-novel format. Students benefit from the expertise of a professional working in this important genre as they employ the skills of both artist and writer to create an original work. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 865 Advanced Illustration 5** [3] This course combines technology and self-promotion as students learn to prepare a digital portfolio to market their work to prospective clients. This digital portfolio is an invaluable asset in advancing their illustration careers. Working under the guidance of a professional digital illustrator, students gain valuable insight in both technological and promotion issues for the illustrator. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 961 Thesis Project 1** [1] In this course students begin work on a thesis project serving as a self-initiated capstone body of work created throughout the entire M.F.A. in illustration program. The thesis contains a marketing plan and descriptive essay of work developed under the guidance of the thesis advisor and program director. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 962 Thesis Project 2** [1] In this course students meet with their thesis advisor and present the second part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisite: Admission to M.F.A. in illustration. Laboratory fee.

**ILS 963 Thesis Project 3** [1] In this course students meet with their thesis advisor and present the third part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 962. Laboratory fee.

**ILS 964 Thesis Project 4** [1] In this course students meet with their thesis advisor and present the fourth part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 963. Laboratory fee.

**ILS 965 Thesis Project 5** [1] In this course students meet with their thesis advisor and present the fifth part of their self-initiated thesis project developed throughout the entire M.F.A. in illustration program. The thesis contains a capstone body of work, marketing plan, and descriptive essay of work. Prerequisites: Admission to M.F.A. in illustration and ILS 964. Laboratory fee.

**ILS 970 Thesis Defense and Exhibition** [3] In this course students present a final thesis project, marketing plan, and descriptive essay of work developed under the guidance of the thesis advisor and program director. This self-initiated capstone assignment is completed during the third and final summer residency. The visual art emphasis of the thesis is expressly tailored to fit the needs of the contemporary illustrator and contains a marketing plan created specifically for this unique body of work. Students defend

their thesis during the summer residency and participate in a group exhibition of thesis projects in the Silpe Gallery at the Hartford Art School. Prerequisites: Admission to M.F.A. in illustration and ILS 965. Laboratory fee.

**MFA 760-761 Graduate Seminar I-II** [3-3] A weekly seminar for all Master of Fine Arts candidates designed to create a group situation for critiquing individual work and for discussing appropriately related artistic and critical issues and topics. Readings, research, field trips, and visiting artists are used in the seminar at the discretion of the faculty seminar leader. Prerequisite: Admission to the M.F.A. program.

**MFA 862 Matriculation Review** [1] During the second semester of residency, each Master of Fine Arts candidate will be required to present a body of work to a committee of faculty for review. This body of work must represent the student's productivity during the early phases of the M.F.A. program. The committee will review the student's progress to determine the student's competence and prospects for completing the requirements of the M.F.A. program. Successful completion of the review will result in formal admission to degree candidacy. Students failing to pass the review may be subject to removal from degree candidacy. Prerequisite: Admission to M.F.A. program.

**MFA 960 Thesis/Exhibition** [3-9 variable] Under the supervision of the major professor, the graduate student will develop a body of work completed in residence, but separate from work completed in tutorials, for a final formal exhibition. The student will also prepare a written thesis in support of the work, and will be required to present an oral defense of the work in the thesis exhibition. Prerequisite: Admission to M.F.A. program.

**PHO 760-761 Graduate Studio in Photography I** [3-3] A course dealing with the principal techniques of photography and their application to individual projects. Theory and history of photography will be discussed in conjunction with critiques of student work.

**PHO 762-763 Graduate Studio in Photography II** [3-3] A continuation of work in the photography medium on the advanced level with an emphasis on individual projects.

**PHO 860 Photography Tutorial I** [3-9 variable] This course is a first in a series of photography tutorials for the Master of Fine Arts candidate with a concentration in photography. Under faculty supervision, the graduate student will plan and execute a series of photographs

that develops technical proficiency, aesthetic understanding, and personal vision and style. Specific course requirements and expectations will be determined in consort with the major professor prior to registration. Individual and group critiques will be held at various times throughout the semester. Prerequisite: Admission to M.F.A. program.

**PHO 861 Photography Tutorial II** [3–9 variable] A continuation of the photography tutorial sequence for Master of Fine Arts candidates concentrating in photography. Prerequisite: Admission to M.F.A. program.

**PHO 863 Photography Tutorial III** [3–9 variable] A continuation of the photography tutorial sequence for Master of Fine Arts candidates concentrating in photography. Prerequisite: Admission to M.F.A. program.

**PHO 864 Photography Tutorial IV** [3] A continuation of the photography tutorial sequence for Master of Fine Arts candidates concentrating in photography. Prerequisite: PHO 863.

**PTG 760-761 Graduate Studio in Painting I** [3-3] Detailed analysis of the development of a painting. The gathering of raw materials in the form of sketches and organization of the design in form, line, value, color, and texture; the technical and conceptual problems of execution.

