School of Art
Foundations
2019-2020
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Welcome to the School of Art!

I congratulate you on your decision to pursue a creative career by joining our program within the internationally recognized College of Design, Architecture, Art, and Planning. You are now part of a world-class research community with a rich history and an exciting view on our next century.

The School of Art is proud of its innovative leadership with Experience-based Learning and Cooperative Education opportunities. In addition to providing you with experiences that will expand your technical skills, we will help you translate your creativity into professional success in a rapidly evolving world—a world that needs creative individuals like you.

But first, we will guide you through a foundational experience. That includes a rigorous studio practice in an array of media areas, and an introduction to contemporary practices and theory. You will learn what it means to be an active participant and a supportive community member at the local level and beyond.

You have made the decision to begin the next chapter of your education at a very exciting time. The College of DAAP is ready to support you with outstanding resources and ever-expanding facilities including the new 4,000 sq. ft. Design Build Lab and the Rapid Prototyping Center, which includes the Student Technology Lab—a maker space for you to use the latest technology and equipment in order to realize your creative ideas. The 1819 Innovation Hub is emblematic of the University of Cincinnati’s ideals of collaboration and cross-pollination with creative research and industry, and is another resource designed to help you break boundaries and think big.

On behalf of the faculty and staff of the School of Art, I again welcome you to your Foundations experience, and look forward to launching you on an exciting journey. Collectively, we are eager to provide you with the instruction, mentorship, and support to make that journey as exciting, enriching, and successful as possible.

Jenny Ustick
Foundations Coordinator
Assistant Professor of Practice
School of Art
DAAP
Overview

This guide is designed to provide you with essential information to help you navigate your Foundations year and beyond. In it you will find descriptions of our program and how it’s situated within DAAP, UC, and Cincinnati. You will also find a long list of resources you’ll need to succeed and thrive here, along with information about ways you can be safe, healthy, and engaged. We want you to get the most out of this year, and be ready for what comes next.

This guide is also intended to augment and underscore the policies set forth in the course syllabi given to you by your instructors. You should know that a course syllabus is a contract. We want to ensure that you are making informed and responsible decisions about your time here in the School of Art.

We worked hard to include complete and correct information in this guide, but it’s possible we missed something. We welcome your suggestions about any information you think should be in this reader in the future. You may direct comments to Jenny Ustick at jenny.ustick@uc.edu. Thank you

School of Art Foundations Mission

The School of Art Foundations capitalizes on its position as one of four schools in the College of Design, Architecture, Art, and Planning, a center of imagination, creativity, collaboration, and connection. We benefit from proximity and cooperation with our neighboring disciplines; this fosters curiosity and professionalism in our students, while instilling an awareness and appreciation for the important role and responsibility of Art in society and immediate community. The Foundations experience provides time and space for students to establish and grow the technical and intellectual skills necessary to maximize the academic and professional opportunities that lie ahead.

School of Art Foundations Vision

School of Art Foundations will grow in its role of providing our students with experiences, skills, and confidence that will allow them to navigate the next steps toward a creative professional life. Our students will begin the process of integrating theory, history, technology, and equipment into their creative practices, while contributing to the body of knowledge about the ways in which Art relates to other disciplines.
Nuts and Bolts:  
We Are the School of Art

**DAAP and UC**
You are entering the Fine Arts Foundations program in the School of Art (SOA), which is one of four schools in the College of Design, Architecture, Art, and Planning (DAAP). The other schools in the college are the Myron E. Ullman Jr. School of Design (SOD), the School of Architecture and Interior Design (SAID), and the School of Planning (SOP). DAAP is one of 14 colleges that make up the University of Cincinnati, a premier, public, urban research university dedicated to undergraduate, graduate, and professional education, experience-based learning, and research.

The other schools in DAAP have their own Foundations programs, whose students you will get to know around the building. You will learn that there are some similarities and differences between what we do in the School of Art and what the other programs do. Sometimes we work with students in other programs on exciting collaborative projects!

**Your Advisors**
When you have questions about the program, or need advice about classes, there are a number of people ready to assist you or connect you with the individuals who can. First, your Foundations instructors are great sources of information, and you should feel comfortable asking them to help you understand the program and community. As the Foundations Coordinator, I am also eager to answer any questions you may have. In fact, I am often the person who keeps your instructors informed!

**Matt Lynch, Undergraduate Fine Arts Coordinator** will help you to understand your options when it comes to choosing a path after Foundations. Professor Lynch works closely with our DAAP Advising team. You will meet and mail with your **DAAP Advisor** when it’s time to register for classes and be aware of your progress and credits earned toward your degree. DAAP Advisors are assigned to you based on the alphabetical order of your name.

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**DAAP**
Ellie Graham, students with last names A-G  
Jaime Edwards, students with last names H-O  
Jessica Nethers, students with last names P-Z  
grahameo@ucmail.uc.edu  
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**Foundations**
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Kate Bonansinga, Director, School of Art

Kate Bonansinga is Director, School of Art, College of Design, Architecture, Art and Planning at University of Cincinnati where she is also professor. From 2004-2012 she served as founding director of Stanlee and Gerald Rubin Center for the Visual Art at The University of Texas at El Paso where she curated dozens of exhibitions and also established an undergraduate minor in museum studies. She is interested in museums as dynamic sites for learning, in the impact of art in gallery and non-gallery settings, and in the current methods that artists employ to make a difference in society and culture. In 2016 she earned a CEC ArtsLink Curatorial Fellowship in St. Petersburg, Russia and also curated Unraveled: Textiles Reconsidered at the Contemporary Arts Center in Cincinnati, Ohio. Bonansinga is the author of Curating at the Edge: Artists Respond to the U.S./Mexico Border (University of Texas Press, 2014) and of a chapter in Born of Resistance, edited by Scott L. Baugh and Victor Sorell (University of Arizona Press, 2015). She curated Staged Stories: 2009 Renwick Craft Invitational at the Smithsonian American Art Museum, and since 2002 has served as a national art peer for the General Services Administration’s Art-in-Architecture program.

University of Texas Press link

Dr. Vittoria S. Daiello, Director of the Master of Arts in Art Education Program, Associate Professor

Vicki Daiello teaches arts-based writing, research, and pedagogical methods in the College of Design, Architecture, Art, and Planning (DAAP) at the University of Cincinnati. Vittoria holds M.A. and Ph.D. degrees from The Ohio State University (2005/2010) and a B.F.A. from Ohio Wesleyan University (1999). Vittoria’s teaching experiences include K-12 art classroom contexts, multidisciplinary artist-in-residence projects in public schools, and writing across the curriculum program outreach. Informed by psychoanalytic theory and composition studies, Vittoria’s research of writing occurring within arts and design studio practices investigates the educational potential of expression impasses—those sites/sights of perception that resist capture within discrete disciplinary frameworks. A recipient of the Marantz Distinguished Alumni Award (OSU, 2016), Daiello’s research is represented in the proceedings of the American Educational Research Association (AERA), the International Congress of Qualitative Inquiry (ICQI), the National Art Education Association (NAEA), Conference on College Composition and Communication (CCCC), Foundations in Art: Theory and Education (FATE), and the 1st Conference on Arts-Based and Artistic Research. Peer-reviewed publications include Visual Arts Research Journal, The Journal of Social Theory in Art Education, Studies in Art Education, Creative Approaches to Research Journal, and The Handbook of Arts-Based Research (P. Leavy, Ed.).

http://tinyurl.com/h3qnuox
Katie Parker, Director of the Master of Fine Arts Program, Associate Professor

Katie Parker attended the Kansas City Art Institute from 1999-2003 and received a BFA degree in Ceramics, followed by an MFA in Ceramics from The Ohio State University in 2005. Currently, Katie is an Associate Professor of Art at the University of Cincinnati, running the Ceramics Department. Since 2008 she has collaborated with Guy Michael Davis under the name Future Retrieval, combining new technology, porcelain and good craft. Their installations merge the strengths of their studio practice - a dark vein of curiosity backed by a historical current. Future Retrieval have exhibited both nationally and internationally, and are represented by Denny Dimin Gallery in New York City. They have been artists in residence at the Bemis Center for Contemporary Art in Omaha, NE, The Pottery Workshop in Jingdezhen China, Dresdner Porzellan in Freital Germany, Smithsonian Artist Research Fellows at the National Museum of Natural History and Cooper Hewitt National Design Museum, and in 2017 Resident Artists and Grant Holders at Iaspis in Stockholm Sweden. They recently were awarded an Artist Research Fellowship at the Lloyd Library and Museum in Cincinnati, OH.

http://www.futureretrieval.com/

Flávia Bastos, Ph.D. is Professor of Creativity in Education, in the School of Art, DAAP. Her research and scholarship are indebted to her Brazilian roots, experiences with social and cultural diversity and inspired by the educational philosophy of educator Paulo Freire. Therefore, her research and teaching are rooted in community, and fueled by progressive education ideas that honor creative potential and celebrate talents of all people. Flávia's leadership experiences include being chairperson for the Council of Policy Studies in Art Education, and former Director of the Higher Education Division of the National Art Education Association; receiving in 2009 the Ziegefeld Award of the International Society for Education through Art (InSEA) for her distinguished service in international art education and the Mary J. House Award of the National Art Education Association Women’s Caucus in 2007. She is past senior editor of the Journal of Art Education and has published and lectured extensively in the United States and other countries such as South Africa, Brazil, Chile, Indonesia, Spain, and Portugal. Her books include Transforming City Schools through Art: Approaches to Meaningful K-12 Learning, a co-edited volume published by Teachers College Press (2012), and the anthology Connecting Creativity Research and Practice in Art Education: Foundations, Pedagogies, and Contemporary Issues (2014) released by the National Art Education Association.

http://tinyurl.com/zrwkxh9

Dr. Kristopher Holland received his M.A. from New York University, and his Ph.D. in Philosophy and Art Education from Indiana University. He the Director of Visual Arts & Design Education State Licensure for the College of Design, Architecture, Art, and Planning at the University of Cincinnati and director of Art and Publications for the Žižekian Institute for Research, Inquiry, and Pedagogy. He is also a visiting professor at the Karl Franzens University in Graz Austria teaching courses on Joseph Beuys, The Vienna (& Berlin)
Dr. Holland is a practicing artist and philosopher whose current research interests are: philosophical inquiry methodologies, arts-based research, art & design teacher education, deconstruction, contemporary art and critical theory. He has recently given guest lectures at the New York University Steinhardt School of Culture, Education, and Human Development on the topic of Jean Baudrillard and ‘Post-Art’. He is presently researching the role inquiry plays in educational curriculum within PK-12 Schooling with projects connected to Hughes STEM High School and the Nelson Mandela International School in Berlin, Germany. He collaboratively runs an afterschool arts-based inquiry program and participates in the Hughes STEM HS Summer Scholars Program as a curriculum advisor and educator. He also co-directs the biannual Berlin Summer Studio Arts Inquiry (’13, ’15, ’17, ‘19) program in collaboration with the Weißensee Kunsthochschule Berlin. His conceptual art work The Habermas Machine was cited in James Rolling Jr.’s Arts-Based Research: A Primer, published in 2013 and was exhibited in 2015. He has co-authored the forthcoming book On Being a Fatal Theorist: Jean Baudrillard’s Strategy for the Anthropocene. Peer-reviewed publications include: Visual Arts Research Journal, The Journal of Social Theory in Art Education, Studies in Art Education, and the International Journal of Žižek Studies. By combining the fields of philosophy, art, and education, his work seeks to spark agency for students in the creative fields for social change and educative innovation. http://tinyurl.com/j2bo4vx


Dr. Theresa Leininger-Miller, Professor of Art History; (Ph.D., Yale University, 1995; B.A., Xavier University, 1986) teaches courses on late 19th-21st centuries American and European art, including several Honors seminars. Publications include New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934 (Rutgers, 2001);

Leininger-Miller has lectured throughout the U.S. and in Paris, France and Bayreuth, Germany, and has appeared on radio and television and in documentaries on PBS and in France. She has curated multiple exhibitions at the Public Library of Cincinnati and Hamilton County, Yale University Art Gallery, Weston Art Gallery, and UC’s Langsam Library. National awards include National Endowment for the Humanities Fellowship; Fellowship in American Modernism, the Georgia O’Keeffe Museum Research Center; Society for the Preservation of American Modernists; Anyone Can Fly Foundation Publication Grant; Kress; Henry R. Luce; and Pre-Doctoral Fellow, Smithsonian Institution (twice), and NEH Summer Institute. At UC, Leininger-Miller won the Marian Spencer Diversity Ambassador Award, the Outstanding Academic Advising Award, the President’s Quality Service Award, and the Dean’s Award for Outstanding Research and Professional Work. Leininger-Miller was Chair of the Association of Historians of American Art and a juror for Library of Congress Kluge Fellowships (twice) and NEH Fellowships. Leininger-Miller is currently working on manuscripts on sculptor Augusta Savage, daguerreotypist/photographer J.P. Ball, and illustrated sheet music.