**PTG 762-763 Graduate Studio in Painting II** [3-3] A continuation of PTG 760-761.

**PTG 860 Painting Tutorial I** [3–9 variable] This course is the first in a series of four painting tutorials for Master of Fine Arts candidates concentrating in painting. Under faculty supervision, the graduate student will plan and execute a series of paintings that develops technical proficiency, aesthetic understanding and personal vision and style. Specific course requirements and expectations will be determined in consort with the major professor prior to registration. Individual and group critiques will be held at various times throughout the semester. Prerequisite: Admission to M.F.A. program.

**PTG 861 Painting Tutorial II** [3–9 variable] A continuation of the painting tutorial sequence for Master of Fine Arts candidates concentrating in painting. Prerequisite: Admission to M.F.A. program.

**PTG 863 Painting Tutorial III** [3–9 variable] A continuation of the painting tutorial sequence for Master of Fine Arts candidates concentrating in painting. Prerequisite: Admission to M.F.A. program.

**PTG 864 Painting Tutorial IV** [3] A continuation of the painting tutorial sequence for the Master of Fine Arts candidate concentrating in painting. Prerequisite: PTG 863.

**SCL 760-761 Graduate Studio in Sculpture I** [3-3] Detailed analysis of the development of a work of sculpture. The gathering of raw materials in the form of sketches, the organization of the design of form, line, value, and texture; the technical and conceptual problems of execution. Consideration of scale and suitability to environment.

**SCL 762-763 Graduate Studio in Sculpture II** [3-3] A continuation of SCL 760-761.

**SCL 860 Sculpture Tutorial I** [3–9 variable] This course is the first in a series of four sculpture tutorials for the Master of Fine Arts with a concentration in sculpture. Under faculty supervision, the graduate student will plan and execute a series of sculptures that develops technical proficiency, aesthetic understanding, and personal vision and style. Specific course requirements and expectations will be determined in consort with the major professor prior to registration. Individual and group critiques will be held at various times throughout the semester. Prerequisite: Admission to M.F.A. program.

**SCL 861 Sculpture Tutorial II** [3–8 variable] A continuation of the sculpture tutorial sequence for Master of Fine Arts candidates concentrating in sculpture. Prerequisite: SCL 860.

**SCL 863 Sculpture Tutorial III** [3–9 variable] A continuation of the sculpture tutorial sequence for Master of Fine Arts candidates concentrating in sculpture. Prerequisites: SCL 861 and MFA 862.

**SCL 864 Sculpture Tutorial IV** [3–9 variable] A continuation of the sculpture tutorial sequence for Master of Fine Arts candidates concentrating in sculpture. Prerequisite: SCL 863.

**STU 760-761-762-763 Independent Advanced Studio** [3-3-3-3] Independent studio work designed by the student with the approval of the instructor. Instructors will be assigned according to the special interests of the student and teacher availability. Prerequisite: Permission of instructor.

**TV 760-761 Video Studio** [3-3] An introduction to the techniques of video and video production. Discussion of the video medium as an art form and practical application of theory and techniques.

### **Richard Koopman Distinguished Chair for the Visual Arts**

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The Richard Koopman Distinguished Chair for the Visual Arts was established by an endowment in 1988. This endowment provides funds, on an annual basis, for the appointment of highly distinguished artist-teachers to the faculty of the Hartford Art School for a specified period of time. The occupants of the Koopman Chair join the teaching faculty and conduct courses and other special activities for all levels of students at the school. Occupants of the Richard Koopman Chair include the following distinguished artists:

George McNeil, 1989–90

Alfred Leslie, 1990–91

John Coplans, Sandy Skoglund, 1991–92

Michael Singer, Judy Pfaff, 1992–93

Tony Hepburn, Michael Lucero, 1993–94  
Richard Ziemann, Warrington Colescott,  
Frances Myers, 1994–95

Etienne Dellesert, Gary Kelley, 1995–96

Francesc Torres, Joan Braderman, Su Friedrich,  
Annette Lemieux, Cornelia Parker, 1996–97

Jan Baker, Paul Khera, Marie Beddoes,  
Nancy Skolos, Tom Wedell,  
Bethany Johns, 1997–98

Bill Jensen, 1998–99

Merry Alpern, Gregory Gillespie,  
Andy Grundberg, 1999–2000

Lowry Burgess,  
Robert Stackhouse, 2000–01

Linda Christianson, Doug Jeck, 2001–02

Murray Tinkelman, Dave DeVries,  
Brian Ajhar, 2002–03

Jane Goldman, 2004

Timothy Druckrey, George Fifield, Jennifer and  
Kevin McCoy, Julia Scher, 2004–05

Akiko Busch, Robert L. Peters, Mark Randall,  
2005–06