http://tinyurl.com/j8fapgu

Lauren Cordes Tate received her MA and PhD in Art History from Indiana University and a BA in Art History from the University of Cincinnati. Her dissertation, “Pioneering Identity on the Frontier: Slaves, Soldiers, and Settlers in the American West,” examines the representation of African Americans in the nineteenth-century North American West. Tate has presented portions of her research at the annual conferences of the College Art Association, the Midwest Art History Society, and the National Council for Black Studies. Dr. Tate has taught numerous courses on the history of art covering topics such as American Art, Race and Identity in American Culture, Modern Art, 19th Century Art, Art Appreciation, and the History of Art Survey: Prehistoric to Contemporary Art. She also teaches a class titled Design, Art and the Built Environment, which offers an examination of the disciplines practiced in the College of DAAP. Tate recently led a study abroad experience in Paris with the class “Art and Architecture History in the “City of Light.”

http://tinyurl.com/jtpnxah

Dr. Morgan Thomas teaches courses in modern and contemporary international art as well as courses in museum studies. Her research interests include: modernist painting and criticism; visual technologies and interconnections between painting and cinema; aesthetics and art criticism; exhibition studies; and cinema and media studies. She has taught in universities in Australia and New Zealand as well as working in France as a researcher on aspects of nineteenth-century French painting for a project funded by the Australian

http://tinyurl.com/gsaeesd

Farron Allen grew up in the mountains of West Virginia, the product of three generations of coalminers. His art work can be found in the public collections of the Cincinnati Art Museum and the Cincinnati Public Library. He received a Summerfair grant to the Individual Artist and Fellowship Grant from Kroger Foundation. Allen was one of five American artists to be selected for an international art exchange with Germany, China, and Cuba. His work is represented in Cincinnati Portfolio and has been exhibited and collected nationally and internationally.

Benjamin Britton received his M.A. degree from the Goddard Graduate Program at Vermont College in 1983 and his M.F.A. degree from the San Francisco Art Institute in 1991. He is currently Associate Professor of Art at the College of DAAP at the University of Cincinnati. He has exhibited his work at the New Museum of Contemporary Art, Museum of Modern Art in New York, Institute of Contemporary Art in Boston, Contemporary Art Center in Cincinnati, Ars Electronica Museum in Linz, Austria, Stedelijk Museum in Amsterdam, Epcot Center in Florida, The Getty Museum, American Film Institute, and many other locations nationally and internationally. Britton conducts original research centered on using computer media as a tool for the creation of art from institutions such as the Ohio Board of Regents, Ohio Arts Council, and The National Endowment for the Arts. His students have achieved success in the areas of fine arts, design, and digital media production. Britton serves as Program manager of the DAAP Game Art Certificate Program. He teaches graduate and undergraduate courses in animation, video, game art, and electronic art, serves as a Faculty Advisor for the Video Games Graphics Group (VG3), is a co-founder of the Center for Electronic Reconstruction of Historical and Archaeological Sites (CERHAS) at DAAP, and serves on the Steering Committee for University of Cincinnati Digital Media Collaborative (DMC). Currently he is working on designs for an art gallery installation, using game art tools and new digital media technology.

http://benbritton.net/

Denise Burge received her MFA in Painting from Virginia Commonwealth University in 1992, and since has taught at the New York State College of Ceramics and the University of Cincinnati, where she is a Professor of Art. She teaches courses that range from animation to fiber art. She works in a variety of media, including painting, film, and quilt making. Her quilt work has been widely commissioned and collected, and was included in two Quilt National exhibitions. For this work she has been awarded multiple Ohio Arts Council grants, residencies at the Headlands Center for the Arts and the Fine Art Work Center in
Provincetown, and a Joan Mitchell Foundation award. In 2006 she formed a collaborative animation group called "The Dozens". Their work premiered at the Fringe Festival in Edinboro, Scotland, and has been in several national and international film festivals. Her most recent work involves video installation, which also incorporates fibers, and her collaborative group Maidens of the Cosmic Body Running exhibited at the Contemporary Art Center in Cincinnati in 2011. Since that time, the group has participated in exhibitions and conferences at a local, regional, and national level. In 2017, she was awarded a competitive residency in recognition of her solo work, at the Joan Mitchell Center in New Orleans, and her quilt work continues to be shown in venues around the country.

https://www.deniseburge.com

Honored with numerous grants and fellowships from such institutions as the National Endowment for the Arts and the Ohio Arts Council, Kimberly Burleigh has shown her work in over 200 exhibitions throughout the United States and abroad. She works with a variety of mediums, including; painting, drawing, collage and computer imaging and 3D animation. Solo and group exhibitions include “MADATA06” (Madrid), “the SPIRITUAL MACHINE” Anthology Film Archives (NYC), Mykonos Biennale (Mykonos), “Seattle Transmedia & Independent Film Festival” (Seattle), Alchemy Film and Moving Image Festival” (Hawick, Scotland), “8th Rencontres Internationales Sciences et Cinémas” (Marseilles), “Experiments in Cinema Festival v10.T36” (Albuquerque), Australian International Experimental Film Festival; Carnegie Mellon University Miller Gallery (Pittsburgh); SIGGRAPH 2001 (Los Angeles); CEPA Gallery (Buffalo); Galerie Toner (Sens en Bourgogne, France); The Print Club (Philadelphia); Galerie 1900-2000 (Paris); Contemporary Art Center (Cincinnati); Feature (Chicago); Pittsburgh Plan for Art; and the New York City locations of Franklin Furnace Archives, Terry Dintenfass Gallery and Greathouse. She was an artist-in-residence at the Headlands Center for the Arts (Sausalito) and the Fine Arts Work Center (Provincetown, MA). She is currently Professor of Fine Arts in the College of Design, Architecture, Art and Planning at the University of Cincinnati.


Dr. Bain Butcher is a conceptual figurative artist who exhibits nationally and maintains a studio in Cincinnati, OH. He received his MFA in painting from the New York Academy of Art in 2006 where he studied with leading contemporary figurative painters. Prior to his time in New York, he studied at Davidson College, the Pacific Northwest College of Art, and the University of Cincinnati where he received an MD degree. In 2013-14, Bain was the Darwin Lambert Artist in Residence at Great Basin National Park where he worked with an interdisciplinary team studying the Bristlecone Pine. He has won numerous awards and his work has been included in publications such as Fine Art Connoisseur Magazine, the International Drawing Annual 6 (INPA 6), and the International Painting Annual 2 (INPA 2). He was named a semi-finalist in the 2009 Outwin Boochever Portrait Competition at the Smithsonian’s National Portrait Gallery. In addition to his studio practice, Bain is an Associate Professor with a joint faculty appointment in the School of Art and the College of Medicine at the University of Cincinnati. He is active in developing trans-disciplinary arts-integrated research opportunities for students and faculty at UC.

http://www.bainbutcher.com/
Amanda Curreri (on academic leave for 2019-20) is an artist and educator currently living in Cincinnati, OH. Her work is interdisciplinary and dialogic: creating conversation between artworks, viewers, and within actual and constructed feminist, radical, and queer historiographies. Textiles have become important to her work for their ability to prompt discussions of labor, class, performance of identity, use-value, and notions of time. Curreri is represented by Romer Young Gallery in San Francisco, California. Curreri has recently exhibited at the Asian Art Museum (SF), Yerba Buena Center for the Arts (SF), Ortega y Gasset Projects (NY), Rochester Art Center (MN), the Incheon Women’s Biennale, Korea, and forthcoming in 2019 the Contemporary Arts Center, Cincinnati and the Oakland Museum of California. She is a recipient of a Traveling Scholars Fellowship from the School of the Museum of Fine Arts, Boston (2017), a Summerfair Aid for Individual Artists grant (2017), a Joan Mitchell Foundation Fellowship (2009) and a SF Guardian Goldie Award (2010). Curreri co-directs a small-run artists press, Special Collections Press, in partnership with the arts library at the University of Cincinnati where she is an Assistant Professor in the School of Art. Curreri holds a MFA from the California College of the Arts, a BFA from The School of the Museum of Fine Arts, Boston, and a BA from Tufts University in Sociology and Peace & Justice Studies. For more info: www.amandacurreri.com

Guy Michael Davis was born in Bartlesville Oklahoma, and attended the Kansas City Art Institute from 1999-2003 where he achieved a Bachelor of Fine Arts Degree. He acquired an MFA from the Ohio State University in 2008. Guy was a recipient of the Smithsonian Artist Research Fellowship in 2016 collecting 3-d scan data in the divisions of mammals, birds and anthropology at the National Museum of Natural History in Washington DC, and a 2017 resident at IASPIS in Stockholm Sweden through a grant from the Swedish Arts Council. Guy collaborates with Katie Parker under the name Future Retrieval which is represented by Denny Gallery in New York City, and has an extensive list of exhibitions. He has participated in additional national and international artist residencies including Richard Carter Studio in Pope Valley, CA, the Dresden porcelain Manufactory in Dresden Germany, the International Ceramic Symposium in Walbrych, Poland, Watershed Center for Ceramic Art, the Pottery Workshop in Jingdezhen, China, and the Bemis Center for Contemporary Art. Guy is currently an Assistant Professor of Practice in the School of Art and lead faculty for the UC International study abroad course Handmade in China, which concludes with a month long studio, cultural intensive, and exhibition in Jingdezh, China.

Mark Harris is an artist, writer, and curator. Research interests include the aesthetics of text and imagery of intoxication, socialist literature, utopian representations, historical avant-gardes, Caribbean Poetics, and experimental sound. His education includes an MA in Painting from The Royal College of Art, London; an MA in Continental Philosophy from University of Warwick, Coventry; and a PhD in Philosophy from Goldsmiths College, London. He is a Professor in the School of Art, University of Cincinnati and Artist in Residence, Mount Royal MFA, MICA, Baltimore.

Recent exhibitions include: ‘High Times’, Wellcome Collection, London, (2011); ‘London Open’, Whitechapel Gallery, (2012); Delaware Center for the Contemporary Arts (2014);
Cherry & Lucic, Portland, OR, (2015); Contemporary Arts Center, Cincinnati (2015); Zephyr Gallery, Louisville (2016); Root Division, San Francisco (2016); Wave Pool, Cincinnati (2016); ICA, London (2016); The Carnegie, Covington (2017); Drawing in a Time of Fear and Lies, Hyperalergic (2017-18); Plastilene, fluc, Vienna (2018); Songs the Plants Taught Us, Anytime Dept., Cincinnati;


Received Warhol Foundation/Creative Capital Art Writers Grant, (2009).


http://markharrisstudio.com/

Colin Klimesh attended Minnesota State University Mankato from 2008-2013 and received two BFAs, one in Ceramics and one in Printmaking, along with an MA in Studio Art. In 2013 he moved to Cincinnati to pursue a MFA at the University of Cincinnati. Upon completion of his MFA, Colin accepted a position in the College of DAAP as a Digital Design and Fabrication Specialist in the Rapid Prototyping Center. In addition to his position at DAAP, Colin is also the owner and operator of a ceramics company CK TC Ceramics with business partner Taylor Carter, and together they have founded OTOT Studios, a membership based studio space with shared ceramics equipment, a communal gallery, and rentable studio space.


Matt Lynch collaborates with a variety of partners on projects that range from installations to sculptural objects and material imagery. He brings an experimental and satirical approach that subverts conventional applications for engineered building products to inspire critical investigation of our designed environment. Since 1996, Matt has collaborated with Steve Badgett under the name SIMPARCH. SIMPARCH creates site specific structures for communal interaction and social exchange. SIMPARCH produced a permanent commission by the General Services Commission for a newly constructed Land Port of Entry in Fabens, TX. In 2015, Lynch began working with Curtis Goldstein (UC MFA 2013) to create mosaics with Formica laminate. These labor and industry themed mosaics can be seen at The Cincinnati Art Museum, the Contemporary Art Center, and The Cincinnati Museum Center at Union Terminal. Matt holds an MFA from Syracuse University and a BFA from Ball State University.


Lorena Molina is a Salvadoran multidisciplinary artist and educator. She is currently a Visiting Assistant Professor of Art at the University of Cincinnati. She received her Master of Fine Art degree from the University of Minnesota in 2015 and her Bachelor of Fine Art from California State University, Fullerton, in 2012.
Through the use of photography, video, performance art, and artists' books, Lorena Molina explores intimacy, identity, and how we perceive the suffering of others. Her current project looks at cultural identity in liminal spaces. Molina was a recipient of the Diversity of Views and Experiences Fellowship, the Christopher Cardozo Fellowship, and the Kala Art Institute Fellowship.

In the classroom, she works with students to understand the way that images are laden with history and vocabulary. Photography tells stories, but who gets to tell the story matters. [https://www.lorenamolina.com/](https://www.lorenamolina.com/)

**Edward-Victor Sanchez** is a Puerto Rican multidisciplinary artist who graduated from La Escuela de Artes Plasticas in San Juan (BFA) and Maryland Institute College of Art in Baltimore (MFA). His art practice is based on the social, economic and political concerns of today and in elements of memory and nature. His works question the notions of separation, segregation, and obstructions through barricades, walls, and carelessly packed objects. In his works, he recycles and interposes discarded materials and combines them with older artworks to create new ones. The structure, color, shape and large scale of his works addresses his interest in pointing out or depicting our contemporaneity.

Edward-Victor worked for many years in art education with the Institute of Puerto Rican Culture (ICP) and the Puerto Rico Department of Education (DEPR). He also worked and directed the Walter Otero Contemporary Art Gallery (WOCA) in Puerto Rico for over ten years. Currently, alongside with his art practice and teaching, Edward-Victor designs display windows for retail stores and designs sets for theatres and art schools in Maryland. His engagement with the community and with collaborative projects prompts him to create new opportunities of work for established and emerging artists.

Writer, curator and contemporary art lecturer **Maria Seda-Reeder** collages together various forms of labor on behalf of artists, institutions, collectives, and nonprofits. Using language as a bridge for critical discourse, she believes that contemporary art has the potential to both reflect the past and inform the future.

She has curated, installed, programmed, archived and created didactic materials for exhibitions at the Contemporary Arts Center (Cincinnati, OH), The Weston Art Gallery (Cincinnati, OH), The Lexington Art League (Lexington, KY), KMAC Museum (Louisville, KY), ProArts (Oakland, CA), Salisbury University Art Galleries (Salisbury, MD), Carnegie (Covington, KY), and the Reed Gallery at the University of Cincinnati (Cincinnati, OH).

Seda-Reeder covers the work of living artists for such online and print publications as CityBeat, Epicenter Magazine, Cincinnati Art Museum Member Magazine, Acrylic Artist, Pastel Journal, Watercolor Magazine, and Whitehot Magazine of Contemporary Art. Her essays have likewise been published in books and artist catalogues such as Still They Persist: Protest Art of the 2017 Women’s Marches, Tracy Featherstone: Fantastical Landscapes, and Cincinnati Five.
Lecturing as an annualized adjunct instructor for the University of Cincinnati’s College of Design Architecture Art and Planning, Seda-Reeder also serves as Exhibition Coordinator at Wave Pool Gallery. She holds a BA in History, MA in Art History, and Certificate in Museum Studies.

**Jordan Tate** is an Associate Professor of Art at the University of Cincinnati. Tate, a Fulbright Fellow (2008-2009), has a Bachelor of Philosophy in Interdisciplinary Studies from Miami University and a Master of Fine Arts in Photography from Indiana University. Tate has published three monographs, and has been featured in myriad international publications - most notably FOAM Magazine. Tate’s work is currently held in collections nationwide, including Rhizome at the New Museum, the Museum of Contemporary Photography, The Bidwell Projects, the Cincinnati Art Museum, The Columbus Museum of Art, and the Museum of Fine Arts, Houston. Recent exhibitions of his works include: Ditch Projects, Denny Gallery (NYC), Transformer Station Art Museum, New Shelter Plan (DK), PH Gallery (UK), Higher Pictures (NYC), The Photographers Gallery (London, UK), and the Museum of Contemporary Art, Cleveland.


**Jenny Roesel Ustick** is Assistant Professor of Practice and Foundations Coordinator in the School of Art, DAAP, at the University of Cincinnati. Ustick is a Cincinnati native with deep connections to the arts and history of the region. She maintains a diverse solo studio practice, working in drawing, painting, fibers, sculpture, and installation, and exhibits her work nationally. Exhibitions include the Contemporary Arts Center in Cincinnati, Governors Island Art Fair in New York, 21C Museum Hotels, and extensive regional and national exhibitions. Beyond the studio, Ustick is one of the most prominent muralists in the region, having led several major projects in Cincinnati, and continuing to expand her national and international portfolio with a commission by the US Soccer Federation, and as muralist in residence at Proyecto ‘ace Proyecto Palimpsesto in Buenos Aires, Argentina and Graniti Murales Residency in Graniti, Sicily. Ustick is also a member of Maidens of the Cosmic Body Running with Denise Burge and Lisa Siders, exhibiting nationally and internationally, including the Edinburgh Fringe Festival and other European film festivals, the Kentucky Museum of Art and Craft, Contemporary Arts Center in Cincinnati, and New Harmony Gallery of Contemporary Art. Ustick and her collaborators have been mentioned in the Huffington Post, Hyperallergic, La Sicilia, and Venus Zine among others.


Charles Woodman has been working in the field of Electronic Art for many years and has been a Professor of Fine Arts at the University of Cincinnati since 1999. His recent projects have concentrated on the creation of multi-image video installations for museums and galleries, and the integration of video with live performance, often in collaboration with musicians or dancers, Exhibitions of his work include screenings at the Museum of Modern Art in New York, the Block Museum of Art in Chicago, the Black Maria Film and Video Festival, Edison, NJ, the American Dance Festival, Raleigh, NC, and the San Francisco Cinematheque. Woodman was a founding member of the video performance group viDEO
sAVant and has been a pioneer in the development of *live cinema* - real time video editing as live performance. Recent viDEO sAVant appearances include performances at Albright Knox Art Gallery, Buffalo NY, MATA Festival, Brooklyn, International House, Philadelphia, New Genres Festival, Tulsa and the Herron School of Art, Indianapolis.

http://www.videosavant.net/
More About Us
In addition to the faculty listed above, you will likely take classes that are taught by adjunct professors. Adjuncts hold the same required credentials, but they typically teach part time—meaning one or two classes at a time. Adjuncts also often teach at neighboring colleges or universities. At some point in your academic career, you may enroll for a course taught by a Graduate Assistant whom we have hired to be Instructor of Record. That means that an individual pursuing a Master of Fine Arts (MFA) in our program possesses specialized knowledge of the course content, and will provide you with an informative and enriching experience in that topic.

Your First Year of Study
The School of Art supports three main areas of study: Art Education, Art History, and Fine Arts. The vast majority of students in our Foundations Studios are in Fine Arts. We also support Art History students fulfilling their requirements, as well as Fine Arts minors, and those pursuing a certificate. It is likely that in your section, you will have a number of students who have transferred into Fine Arts from other programs. Everyone’s path is unique. Whatever your path, we are glad you’re here!

For the purposes of this reader, we are focusing on the School of Art courses required in the first year of the Bachelor of Fine Arts degree.

Your incoming class is divided into six sections, meaning that there are six versions of the same class being taught to accommodate you and your peers. Two sections of each class run at the same time in two different classrooms. You will remain with the same section of students across Foundations studios. It is not just likely that a sense of community and togetherness is formed in these sections—it is essential. These relationships will last you through graduation, so be kind and be helpful to one another. You will all benefit along the way!

In Intro to Contemporary Art and Culture Current Arts Forum are large lecture classes held in the 5401 auditorium. These are important opportunities for you to be together with your entire cohort, and to be connected to the greater School of Art community through our Visiting Artist Lecture Series events that are open to the public. Most of these lectures will coincide with your class schedule. This allows you to have maximum exposure to these vitally important presentations and in-person contact with the arts professionals who deliver them.

The curriculum is coordinated across all sections of Foundations. This means that you work with similar or identical content regardless of which section you are assigned. Your instructors will bring their own special flair to this content and its delivery, but we all work together to create meaningful and essential experiences for all of you.

Directed electives and other requirements may be discussed with your advisors.

Fall Semester

Drawing Studio (FAA 1001): runs on M/W
Foundation Level Studio course in the creation of drawings demonstrating an understanding of one- and two-point perspective and illusionistic space using a variety of black and white and color mediums. The course focuses on observational drawing with in-class projects exploring multiple approaches to mark making. A portion of the class includes demonstrations, critiques, and presentations of professional artists working in drawing. The format of this course includes both seminar and studio/lab components.

<table>
<thead>
<tr>
<th>Section</th>
<th>Time</th>
<th>Instructor</th>
<th>Email</th>
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<tbody>
<tr>
<td>1001-001</td>
<td>8:00 - 10:50</td>
<td>Edward Sanchez</td>
<td><a href="mailto:sancheer@ucmail.uc.edu">sancheer@ucmail.uc.edu</a></td>
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<tr>
<td>1001-002</td>
<td>8:00 - 10:50</td>
<td>Guy Michael Davis</td>
<td><a href="mailto:davisgu@ucmail.uc.edu">davisgu@ucmail.uc.edu</a></td>
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<tr>
<td>1001-005</td>
<td>11:00 - 1:50</td>
<td>Jenny Ustick</td>
<td><a href="mailto:jenny.ustick@uc.edu">jenny.ustick@uc.edu</a></td>
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</tbody>
</table>
Space Studio (FAA 1002) runs on T/R
Foundation level studio course in the generation and evaluation of artworks demonstrating an understanding of the elements and principles of 3-D design. Course will focus on developing students’ technical proficiency in additive and subtractive building of forms through multiple mediums. Strong emphasis will be on the safe use of materials and tools in the wood shop. A portion of the course will focus on critiques, demonstrations, and presentations of works and strategies of three-dimensional art. The format of this course includes both seminar and studio/lab components.

Intro to Contemporary Art and Visual Culture (FAA 1080); runs T/R 5:00 - 6:20 pm
Students will engage in critical appraisal of examples of current art practice through review of carefully selected and critically acclaimed video series on art, with additional material from the context of visual culture. Critical appraisal will occur through class discussion and through written evaluations of the art under review. This course is designed to enable students to recognize that different critical perspectives pertain to the evaluation of any work of art, and that their own evaluations will gain credence from effectively articulated and justified arguments. By situating the critical analysis of art in the context of images that permeate our daily lives students will gain a deeper understanding of how art functions in contemporary society. This will be a comparative study where art is considered as embedded within an array of images, visual and textual, issuing from television, cinema, magazines, literature, theory, the internet, music, and other media.

Spring Semester (Studio instructors announced soon)
Surface Studio (FAA 1003): runs on M/W
Foundation level studio course in the generation and evaluation of artworks demonstrating an understanding of the elements and principles of 2-D design, through projects in both color and black & white. Course will focus on developing students’ ability to use color, value, and the principles of visual communication, as vehicles for creative expression. Students will work in both traditional and digital technologies. A portion of the course will focus on demonstrations, lectures, and presentations on contemporary artists working in 2-D. The format of this course includes both seminar and studio/lab components.

Time Studio (FAA 1004) runs on T/R
Foundation level studio course focusing on generating and evaluating artworks dealing with issues of time created in a variety of media. This course will focus on developing students’ technical proficiency in a variety of image-related software. It will also emphasize the exploration of real and documented time in a range of media, including performance, electronic arts, photography, and ephemeral artworks. A portion of the course will focus on critiques, demonstrations, and presentations of professional artists working with time-based media. The format of this course includes both seminar and studio/lab components.

Current Arts Forum (FAA 1085); runs T/R 5:00 - 6:20 pm
Current Arts Forum is a discussion seminar introducing students to new practices in contemporary art, to the art market, to art magazines, and to art galleries. It is designed to focus students on the
professionalization of artists by introducing them to the entire milieu in which a young artist is likely to
work. The class covers the art scene in Cincinnati and places our own city in the context of
contemporary art practice nationally. Each session begins with a lecture that introduces a new subject
discussion. Students discuss the subject in assigned groups and raise issues for consideration by
the entire class. This seminar supports the Foundation studio courses in the School of Art. It is the
second in a series of four seminars leading Fine Art students through the BFA from Freshman to Junior
years in acquiring an extensive knowledge of contemporary art practice and developing the ability to
apply that knowledge to better inform their studio practice. It serves as the basis for developing a
professional and entrepreneurial awareness amongst Freshman students.

Maria Seda-Reeder maria.seda-reeder@uc.edu

Foundations Review During Exam Week of Spring Semester
During exam week of Spring semester, in addition to the required cleanup (see below), there
will be a review of your studio work from all studio courses. In order to pass this review, it is
essential that you take care of your work, and create excellent documentation. Fine Arts
students must complete the review in order to advance in the program. Assessments of your
work are provided by a panel of faculty and graduate students, and are based solely on your
presentation and documentation of artworks created during your time in the School of Art.
Your instructors and I will share more detailed information about the review throughout the
year. Meanwhile, keep everything you make, document it, and take care of it.

Facilities and Classrooms
Your Foundations studios will be taught in the Clifton Court South Pavilion, a short walk across Clifton
Court from DAAP's 5000 Level bridge, also known as the Blue Box. The pavilion that houses our
rooms sits next to Braunstein Hall and just down the stairs from the north end of McMicken Hall. Our
classrooms are S20 and S25, at the Braunstein Hall end of the hallway (Clifton Avenue is at the
opposite end of the building).

We also have a utility and storage space in room S25. Though a bit scrappy, messy, and dynamic, it is
important that the utility space or “dirty room” be kept as clean and clutter-free as possible. This may
be your first experience with the workings of a functioning art studio. You will see quickly how regular
maintenance and cleaning are essential to these remaining functional spaces.

You will have a locker in the hallway outside the classrooms. All you need to do to claim a locker is to
place a padlock on the locker of your choice and place a piece of removable tape with your name on
the outside of the locker. Never write or paint on the lockers.

You will be required to contribute to cleaning efforts on a regular basis along with the faculty
and other students. This could be daily, weekly, or based on semester milestones, and you may be
asked to sign up for specific times and responsibilities in coordination with your classmates. It’s part
of being a good citizen. Take care of our space and it will take care of you!

END of SEMESTER and END of YEAR CLEANUPS: During exam week of each semester, you are
required to attend a coordinated cleanup event, so do not schedule any out-of-town trips until after
these cleanups have been confirmed.

Classroom Use Policies
In order to assure that all studios can function in our Foundations classrooms, your participation in the
following improvements is required.

1. Students must not place, lean, or tack anything on, in front of, or below the display wall (the homasote tack
   wall opposite the windows). We need this wall for still lives and drawing critiques and must be able to access
   it every day from all sides without having to move artwork or other furniture. If anything is obstructing a still
life, it will be moved. If what you need to store does not fit on one of the shelves in the room or in your locker, you may need to find an alternate storage space.

Do not touch or alter still life setups. The Drawing instructor using the still life should place a sign or signs above and throughout the still life to indicate how long a setup needs to remain in place.

Nothing should be left on desks at the end of class including still life objects (unless authorized and indicated by an instructor), art supplies for in-progress work, or food waste. Please make sure to return your objects to the still life shelf after temporary use. Store your supplies in your lockers.

It is advised that for any still life, a photograph be taken of the setup from your unique drawing vantage point after each session to aid in the reassembly of the still life should any accidents or tampering take place.

Drawing benches must be stacked and grouped neatly together at the end of each class period.

In Fall Semester, desks will be arranged at the end of each class so that there is an open space around the still life and homasote wall.

Large sculptures must be placed around the perimeter of the room opposite the homasote wall (near the windows). Any large sculpture left near the homasote wall or in the middle of the room will be removed.

All artwork (2D or 3D) stored in the classroom must have a student's name clearly and reliably marked on it or it will be removed. This may mean placing irregularly shaped work in a container with your name on it.

Only instructors are authorized to place “Do Not Touch” or “Please Do Not Move” signs on areas of the room. Student work should be assumed safe if it is placed around the perimeter or on a shelf with one's name clearly marked.

No food waste or art supply scraps are to be left in classrooms on tables or floors. Ever.

Assume that any art supplies without the owner’s name on them will be absorbed into the classroom’s supplies. Please be sure to put your name on all of your supplies and artwork to avoid having them removed. Every. Single. Piece.

Do not touch thermostats or cover vents. Bring layers if you tend to get cold.

Do not assume that you will have access to the classroom while other sections are conducting class. Plan accordingly.

13. You will have access to the classrooms during studio off-hours (after 5:00pm Monday-Thursday), and we want you to work in them! Frequently, there will someone present to monitor after-hours use and even answer studio questions you may have. If you use the classroom during off-hours, you must:
   a. Never prop open the building door. It is locked for your safety during off hours. You will need your Bearcat card to access the building when it is locked. The keypad is at the opposite end of the building near Clifton Avenue.
   b. Do not prop open the classroom doors during off hours either. Again, this is for security reasons.
   c. Clean up after yourselves every time. No food waste, art supplies, or other mess should be left. If the classroom is neglected or abused after hours, access may be limited.

14. Do not use still life objects as water containers for painting. You are required to bring your own water containers (per your supply list).

15. When cleaning tools in the sinks in S25 and S20, never put paint down the drain, and never leave containers in the sink—with or without water in them. Any brushes or supplies left in the sink will be considered abandoned.
Essentials for School of Art Students

This section contains information and advice about navigating life as an art student. Some of this is specific to the School of Art and DAAP, and some of it is universal. At the end of your first year, we would love to hear what you would add!
Rule 1  Find a place you trust and then try trusting it for a while.
Rule 2  General duties of a student: pull everything out of your teacher;
pull everything out of your fellow students.
Rule 3  General duties of a teacher: pull everything out of your students.
Rule 4  Consider everything an experiment.
Rule 5  Be self disciplined. This means finding someone wise or smart and
choosing to follow them.
To be disciplined is to follow in a good way.
To be self disciplined is to follow in a better way.
Rule 6  Nothing is a mistake. There's no win and no fail. There's only make.
Rule 7  The only rule is work. If you work it will lead to something.
It's the people who do all of the work all the time
who eventually catch on to things.
Rule 8  Don't try to create and analyse at the same time. They're different processes.
Rule 9  Be happy whenever you can manage it. Enjoy yourself: it's lighter than you think.
Rule 10 "We're breaking all of the rules. Even our own rules. And how do we do that?
By leaving plenty of room for x quantities." John Cage

Helpful hints: Always be around. Come or go to everything. Always go to classes. Read anything you can get
your hands on. Look at movies carefully, often.
Save everything: it might come in handy later.
There should be new rules next week.
**Vocabulary**
The following is a list of terms you will likely encounter in your classes, beginning with Foundations. Your instructors will use these terms in their instruction, and you will be encouraged to use them in critique and analysis. You may also be provided with more medium- and content-specific vocabulary lists in your courses.

**Traditional Elements**
In giving visual form to ideas, artists use the following basic elements:

- **LINE**
- **SHAPE/FORM**
- **VALUE**
- **TEXTURE**
- **COLOR**

**Primary Traditional Design Principles**

**Balance:** a sense of visual equilibrium achieved by manipulating the various elements within a composition to achieve a feeling of unity a wholeness. This is an intuitive skill which can be awakened and improved through practice, critique, and example.

**Contrast:** a visual difference that is strong enough to make two elements distinct from one another.

**Dominance / Emphasis / Hierarchy:** the principle of visual organization in which certain elements assume more importance and influence than others in the same composition. Some features are emphasized and others are subordinated.

**Economy:** Deletion of nonessential details to reveal the essence of the form or composition.

**Harmony:** the quality of relating the visual elements of a composition. Harmony is achieved by repetition of characteristics that are the same or similar within a given composition.

**Motion or Movement:** Illusionistic, implied, or actual movement.

**Pattern:** repetition of elements within a composition or design which produce interconnections and obvious directional movements. An allover pattern refers to the repetition of designed units in a readily recognizable systematic organization which covers the entire surface. Pattern and implied texture should be carefully differentiated.

**Proportion/Scale:** the comparison of the art elements to one another in terms of their properties of size, quantity, and degree of emphasis. Proportion can be expressed in terms of a definite ratio such as “twice as big” or be more loosely indicated in such expressions as “darker than”, “more neutralized”, or “more important than.” Proportion compares parts of a whole to each other, while scale compares two separate entities. For an example of proportion: “the human body is eight heads high,” while an example of scale would be, “one inch equals one mile,” such as on the scale of a map.

**Repetition:** use of the same or similar visual effects a number of times in the same composition. Repetition may produce the dominance of one visual idea, a feel of harmony or an obviously planned pattern or rhythm.

**Rhythm:** a feeling of flow, continuance or movement created by the repetition of motifs or accents. This repetition could be in the form of a color, a shape, or any other repeated element. Rhythm can be influenced by altering the size, shape, interval, or other characteristics of elements.

**Space:** the measurable distance between points or images. Space can also refer to the illusion of depth within a composition created by the overlapping of shapes, gradation of sizes or use of perspective.
**Symmetry and Asymmetry:** symmetry refers to the duplication of a shape or a composition in a mirror-like repetition on either side of a central axis. Asymmetry is the opposite of symmetry, that is a composition which is described as asymmetrical if it has an uneven distribution of parts. Perfectly symmetrical compositions can be static and boring, and in order to add visual impact to a symmetrical composition, the artist will usually choose to add some asymmetrical elements to a design so that although there is still a feeling of symmetry, it is approximate rather than exact.

**Unity:** the result of bringing the elements of art into the appropriate ratio between harmony and variety to give a sense of oneness.

**Variety:** differences achieved by opposing, contrasting, changing, and/or diversifying the elements within a design to add individuality, interest and visual impact. Variety counterbalances harmony and hopefully prevents the creation of compositions that can be described as boring, static, or unimaginative.

**Gestalt Principles**
Around 1912, Gestalt psychologists developed the theory that patterns or groupings are the primary elements of perception. They emphasized that the whole cannot be studied by analyzing the parts. One must have a concept of how the whole functions in order to determine what relationship one part has to another and to the whole. Gestalt principles are those which describe our natural tendency to grasp something as a whole rather than seeing it as a series of separate elements. These contribute to our sense of unity in a composition.

**Grouping Principles:** these principles contribute to the perception of wholeness or unity of a composition.

**Closure:** an innate perceptual tendency to perceive separate elements as a group or totality; the tendency to mentally close gaps or fill in missing parts of a whole.

**Continuation (alignment):** when two or more elements are “lined up” with each other, they form an implied line.

**Proximity:** grouping elements which are placed close together

**Similarity:** grouping of similar elements, whether in size, value, shape, etc.

**Postmodern Principles of Art**

**Appropriation:** recycling, borrowing, or claiming existing imagery or content as one’s own, whether with or without permission from its creator.

**Gazing:** describing who is looking at a work of art, and who is being “gazed upon.” There is a connotation of power in terms of who is doing the gazing, as it suggests issues of knowledge, pleasure, and consumption (i.e. the ‘male gaze’). It also describes the interaction of representational subjects in a narrative.

**Hybridity:** using multiple media and approaches to explore common themes; multi-media; can also refer to the combination of different modes, content, and subjects.

**Interaction of text and image:** text and image used together in ways that challenge the traditional role of each in that pair: words need not describe work, nor do images need to illustrate text. Rather, they can serve as contrasting elements that create new meanings.

**Juxtaposition:** the placing of two or more objects, elements, or concepts side by side for comparison or contrast.
Layering: placing multiple images above or below one another in various quantities and intensity; this is aided by our current ability to reproduce images readily, in great quantity, and with a range of quality. Multiples and their relationships and juxtapositions vs. singular images.

Recontextualization: the act or result of producing new meanings through juxtaposition and relationships between multiple, disparate parts.

Representin': as in the self; self-representation, identity and assertion of culture, politics, desires, motives.

Other Elements and Principles (these are all interrelated with the above!):

Abstract/Abstraction: Referring to art that simplifies, selectively emphasizes, reorganizes, or distorts qualities of a real-life image rather than art that tries to represent information accurately. In some cases, the intent is to present the essence and salient characteristics or traits of an object rather than its outer form.

Ambiguity: A deliberate vague quality in a work of art or motif, open to different interpretations (i.e. ambiguous space).

Anomaly: a disturbance or difference occurring in a predictable pattern

Atmospheric Perspective (aerial perspective): an illusionary device to create space on a flat surface, based upon the observation that near objects tend to have more contrast in value, more intense and warmer color, more sense of volume, more visible detail, and are generally more sharply defined than objects seen in the distance.

Axis: an implied line passing centrally through a shape of form

Calligraphic Line (gestural line): Line suggesting action and movement but may also define shape (similar to the act of writing)

Cliché: Referring to a visual image which has lost impact and seems trite through extensive overuse.

Composition: an arrangement and/or structure of all the elements as organized by certain principles, helping to achieve a unified whole. This term is interchangeable with the term “design.” A KNOWLEDGE OF COMPOSITION IS ESSENTIAL TO ALL AREAS OF VISUAL ART.

Concept: the idea conveyed by a visual expression.

Contour Line: A line which defines the edge of a shape or the line formed by the edge of one shape against another; contour lines in drawing also include the edges caused by plane changes within volume.

Directional Lines: actual and implied lines in a composition such as the axis of a shape, eye lines, or continuations. These seem to guide the viewer’s eye along a particular visual path.

Dynamic: suggesting movement

Emphasis (hierarchy and visual weight): A clearly defined relationship between things, establishing differing levels of dominance, emphasis, and influence.

Expressive Line: A line varying in weight, value, direction, or texture used by the artist to achieve a specific intent.

Eye Line: The implied line along which a depicted human figure in a representational composition seems to be looking.

Figure: that shape in a design which appears as the object or more positive
Figure/Ground Relationship (positive/negative space): the interdependence of a shape and its background

Figure/Ground Reversal: the ambiguous relationship between a figure and a ground when both can be perceived as both figure and ground depending on an individual's choice of organization.

Flat Space (two-dimensional space): the emphasis on the arrangement of visual elements on the picture plane with no attempt to create the illusion of depth.

Focal Point: that which is given enough emphasis to become the most noticeable element in a design.

Form: physical aspects of a work and its overall organization of visual elements as opposed to its subject; the 3-dimensional counterpart to 2-dimensional shape

Grid: a system of fixed horizontal and vertical lines.

Image: A visual expression

Implied Line: lines which are suggested but do not physically exist, such as an axis, eyeline, or continuation. Example: a dotted line.

Implied Shape: A shape suggested or created by the perceptual connection of dots, lines, areas, or edges, creating the visual appearance of a shape that does not physically exist (see “Closure”).

Interpenetration: the exchange of elements between major subdivisions of a design.

Interval: the distance or amount of time between elements,

Line Weight: the thickness of a line; variation of a line's weight can alter its character and behavior.

Linear Perspective: a system using converging parallel lines to create the illusion of depth on a flat surface.

Linear Structure (linear construction): actual and implied lines which can act as a basis for a design.

Mass: an area formed by the grouping of elements through close proximity. In 3-dimensional art it is the concentration of matter in a confined area.

Non-representational: Refers to a visual expression, which makes no attempt to produce illusions of external reality.

Overlap: a spatial device producing the illusion of depth by placing one element partially in front of another.

Picture Plane: the actual flat surface on which the artist executes a pictorial image.

Point: Visual element produced by a mark made by a tool, the intersection of two or more lines, or a small area of emphasis.

Radial Composition: design which has major images or parts that emanate from a central location.

Representational (figurative or objective): refers to a visual expression, which attempts to produce illusions of external reality, even if abstracted or stylized.

Scale (spatial use): a spatial cue giving the illusion of depth by adjusting the relative sizes of objects or elements; the overall size of a visual expression.

Shape: a surface area defined by boundaries. In 3-D this surface can project into space, and is referred to as Form.
**Closed Shape**: a relatively compact shape whose edges contain no projections or voids.

**Geometric Shape**: a shape defined by straight lines and arcs (circle segments)

**Open Shape**: a shape broken by projections or voids.

**Organic Shape** (biomorphic or curvilinear): shape defined by free-flowing curves and a lack of rigid geometry.

**Static**: appearing inert or suggesting a lack of motion.

**Surface**: the physical appearance or tactile quality of the surface of a work achieved by the choice and use of the medium combined with the surface to which it is applied.

**Tactile**: relating to the sense of touch.

**Tension**: illusionistic or actual force of stretching; more generally, the sense of parts or visual elements threatening change, striving to meet or repel each other or to alter their shape or location; creates an uneasy, disturbing feeling.

**Texture**: actual or simulated surface quality alluding to the sense of touch.

- **Actual Texture**: the tangible quality of a surface, that is its smoothness or roughness, etc.

- **Simulated or Implied Texture**: the illusion or sensation of a certain texture; if touched it would feel very unlike the suggestion of the illusion.

**Transparency**: a spatial device used to achieve depth by using materials one can see through or by giving the illusion of seeing one element through another, i.e. color may be “transparent” or it may give the illusion of transparency when the apparent area of overlapping of two overlapped planes takes on the character of the mixture of the two colors

**Value**: the relative lightness or darkness of a surface, color, or grey.

**Value Structure**: the pattern, construction, or configuration based upon the arrangement of values in a design.

**Visual Weight**: the degree of attention or sustained interest which an element or mass commands in relation to other elements or masses within a visual expression.

**Volume**: (form): a containment of space enclosed by points, lines, or planes either illusionistic, as in two-dimensional art; or actual, as in three-dimensional art.
Email Communication & Etiquette
Students must use their UC email address for all course communication. Check your email every day. Your instructors will make every effort to respond to emails within 48 hours. Before sending an email, check the syllabus and project handouts for answers to your questions.

Emails must use professional etiquette or will not be answered. All emails should include a subject line, be addressed “Dear XXX” or “Hi XXX”, and sign-off with your name. Do not use all caps. Do not begin emails with “Hey!” or “Hey” or “What’s up” — this is unprofessional. Do not send messages to instructors on IG or FB and expect a reply.

Critique: Being Honest vs. Being Nice
Be prepared to discuss the content of your work and the work of others. Consider the formal and conceptual decisions you have made and be prepared to articulate these choices. It takes practice, but try to think about your intention of the work vs its impact/interpretation. Beyond what it looks like, what is its function; what is the work doing?

Come to critique/feedback sessions with targeted questions for your peers—this is a tool to ensure that the critique is productive and it will help you build confidence. The quality of your critique is directly proportional to your preparedness for it. Along the way, pay attention to what is happening in class and the studio… be curious and ask questions.

Your direct participation in this class is what makes it fun and informational. If you don’t speak your mind, you don’t have a voice. On the other side of that—check your ego. We are all here to learn and grow. Remember that constructive criticism is not meant to be a personal attack or a criticism of you. Criticism is hard to hear at times, but try to be open and receptive to feedback.

Give yourself mental space after critique to reflect on and/or write about that feedback.

When you speak with knowledge and passion, you have authenticity. — Rev. Jesse Jackson

Be curious, not judgmental.— Walt Whitman

R. O. P. E. S. — General guidelines for group discussions & critiques:
R = Respect: Treat each other with respect, even if you disagree. Only one person speaks at a time. Listen carefully to each other without interruptions.
O = Openness: Speak honestly. The most respectful thing we can do together is to be real. Be willing to say what you really think about each topic. If you hold back, we cannot learn from you.
P = Participation: Speak briefly so everyone has a chance to participate. Stay on the topic at hand.
E = Education: The facilitators are not experts. They are here to help facilitate the process. Everyone has come to the table to learn, grow, and share.
S = Sensitivity: Use “I” Statements. Speak only for yourself, rather than as a representative for any group. Remember the others are only speaking for themselves.
CRITIQUE(S)

Critique does not mean isolated ‘negative’ or ‘positive’ criticality. It is an analysis, description, and interpretation: a discussion strategy.

Some helpful ways of continuing and starting conversation. Don’t be afraid to start with the basics which is to simply describe what you’re seeing; this alone can be quite telling.

Describe the work.
Describe the technical qualities.
Describe the subject matter.
Identify similarities.
Is there a plan? An order worth noting? How is it planned/ordered?
Identify points of emphasis.
Identify relationships between ‘things.’
What are the expressive qualities?
Share outside resources. Example: The work reminds you of something. (Keep it on topic for the sake of time; other comments can be shared in private/outside of the critique).
Share how it may relate to other ideas/concepts.
Identify qualities that could improve. Justify. Do not just say, “This isn’t working for me.”
Identify qualities that are ‘working.’ Justify.
Ask questions.

Think about how you want to present your work to your peers and plan your critique around the goals you set. Let your peers know these discussion goals so that they may plan their thoughts accordingly. For instance, if you are interested in initial thoughts, try not to speak much beforehand. If you are interested in hearing more questions/concerns/thoughts regarding the work conceptually, let it be known. Let your peers know what kind of feedback you are looking for in order to make it a productive conversation.

Avoid saying “I LIKE” statements.
Example: “I really like the blacked out parts of the piece.”
can change to
“The large blacked-out parts of the piece make me want to see more. I’m interested in the information and the piece doesn’t allow me access. This seems to communicate your thesis quite well, as the sensation I just described is quite strong. Perhaps this is what you were/are going for.”

Remember that critiques are not a list of the “good” and “bad”; it is a conversation concerning the work that should hopefully be productive. These conversations will influence both the work being critiqued and the work to come. We are here to challenge one another, but not attack work. Critiques are places we construct which allow us to discuss ways of knowing, research methods, and contribute to one anothers’ possibilities. Critique takes our research and work out of a reclusive linear procedure and allows it to be much more reflexive and interactive. The importance of merging our creative practices with critical practices is itself critical to our work and allows us to construct imaginative insight together that we might not have been able to do before. Critique can, in a utopic sense, help us to transform and further our capacities with the help of others.

Critique is not always as formal as we imagine it to be.
Research Philosophy
Faculty and students have a responsibility to consider a wide range of perspectives, conventions, strategies, and ways of viewing and understanding art. You can make art without ever showing it to another person, but by choosing to study art at a university, your active participation entails considering this community’s views on your work.

With that in mind, sketching/testing, research, and brainstorming are fundamental in the development of ideas and the creation of visually engaging work. Research can take many shapes but should begin with looking up the techniques and artists beyond what is presented during class. Investigate how these and adjacent techniques are being used in contemporary visual culture, design, and fine art.

For each assigned project, you should actively prepare research, sketches, writing, or visual resources that have influenced your ideas and aesthetic decision-making. If your sketch/scheme/approach is to not have a plan, then you should present your reasoning of why you want to do this, discussing the historical and contemporary improvisational practices in art. You must demonstrate that the decision is purposeful and not due to simple laziness or lack of planning or poor time management.

Absence & Attendance Policy
Attendance is mandatory and grade-neutral. Arriving 15 minutes late or leaving class early will be counted as 1/2 an absence. Each student can have three “free” absences, which should be reserved for illness, emergencies, etc. The fourth and all subsequent absences will lower your final grade by 10%. If you miss six classes, you will fail the course.

Announcements will be made at the beginning of each class. It is your responsibility to get assignments, announcements, and notes missed due to your absence or tardiness. Missing the final meeting (cleanup, exam, or other) will result in failure of the course. Excused absences are at the instructor’s discretion. Perfect attendance will not raise a grade that is lacking in other areas. Demonstrations will not be repeated, and it unrealistic to expect the instructor to do So.

Health Hazards and Safe Material Practices
The following information describes health hazards you could encounter while working with the materials, tools, and techniques used in the Foundations Department. Taking the proper precautions will help you to avoid injury or harm. Be aware of potential hazards and form good habits with them in mind. Remember that your habits and behavior affect others as well.

Listen to your body. If you experience any danger signs (nausea, dizziness, headache), do not ignore them. Ask for help from your instructors or peers, and seek medical attention.

How Toxic Substances Enter the Body
1. By skin contact. The protective barrier of skin can be destroyed by caustic alkalis, organic solvents, bleaches, etc., causing various kinds of skin ailments and allowing some substances to reach to bloodstream and internal organs.
2. By breathing. Vapor and particulate matter can penetrate deep into the lungs and eventually enter the bloodstream and internal organs.
3. Through ingestion. Accidental ingestion of toxic materials can take place while eating or drinking. If the harmful materials are very toxic, in large amounts, or cumulative, the body cannot dispose of them.

You will receive orientation in the Design Build Lab that will show you how to properly use power tools including saws and drills. Any cutting or construction that takes place in the classroom with utility or exact blades should also be conducted with caution and in a controlled manner. Your instructor will demonstrate best practices with regard to blade handling.
2019-20 School of Art Foundations Supply List
*Later additions will be made on a per-project basis.

Bookbinding kit:
- Paper: 4 full-size sheets (22” x 30”) Rives BFK
- Linen Thread
- Bookbinding Needles for Linen Thread
- Bone Folder
- Lineco PVA, or any basic paper glue like Elmer’s

Strathmore 300 Sketch Pad 18 x 24
Bristol Pad 18 x 24
Newsprint Pad 18 x 24
18 x 50 roll of tracing paper
Sketchbook 8.5 x 11 or 11 x 14
Six sheets of a variety of 22 x 30 Stonehenge, Arches, or Rives BFK
Two sheets of Canson or Strathmore medium grey paper 18 x 24
Two sheets Canson or Strathmore black paper 18 x 24
Peel & Sketch Charcoal Pencil - SOFT (not hard—please verify)

White Charcoal Pencil
Micron Pen Set
Graphite Wood Pencils (individual or in a set) 2H, 4H, 6H, 9H, HB, 2B, 4B
Ebony Pencil
Compressed Charcoal Set
Vine Charcoal - soft ***I would buy a couple of packages of this!***
Conte crayons - soft white
Prismacolor pencil set (12 minimum, 24 or more suggested)
Sharpie Markers, medium
Prisma marker cool gray (4): 10%, 30%, 50%, and 90%
Prisma marker warm gray (4): 10%, 30%, 50%, and 90%
Kneaded Eraser
White Eraser
Eraser Shield
Blue Painters Tape 1”
DRAFTING TAPE (or white ARTIST TAPE)
PORTFOLIO - CARDBOARD (CHEAP) OR LEATHER/VINYL (EXPENSIVE) - NO SOFT-SIDED CLOTH MODELS.
Clear Push Pins
Sobo Glue
Gesso (Liquitex brand, for example) 4 or 8 oz. bottle
PAINT TRAY - THIS CAN ALSO BE AN ICE CUBE TRAY
India Ink
SUMI-E BRUSH, MEDIUM
SET OF ROUND ACRYLIC BRUSHES 0-8, ONE SET OF FLAT 0-8
ADDITIONAL SYNTHETIC BRUSHES: #2 LINER, #2, AND #8 SHADE; 1” FLAT; BRISTLE BRUSH SET 2, 4, 6, 8, FLAT
18” METAL CORK-BACKED RULER
SELF-HEALING CUTTING MAT
METAL PENCIL SHARPENER
BOW COMPASS
LARGE 45/45/90 TRIANGLE WITH INKING EDGE
LARGE 30/30/90 TRIANGLE WITH INKING EDGE
#11 BLADES
EXCEL KNIFE #1

Utility Blades
Utility Knife
Drawing Board with Clips
Safety glasses
Spray Adhesive
Workable Spray Fixative
Glue stick that can be erased when dried
Needle nose pliers
Scissors
Hand rasp
N95 Dust mask with plastic case (or ziploc bag)
Roll of grey duct tape
Mini glue gun and glue sticks

Additions for Spring Semester
Several sheets of black Strathmore or Canson paper 18” x 24” or 19” x 24”
Sheets of white six-ply railroad board (best choice), Bristol board (second choice because it’s more expensive), or poster board (third choice because it’s cheap but of slightly lower quality)
Rubber cement
Rubber cement eraser
Bestine rubber cement thinner (small container)
Removable scotch tape (it must say so on the turquoise-colored box)
Acrylic Paints (preferred brands: Windsor Newton Professional, Golden, Liquitex, Plaza):
- Mars Black
- Titanium White
- Cadmium Red Light (or Cadmium Red Light Hue)
- Quinacridone Violet (or Alizarin Crimson)
- Cadmium Yellow Dark (or Cadmium Yellow Deep Hue)
- Cadmium Primrose Yellow (or Cadmium Yellow Light)
- Phthalo Blue (Green Shade)
- Ultramarine Blue
- Neon: Pink, Red, Yellow, Blue (others if desired)

At least 5 sheets of single-thick, cold-press illustration board 15” x 20”. Larger sheets of 20” x 30”, 30” x 40”, or 32” x 40” can be purchased and cut down to size
Palette knife for mixing (inexpensive plastic set will do)

To Purchase Separately
- First aid kit (Band-Aids/antiseptic)
- Tackle Box
- Sanding Sponge (Sandpaper will work), 120-grit
- Leather Chamois Cloth (not synthetic) -or- Cotton Rag, as in a cut-up T-Shirt (or a cotton jersey glove)
- 2-3 Glass Baby Food Jars (or Small Jam Jars) with lids for holding water, ink, or paint
- Roll of Reynolds Brand freezer paper (spring semester)
DAAP and UC: Life and Community

This section contains information about being a member of the DAAP and UC communities, including facilities functions and policies, ways to connect with others, and ensuring your own health, safety, and comfort.
**Statement of Inclusion**

As members of the UC academic community, it is our shared responsibility to cultivate a climate where all individuals are valued and where both they and their ideas, unique life experiences, and identities are treated with respect. It is our intention to present materials and activities that are respectful of diversity: ability, age, class, communication, creed, culture, education, ethnicity, gender, genetic information, geography, language, neurodiversity, origin, politics, pregnancy, race, religion, sexual orientation, socioeconomic status, and all other identities. Your suggestions are encouraged and appreciated.

Please let us know ways to improve the effectiveness of your courses for you personally or for other students or student groups. Given the possible sensitive and challenging nature of the material discussed in this course, it is imperative that there be an atmosphere of trust and safety in the classroom. It is critical that each class member show respect for all worldviews expressed in the course. It is possible that some of the material or assignments in this course may evoke strong emotions; please be respectful of others’ emotions and be mindful of your own. Please let your instructor know if something said or done in the studio, either by your instructor or other students, is particularly troubling or causes discomfort or offense. The impact of what happens throughout the course is not to be ignored and is something that we consider to be very important and deserving of attention. If and when this occurs, feel free to discuss with your instructor privately, discuss with the class, or notify another trusted faculty member or administrator.

**UC Notice of Non-Discrimination**

The University of Cincinnati does not discriminate on the basis of disability, race, color, religion, national origin, ancestry, medical condition, genetic information, marital status, sex, age, sexual orientation, veteran status or gender identity and expression in its programs and activities.

The university does not tolerate discrimination, harassment, or retaliation on these bases and takes steps to ensure that students, employees, and third parties are not subject to a hostile environment in University programs or activities.

The university responds promptly and effectively to allegations of discrimination, harassment, and retaliation. It promptly conducts investigations and takes appropriate action, including disciplinary action, against individuals found to have violated its policies, as well as provides appropriate remedies to complainants and the campus community. The university takes immediate action to end a hostile environment if one has been created, prevent its recurrence, and remedy the effects of any hostile environment on affected members of the campus community.

UC is committed to the ideal of universal Web accessibility and strives to provide an accessible Web presence that enables all university community members and visitors full access to information provided on its websites. Every effort has been made to make these pages as accessible as possible in accordance with the applicable guidelines.

**Name & Pronoun Preferences**

We will gladly honor any request to address you by a preferred name or gender pronoun. Your instructor will invite you to advise of this preference early in the semester.

**Statement of Personal Challenges**

If you have personal challenges that might affect your ability to perform in this class, please let us know as soon as possible so that we can work together to make appropriate accommodations.
Accessibility
If you have any special needs related to your participation in this course, including identified visual impairment, hearing impairment, physical impairment, communication disorder, and/or specific learning disabilities that may influence your performance in this course, you should meet with the instructor to arrange for reasonable provisions to ensure an equitable opportunity to meet all the requirements of this course.

At the discretion of the instructor, some accommodations may require prior approval by the Accessibility Resources Office: 210 University Pavilion, Phone: 513-556-6823, TTY: 513-556-3277

Counseling Services, Clifton Campus
Students have access to counseling and mental health care through the University Health Services (UHS), which can provide both psychotherapy and psychiatric services. In addition, students can receive three free professional counseling sessions upon request through the Counseling and Psychological Services (CAPS). These sessions are not associated with student’s insurance coverage.

Students are encouraged to seek assistance for anxiety, depression, trauma/assault, adjustment to college life, interpersonal/relational difficulty, sexuality, family conflict, grief and loss, disordered eating and body image, alcohol and substance abuse, anger management, identity development and issues related to diversity, concerns associated with sexual orientation and spirituality concerns, as well as any other issue of concerns.

CAPS is located at 225 Calhoun Street, Suite 200 above Target. 513-556-0648
After hours, call UHS at 513-556-2564 or CAPS Cares at 513-556-0648.
For urgent physician consultation, call 513-584-7777.

Additional Resources:
Therapy Assistance Online (TAO)
Reach Out app
Let’s Talk — Free and confidential 15-20 minute conversation with clinician. No appointment necessary.
DAAP Library 6480A Aronoff, Tuesdays @ 11:30am–1:30pm

Title IX
Title IX is a federal civil rights law that prohibits discrimination on the basis of your actual or perceived sex, gender, gender identity, gender expression, or sexual orientation. Title IX also covers sexual violence, dating or domestic violence, and stalking. If you disclose a Title IX issue to an instructor or advisor, we are required to forward that information to the Title IX Office. They will follow up with you about how the University can take steps to address the impact on you and the community and make you aware of your rights and resources. Their priority is to make sure you are safe and successful here. You are not required to talk with the Title IX Office.

If you would like to make a report of sex or gender-based discrimination, harassment or violence, or if you would like to know more about your rights and resources on campus, you can consult the website www.uc.edu/titleix or contact the office at 556-3349.

Defining Consent & Sexual Assault
Consent must be verbal, sober, and ongoing. It is also informed, freely given, mutual, and can be withdrawn at any time. A person cannot give consent if he, she, or they are mentally or
physically incapacitated or impaired such that the person cannot understand the fact, nature or extent of the sexual situation; this includes impairment or incapacitation due to age, alcohol or drug consumption, or being asleep or unconscious. Similarly, a person cannot give consent if force, expressed or implied, duress, intimidation, threats or deception are used. Silence or the absence of resistance does not imply consent. Consent to some sexual acts does not imply consent to other acts, nor does prior consent to sexual activities imply ongoing future consent with that person or consent to that same sexual activity with another person.

Sexual Assault is an offense that includes rape, fondling, statutory rape, non-consensual intercourse as well as non-consensual sexual contact. If you have experienced sexual misconduct and would like to speak confidentially with someone about your reporting options, please consider contacting one of the confidential resources listed here or in your course syllabi.

More definitions are available via UC Title IX Policies & Procedures. 24 Hour Consultation & Crisis Helpline: 513-556-0648, press 1 Provides free, confidential crisis intervention, support groups, advocacy and ongoing individual counseling services to students who have experienced sexual violence, sexual harassment, stalking and/or intimate partner violence while enrolled at UC.

Clubs in the School of Art
There are a number of student organizations, groups, and clubs you are encouraged to join. Check out https://campuslink.uc.edu/ for more information. Below are some of the clubs created by our students.

PZA - Stephanie Cuyabamba-Kong
Photo - Luke Kindle (confirm)
Bookmaking - Bri Hicks
Community of Arts Students
Ceramics - Ceramics Club
Fine Arts Association - Amber Valdez
CGC - Computer Graphics Center, 4th floor, DAAP
Main Staff contact: Aaron Rucker
Open to all students.

Ceramics Area, 4th floor, DAAP
Main Staff contact: Guy Davis
Only open to students currently enrolled in a course.

Printmaking, 6th floor, DAAP
Main Staff contact: Stephanie Berrie
Only open to students currently enrolled in a course.

Foundry, 3rd floor inside the DAAP Build Lab, DAAP
Main Staff contact: Farron Allen
Only open to students currently enrolled in Foundry.

1819 Innovation Hub, 2900 Reading Road, Cincinnati 45206
Main Staff contact: Ben Jones
Open to all students who have gone through orientation, enroll for access through Blackboard.

DAAP/UC Culture and Work Ethic, Self-care, and Safety
DAAP has a reputation for rigorous work expectations on the part of faculty, and a dynamic work schedule on the part of the students. There is studio-related activity happening at most any hour of the day or night. We encourage you to maintain a healthy work-life balance, and to engage in important self-care including proper nourishment and sleep. You will quickly realize that many DAAP students have creative solutions to the demands of the studio, and find ways to rest and eat when necessary. You will see students enjoying a nap at various locations in the building, and having food delivered even late into the night. There are a number of restaurants in the area that deliver directly to the DAAP “Blue Box” on the 5000 level on the Clifton Court side.

We encourage you to make DAAP a home away from home, including the extension of DAAP that is in the Foundations studios in the Clifton Court South Pavilion. Students who are committed to meeting deadlines, to working together and learning from one another, and to getting the most of their program find a way to use the studio as a resource to support their growth.

UC Public Safety
The Department of Public Safety at the University of Cincinnati is committed to providing a safe campus environment for students, faculty, staff and visitors.

The personnel of UC’s Public Safety Department work hand-in-hand with members of the Cincinnati Police Department and other community partners to prevent crime and provide vital safety services and resources. We believe that working as a team is critical to preserving the safety of our campus and community.

Although safety is a shared responsibility, living in a vibrant urban city also requires personal accountability. The Department of Public Safety offers the Bearcat Guardian mobile app to
enhance communication between UC Police and the campus community, in addition to free day and evening transportation, safety notifications and fire prevention and safety tips. Many Public Safety-related links found here: https://www.uc.edu/about/publicsafety.html

**Night Ride**

NightRide, a program within the University of Cincinnati’s Public Safety Department, provides on-demand safe transportation for students, staff and faculty within one mile of UC’s main campus. In addition, the students who drive NightRide vans serve as extra eyes and ears for law enforcement.

NightRide has 11 vans and operates from 8 p.m. to 5 a.m. everyday, however wait times are often higher after midnight due to limited service.

A Bearcat card is required to utilize NightRide. Each person who presents a valid card is allowed one guest.

Students, staff and faculty can also request NightRide service using the NightRide app, available on the App Store and Google Play. The app can be used to set your pickup and drop-off location, search for locations, receive notifications when your van arrives and more.


**Operating Hours:**
- Every day 8 p.m. - 5 a.m.
- Nov. 1 to March 11: 6 p.m. to 5 a.m.
- New Year’s Eve: 8 p.m. to 2 a.m.
- Last call for rides is taken at 4:30 a.m.

More information can be found here: https://www.uc.edu/about/publicsafety/services/night-ride.html

**UC Shuttle**

UC Facilities Services can assist with your campus experience in many ways, including to transport you, as well as faculty and staff efficiently and safely to numerous stops in and around campus. The shuttle will also transport you between campus buildings, including the 1819 Innovation Hub and Medical Campus. More information and schedules and maps, as well as links to a number of ways in which Facilities Services is here to help you, can be found here: https://www.uc.edu/af/facilities/services/shuttle.html
Cultural and Professional Resources in Cincinnati and the Surrounding Region

This section contains information about resources available to you (art supply retailers, book stores, libraries, galleries, and museums). Starting now, your instructors will ask you to engage with these resources in various ways, so it's time to get acquainted if you haven't already!
Material and Art Supply Retailers
*Plaza Art Supply - general art supply store
230 W. McMillan Street, Cincinnati 45219
513-861-0667

*Suders Art Store - older more speciality art store and frame shop
1309 Vine Street, Cincinnati 45202
513-241-0800

Indigo Hippo - repurposed and used art materials, very inexpensive
1334 Main Street, Cincinnati 45202
513-918-4917

*Ace Hardware in Clifton - locally owned, supports DAAP students
344 Ludlow Ave, Cincinnati 45220
513-281-9600

Home Depot/Lowes - big box stores
Home Depot, Pleasant Ridge - 3400 Highland Ave, Cincinnati 45213
Lowes, Pleasant Ridge - 5385 Ridge Ave, Cincinnati 45213

Building Value in Northside - repurposed building materials
4040 Spring Grove Ave, Cincinnati 45223
513-475-6783

Industrial Wire Rope Supply Company, Inc. - sells large and small amounts of string and rope
7390 Harrison Ave, Cincinnati 45247

St. Vincent de Paul Thrift Store and Donation Center - chain of thrift stores around Cincinnati
4530 Este Ave, Cincinnati 45232

Silk Road Textiles - fabric and yarn store
6106 Hamilton Ave, Cincinnati 45224
513-541-3700
*gives UC students a discount

Stark Plastics - plastic fabrication company
2715, 11236 Sebring Dr, Cincinnati 45240
513-541-4591

J.B. Doppes Lumber Co - wood and hardware store downtown
1001 Dalton Ave, Cincinnati 45203
513-421-4850

Paxton Lumber - hardwood lumber products
7455 Dawson Rd, Cincinnati 45243
513-984-8200
**DSI** - wood distributor  
2525 Commodity Cir, Cincinnati 45241  
800-745-1778

**David Hirschberg Steel and Recycling Center** - metal  
211 Longworth St, Cincinnati 45215  
513-821-0514

**AM Shipping Supplies Co.** - all packing materials  
7736 Reinhold Dr, Cincinnati 45237  
800-459-2285

**Enterprise Truck Rental (downtown)** - large moving truck rental  
1229 Budd St, Cincinnati 45203  
513-381-3080

**Core Clay** - Ceramic Supplier  
2533 Gilbert Ave, Cincinnati 45206  
513-961-2728

**Queen City Clay** - Ceramic Supplier  
3130 Wasson Rd, Cincinnati 45209  
513-871-2529

**Local Book Stores**

**Ohio Book Store** - 5 floors of old books and magazines/book binding  
726 Main Street, Cincinnati 45202  
513-621-5142

**Duttenhofer’s Books** - old and used books  
214 W. McMillian St, Cincinnati 45219  
513-381-1340

**Joseph Beth Books** - local bookstore and cafe  
2692 Madison Rd, Cincinnati 45208  
513-396-8960

**Iris Book Cafe** - used books, mainly art and amazing coffee shop with vegan food  
1331 Main St, Cincinnati 45202  
513-381-2665

**The Friends Used Book Store at the Warehouse** - public library overflow sale  
8456 Vine St, Cincinnati 45216  
513-369-6035
**Libraries**

**Cincinnati Public Library** (all neighborhoods have one, including Corryville, Clifton, and Walnut Hills)
Main Branch downtown - 800 Vine St, Cincinnati 45202
513-369-6900

**Lloyd Library and Museum** - botanical, medical, pharmacy, and horticulture
917 Plum St, Cincinnati 45202
513-721-3707

**The Mary R. Schiff Library** - non circulating art book library inside the Cincinnati Art Museum
953 Eden Park Dr, Cincinnati 45202
513-639-2978

**Mercantile Library** - membership library founded in 1835
414 Walnut St #1100, Cincinnati 45202
513-621-0717

**UC Libraries** - there are 13 on the UC campus
**DAAP Library** - 5th floor of DAAP. Has Seminar Room, Eames Room, Fishbowl Rooms, and Special Collections
**OHIO Link** (interlibrary loan)

**Galleries Around Cincinnati**
Below is a selected listing of some of the best galleries in the region. You can find many more here: https://cincinnatiarts.production.carbonhouse.com/assets/doc/EOG-2017-web-032817-7c986f769c.pdf

**Weston Art Gallery** - emerging and established artists from the region
650 Walnut St, Cincinnati 45202
513-977-4165

**21C Museum/Hotel** - rotating exhibits of new art
609 Walnut St, Cincinnati 45202
513-578-6600

**The Carnegie** - regional art and theater
1028 Scott Blvd, Covington KY 41011
859-491-2030

**Clay Street Press** - print shop and gallery
1312 Clay St, Cincinnati 45202
513-241-3232

**Wave Pool** - a contemporary art fulfillment center
2940 Colerain Ave, Cincinnati 45225
513-600-6117
Carl Solway - art gallery exhibiting leading artists
424 Findlay St, Cincinnati 45214
513-621-0069

HudsonJones - contemporary art gallery
1110 Alfred St, Cincinnati OH 45214
513-823-8001

The Summit - hotel and art gallery
5345 Medpace Way, Cincinnati 45227
513-527-9900

BasketShop - contemporary art gallery
3105 Harrison Ave, Cincinnati 45211
469-774-5656

Art Academy of Cincinnati - art school and gallery
1212 Jackson St, Cincinnati 45202
513-562-6262

OTOT Studios and Gallery - artist studio rentals and gallery
1213 York St, Cincinnati 45214

Reed Gallery - showing students, faculty, and contemporary artists
2624 Clifton Ave, Cincinnati 45221
DAAP, 5th floor
513-556-2839

Meyers Gallery - showing students, faculty, and contemporary artists
Steger Student Life Center, University of Cincinnati Clifton Campus
513-556-2839

Museums Around Cincinnati
*Contemporary Art Center - contemporary art museum
44 E 6th St, Cincinnati 45202

Taft Museum of Art - historic house museum
316 Pike St, Cincinnati 45202
513-241-0343

*Cincinnati Art Museum - one of the oldest art museums in the US
953 Eden Park Dr, Cincinnati 45202
513-721-2787

National Underground Railroad Freedom Center - history of the Underground Railroad
50 E. Freedom Way, Cincinnati 45202
513-333-7739
American Sign Museum - preservation and collection of signs
1330 Monmouth Ave, Cincinnati 45225
513-541-6366

Cincinnati Museum Center at Union Terminal - urban history museum
1301 Western Ave, Cincinnati 45204
513-287-7000

Vent Haven Museum - only museum of ventriloquial figures and memorabilia
33 W Maple Ave, Fort Mitchell, KY 41011
859-341-0461
*museums are free

Museums Outside Cincinnati
Speed Museum (Louisville KY) - oldest art museum in KY
2035 S. 3rd St, Louisville KY 40208
502-634-2700

Kentucky Museum of Art and Craft (Louisville KY)
715 W. Main St, Louisville KY 40202
502-589-0102

Wexner Center for the Arts (Columbus OH) - contemporary art and dance
1871 N. High St, Columbus OH 43210
614-292-3535

Columbus Museum of Art (Columbus OH) - encyclopedic art museum
480 E. Broad St, Columbus OH 43215
614-221-6801

Beeler Gallery at Columbus College of Art and Design - contemporary art gallery
60 Cleveland Ave, Columbus OH 43215
614-222-3270

Indianapolis Museum of Art (Indianapolis, IN) - encyclopedic art museum
4000 N. Michigan Rd, Indianapolis, IN 46208
317-923-1331
After Foundations

This section contains information about some of the introductory studio courses that will be offered, and how you will begin to link together your unique path to Co-op and eventually to graduation.
Choosing a Track *(not a major!)*

Every Fine Arts student will be required to take a guided sequence of three related courses in order to enable the development of expertise in a given area. This is both to foster confidence in one's ability to be amply proficient with a given skillset (to be prepared for Co-Op), as well as provide a grounding set of skills that can be applied to other media and projects in the future.

Five-year cohort must complete track courses within three consecutive semesters beginning in the student's second year; four-year cohort must complete track courses within the second year. Contact program coordinator **Matt Lynch** for questions/concerns.

You will identify a track in the Fall Semester of your second year. Choose the media area that interests you the most. Your experience in Foundations may give you some clues about intro-level studios that will spark your interest.

Your choice of track *does not* prevent you from enrolling in studios in other media areas—neither while you are taking track-related classes, nor in the future. In other words, we want you to take classes in all media areas so that you have a well-rounded experience, but we also recognize that each of us likely has an area in which we specialize. And in order to demonstrate a level of specialization early on, a track will help you to focus and mature in an area relatively quickly, while still trying your hand in media areas that may lie outside your specialty. The six media-related tracks are:

1. Ceramics
2. Drawing and Painting
3. Electronic Art
4. Photography
5. Printmaking
6. Sculpture

The following are descriptions of a just a selection of our introductory-level studios that you may have available to you when you are making your track-related choices. These descriptions are followed by an overview and guide, which may change slightly depending on certain factors in the future.

**Introduction to Ceramic Handbuilding.** This course will provide an introduction into hand forming and the technical processes of working with clay. Students will explore hand building with terra cotta as a way to make both functional and expressive works out of clay. This course will work through many different building methods, such as coiling, pinch pots, slab building, and the use of molds. This class will also focus on different methods of decorating and glazing earthenware. No prior ceramic experience is needed for this course. The format of this course includes both seminar and studio/lab components.

**Introduction to Wheel Throwing.** This course will provide an introduction to wheel throwing and the technical processes of working with clay. Students will explore wheel throwing with terra cotta as a way to make both functional and expressive works out of clay. This course will work
through many different stages of throwing on the potter's wheel, starting with cylinders and moving into vases, bowls, cups and saucers, and plates. This class will also focus on different methods of decorating and glazing earthenware. No prior ceramic experience is needed for this course. The format of this course includes both seminar and studio/lab components.

**Life Drawing I.** This course involves an intensive study of human anatomy for the Fine Arts Student. The structure and expressive values of the human body are delivered through lectures, demonstrations and lab(studio) application. A progressive emphasis is placed on the human form as a source for compositional motives, culminating in carefully planned drawings that integrate figure and field into complex formal narratives.

**Introduction to Painting.** Introduction to Painting allows the student to build skills and concepts through studio practice and assignments varied in subject matter, and painting media. Course will cover painting support(s), and ground preparation, the use of various painting mediums, the practice of various working methods, skill building and appreciation of the medium through problems focusing on traditional painting from observation to more contemporary conceptual themes supported by visual, informational presentations and critique. The format of this course includes both seminar and studio/lab components.

**Introduction to 3D Animation Art for Artists.** Students carry out introductory work in the use of 3D animation as a medium for artistic expression. This is a studio course in which students create works of art and study the practice of professional artists working in the field of animation. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.

**Introduction to Game Art.** Students engage with introductory work in the use of computer games as a medium for artistic expression. This is a studio course in which students create works of art and study the practice of professional artists working in this field. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.

**Introduction to Interactive Art.** Students engage with introductory work in the design of interactive artwork and the use of the interface as a medium of artistic expression. This is a studio course in which students create works of art and study the practices of professional artists working in the field. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.

**Introduction to Programming for Artists.** Students engage with introductory work in the use of computer programming as a medium for artistic expression. This is a studio course in which students create works of art and study the practice of professional artists working in this field. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.

**Introduction to Sound Art.** Students engage with introductory work in the use of sound as a medium for artistic expression. This is a studio course in which students create works of art and study the practice of professional artists working in this field. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.
**Introduction to Video for Artists.** Students engage with introductory work in the use of video as a medium of artistic expression. This is a studio course in which students create works of art and study the practice of professional artists working in this field. Course activities include lectures, demos, student presentations, studio work, and critiques. The format of this course includes both seminar and studio/lab components.

**Introduction to Photography (DSLR)** is course focused in the production of photographs specifically in the context of Fine Art. This course provides an introduction to digital photographic technology and aesthetics. Students must provide their own digital single lens reflex camera with manual control capability for this class. Activities include technical experimentation, readings, discussion, research, and critiques. The format of this course includes both seminar and studio/lab components.

**Studio Photography and Lighting.** This course focuses on developing a proficiency in studio lighting and photographic workflow in the context of a contemporary fine art practice. Students will focus on developing their awareness of contemporary photographic aesthetics, software proficiency, and their ability to contextualize their works within a contemporary landscape.

**Intro to Intaglio.** Beginning studio course that covers the basics of Intaglio process. Course activities include lectures demonstrations, studio work, critiques, and viewing of original works of art. The focus of this course will be on Intaglio as a means of personal expression. Extensive hands on experience with a variety of intaglio techniques will be experienced through assigned projects and critiques that encourage the integration of concept and technique. The format of this course includes both seminar and studio/lab components.

**Introduction to Screenprinting.** This is a beginning studio covers the basics of the screen printing process. Course activities include lectures, demonstrations, studio work, critiques, and viewing of original works of art. The focus of this course will be on the screen printing process as a means of personal expression. Extensive hands on experience with a variety of autographic and photographic screen printing techniques will be experienced through assigned projects and critiques that encourage the integration of concept and technique. The format of this course includes both seminar and studio/lab components.

**Introduction to Lithography.** An introduction to the art and technique of hand lithography as a medium of artistic expression. It includes lectures and demonstrations on the basic techniques of lithography, viewing original prints, and extensive hands-on experience with a range of lithographic techniques. Format of the course includes both seminar and studio/lab components.

**Introduction to Relief Printmaking.** This course provides an introduction to the art and technique of Relief printmaking as a medium of artistic expression. Course activities include lectures, demonstrations, critiques, studio work and viewing of original prints. Extensive hands on experience with a range of Relief techniques will be experienced through assigned projects and critiques that encourage the integration of concept and technique. The format of this course includes both seminar and studio/lab components.

**Introduction to Sculpture.** This course provides an introduction to Sculpture as a three-dimensional medium of expression. It introduces basic principles of sculpture and expands personal definitions and interpretations of contemporary three-dimensional art. It familiarizes students with tools, materials and techniques. Concepts of form, space/time, scale, movement, surface, content and function will be explored. Processes and techniques of subtractive sculpture are explored in assigned problems. The format of this course includes both seminar and studio/lab components.
Ceramics Contact: Katie Parker (katie.parker@uc.edu)

Choose Three:
- FAA2011 Intro to Handbuilding
- FAA2012 Intro to Wheel Throwing
- FAA3011 Clay and Glazes
- FAA3012 Large Scale Building: Ceramics

Drawing and Painting Contact: Jenny Ustick (jennifer.ustick@uc.edu)

Choose Three:
- FAA2041 Intro to Painting
- FAA2021 Life Drawing 1
- FAA3021 Life Drawing 2
- FAA3022 Intermediate Drawing
- FAA3041 Intermediate Painting
- FAA3091 Intermediate 2D Animation for Artists
- FAA5144 Life Painting

Electronic Art Contact: Ben Britton (ben.britton@uc.edu)

Choose Two:
- FAA2031 Intro 3D Animation for Artists
- FAA2032 Intro Game Art
- FAA2034 Intro Internet Art
- FAA2035 Intro New Media
- FAA2036 Intro Programming for Artists
- FAA2037 Intro Sound Art
- FAA2038 Intro Video for Artists
- FAA2091 Intro 2D Frame Animation for Artists
- FAA2092 Intro to 2d Tweening Animation
- FAA2093 Digital Sculpting for Games and 3d Animation
- FAA2094 AI Character Animation

Choose One:
- FAA3091 Intermediate 2D Animation for Artists
- FAA3092 Character Design and World Building for 3d Animation
- FAA3093 3D Animation for Artists
- FAA3094 Interactive Art
- FAA3095 Internet Art
- FAA3096 Programming for Artists
- FAA3097 Sound Art
- FAA3098 Video for Artists

Photography Contact: Jordan Tate (jordan.tate@uc.edu)

Classes are sequential - must be taken in order each semester
Required:
- FAA2074 Intro to Photography (DLSR)
- FAA3075 Intermediate Photography: Studio Lighting
- FAA3076 Intermediate Photography: Applied Photo Theory

Printmaking Contact: Matt Lynch (matthew.lynch@uc.edu)

Choose 3:
- FAA2052 Intro to Screenprinting
- FAA2051 Intro to Intaglio
- FAA2054 Intro to Relief

Sculpture Contact: Matt Lynch (matthew.lynch@uc.edu)

Required:
- FAA2061 Intro Sculpture

Choose One:
- FAA5103 Formica Studio (Special 3D Studio)
- FAA5113 Mold Making for Ceramics
- FAA5160 Duct Tape Sculpture
- FAA5161 Wood Sculpture
- FAA5162 Metal Sculpture
- FAA5163 Stone Sculpture
- FAA5164 Figure Sculpture
- FAA5168 Installation Art
- FAA5169 Fiber Sculpture

Choose One:
- FAA5165 Sculpture Foundry
- DAAP3001 Interactive Digital Arts
- FAA5112 Prototyping and Small Batch Production
Here is an overview of a five-year curriculum.

You could fulfill your track requirements like this:
**Undergraduate Review**
In the fall of your third year, you will present a carefully chosen portfolio of your work created starting with Foundations and through your introductory studios. This is the term that immediately precedes the first Co-op or Experiential Learning position in the spring of the third year (for most students in your cohort). This means *keep everything you make starting with Foundations*. Sketches, maquettes, iterations, evidence of failures overcome, etc.

You will set up your work at an assigned time and location (usually on the DAAP Grand Staircase). A combination of four faculty and Master of Fine Arts students will hear from you and view your work. They will issue thoughtful verbal and written feedback and suggestions about how to improve. After 30 minutes of presentation and discussion, your review will conclude. You will then receive the compiled written feedback the following week.

**Spring of Year 3: Experiential Learning and Cooperative Education (ELCE or Co-op for short)**
We in the School of Art are very pleased to have joined other schools and units in the University of Cincinnati—a pioneer in this type of education—in offering our students a series of professional experiences before graduating. Our faculty have always spoken about the importance of being able to merge diverse professional experiences into a career in a creative field. We believe that artists are ideally suited to collect experiences that relate and overlap with other fields, as artists incorporate an incredibly wide range of skills, techniques, influences, and inspiration into the work that they do.

In the spring of year 2, you will enroll in **Professionalism & Purpose**, a course specifically designed to prepare you for your ELCE experiences. You will be coached in portfolio prep, professional etiquette, and navigating the job market. You will submit your portfolio to an online job matching system (PAL). You will also be encouraged to develop your *own* ELCE opportunities by activating the network of individuals you know.

We know from our friends in the other schools within DAAP that there is an incredible culture of support, information sharing, and resource sharing among our co-op students. This culture includes social media groups that connect students who are traveling to other cities to help with advice about housing, advice about daily life, networking for future opportunities, and more.

Our students have had incredibly fulfilling experiences in far-off locations and right here in the Cincinnati region. The positions our students have held range widely in terms of relative field, location, and compensation. Following is a selection of data from a recent report of our students and the ELCE positions and experiences they were able to secure for Summer 2019.

**Where would you like to go?**

<table>
<thead>
<tr>
<th>Categorization of Jobs Type:</th>
<th>Position Source:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studios – 11 positions</td>
<td>16 positions were student developed</td>
</tr>
<tr>
<td>Museum/Gallery – 6 positions</td>
<td>33 positions from PAL</td>
</tr>
<tr>
<td>Art Education – 3</td>
<td></td>
</tr>
<tr>
<td>Apprenticeship / Artist Assistants – 4 positions</td>
<td></td>
</tr>
<tr>
<td>Photography – 6 positions</td>
<td></td>
</tr>
<tr>
<td>Digital Arts – 2 positions</td>
<td></td>
</tr>
<tr>
<td>Design – 5 positions</td>
<td></td>
</tr>
<tr>
<td>Arts Outreach – 7 positions</td>
<td></td>
</tr>
<tr>
<td>International co-op – 1 position</td>
<td></td>
</tr>
</tbody>
</table>
Selection of Summer 2019 Fine Arts Co-op Placement Report

Kailyn Abell  Auto Vehicle Parts Co.  
*Sketching and Photography*

Jordan Avant  Artonomy Inc.  
*Art Consultant Intern*

Aspen Barbro  Rubber City Prints  
*Printshop Internship and Artist In Residence*

Taylor Baresel  Meritor Inc.  
*Photo Editor Co-op*

Gabriella Bennett  Artonomy Inc.  
*Art Consultant Intern*

Madison Blommel  Cowan's Auctions  
*Photographer Co-op*

Taylor Boyd  Radius Community Art Studio  
*Fine Art Co-op*

Michelle Cappel  Health Care Access Now  
*Majic Collaborative - Service EEP*

Lia Cavalaris  Wave Pool  
*Research and Programming Co-op*

Olivia Celesti  Everything But The House  
*Photographer*

Yunseon Cho  SeoulArts Center  
*Art Co-op - Korea*

Carolina Curran  University of Cincinnati  
*DAAP Workshop Student Manager*

Selena Dornfeld  (CCHMC) Cincinnati Children's Hospital Medical Center  
*Media lab intern*

Brandon Douglas  University of Cincinnati -DAAP  
*Co-op Student*

Karri Durham  Visionaries + Voices  
*Fine Arts Co-op*

Kathryn Enzweiler  Magno Relojo  
*Studio Apprentice Fine Arts*

Carmen Ferraro  Chautauqua Institution  
*Ceramic Internships at Chautauqua Institution*

Kiara Galloway  Indigo Hippo  
*Storefront & Outreach Assistant*
Macartney Greer  Cryptogram Ink  
   Printmaking Apprentice

Angus Hannigan  Health Care Access Now  
   Majic Collaborative - Service EEP

Jackie Haynes  Health Care Access Now  
   Majic Collaborative - Service EEP

Devon Hensler  Kohl's Department Stores (Corporate)  
   Fine Arts Internship

Brianna Hicks  Visionaries + Voices  
   Fine Arts Co-op

Samuel Jayne  Baltimore Clayworks  
   Fine Arts Co-op

James Kindle  University of Cincinnati  
   DAAP Workshop Student Manager

Samantha Lakamp  Moved US19 co-op to FS19 - Fall Student Teaching placement is confirmed

Brianna Long  Hank's Pocket  
   Creative Direction and Marketing - Entrepreneurship EEP

Bryan Lurz  Core Clay  
   Studio Assistant

Jesse Ly  Laura Letinsky  
   Studio Assistant

Alex Macon  Everything But The House  
   Cataloger

Isaac McCavitt  Kaman's Art Shoppes, Inc.  
   Airbrush Apparel Artist - Fine Arts

Alexander Morningstar  Pyramid Hill  
   Marketing and Design

Treva Noakes-Miller  The National Flag Company  
   Art Room Assistant / Flag Maker

Michaela Owen  Eco Eden  
   Brand Experience Intern

Elise Renfrow  Chautauqua Institution  
   Ceramic Internships at Chautauqua Institution Curiosity

Matt Roe  360  
   Video/Motion Graphics Designer Intern

Amelia Rone  Core Clay  
   Studio Assistant
<table>
<thead>
<tr>
<th>Name</th>
<th>Organization/Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ravenna Rutledge</td>
<td>Photography in Tanzania: Creative EEP Photographer</td>
</tr>
</tbody>
</table>
| Erin Schaefer           | Toledo Museum of Art 
*Educational Programming Intern* |
| Greta Schneider         | Mica 
*Gallery and Visual Merchandising Coordinator* |
| Fred Schnell            | Mayerson JCC of Cincinnati 
*Art Specialist* |
| Carolyn Schultz         | CSS Industries 
*Design Intern - PA* |
| Erica Siefring          | University of Cincinnati 
*Coop - International Berlin Experience* |
| Stephen Stapleton       | Miami University Oxford College of Creative Arts 
*Social Media Manager* |
| Amos Trout              | Homeadow Song Farm 
*EEP - Educational programming and Art apprentice* |
| Amber Valdez            | Kennedy Heights Art center 
*Fine Art Co-op* |
| Taryn Valentino         | Miller Gallery 
*Fine Arts Co-op* |
| Liam Walsh              | Elevator Magazine 
*Creative Director / Content Creator* |
| Qianhui Zhi Taryn       | Meritor Inc. 
*Co-op, Content Management Photographer* |
| Zust                    | EEP Travel Semester-Fine Art 
*EEP Travel Semester-Fine Art* |
HAVE A
SPECTACULAR
YEAR!