

Fall 2026

ART 327 _____ , *Professor Cara Tomlinson*

(description)

Spring 2026

ART 327 Sound Art, *Professor Dann Disciglio*

Sound Art is an advanced studio course that will introduce sound through a materialist perspective, i.e., as a physical medium capable of being transfigured into a work of art. Students will explore a number of non-musical approaches to implementing sound in an artistic practice such as field recording, soundscape composition, hardware hacking, sound installation, and instrument making. Class time will consist of hands-on demos, tech workshops, group discussions, and lectures. In addition to gaining practical knowledge of how to use and employ technology in creating sound artworks, for example digital recorders, speakers, amplifiers, cables, microphones, synthesizers, and digital audio workstations (DAWs), this course will also introduce students to concepts and sciences relating to the artform such as acoustics, acoustic ecology, Deep Listening, sonic philosophy, composition, temporality, transduction, resonance, psychoacoustics, noise, and silence.

Fall 2025

ART 327 _____ , *Professor Dru Donovan*

(description)

Spring 2025

ART 327—Special Topics: Useful Art, *Professor Jess Perlitz*

This is studio course devoted to art-making that tries to do something.-

How should art be responsive to current urgencies? Can art bring about change? Create community? Heal? Agitate? Subvert the very system within which it operates and propose something new? This course will be both practical and theoretical and will examine art-making through the lens of wanting it to “do something”. Students should be sufficiently proficient in materials and techniques that will allow them to create three or four projects in the public realm (min. a 100-level studio art class, or by instructor’s permission). Class time will be dedicated to group critiques, the discussion of readings, and presentations. Among the topics covered will be: Futurism, Social Practice and Activist Art, Community Arts, Institutional Critique, contested boundaries between craft and art, and the pedagogical turn in contemporary art. Room will be made for the absurd, the urgent, and the necessary as we explore the possibilities of a “useful art” in this studio-intensive course.

Fall 2024

Documenting Change- *Nicole Seisler*

The transformation of material, cycling through particular state changes—liquid to solid, solid to dust, loose to layered—offers profound possibilities for artists seeking to mark changes taking place around and within. By examining the behavioral qualities of materials and processes including clay, drawing, photography, and the practice of walking, this course considers their metaphoric potential to track and trace change. Whether snow or sunshine, moons or moods, puddles or politics, artistic content will be driven by the motion, emotion, and commotion of the world. Weekly group exercises and longer-term projects informed by land-, process-, and conceptual art will develop our abilities to consider, shape, and document our relationships to time and change.

Spring 2024

Art 327—Special Topics: *Painting Hybrids*, Cara Tomlinson

This course explores an expanded painting practice by examining painting's relationship with drawing, sculpture, installation, electronic art, architecture and conceptual art. We will create works that challenge the history of the medium and encompass a diversity of approaches, methodologies, practices, and technologies. Students will tackle such issues as when does something stop being a painting? What are the qualities that define painting as painting? And does the medium still matter in a post-medium art world? Working with contemporary and historical artworks, texts and artists, students will be inspired to identify sources pertinent to their subject, strengthen technique and material knowledge, understand their personal working process and expand their critical language.

Fall 2023

ART 327 *Art in/with/on/from Time* Roland Dahwen

What does it feel like to observe impermanence?

Why do we forget things?

How can time be related to space, mind, body, image and objects?

Through the lens of this ubiquitous yet profound notion of time, this special topics **interdisciplinary** course aims to expand creative tools and philosophical perspectives by focusing on our daily lives and individual artistic practice. We will investigate various aspects of time-oriented notions such as duration, repetition, ephemerality, movement, ritual, attention, changes, stillness, futility, suspension, speed, history, and more. Centered around embodiment and performance as a modality of learning and thinking, students will be able to work in their chosen mediums throughout the semester. Alongside studio-based projects, active discussions, and exercises, this course will invite students to study both historical and contemporary context and incorporate research and contemplation to their practice.

Spring 2023

ART 327 *Sound Art*, Professor Dann Disciglio

This course explores sound as a medium of art-making with a rich history and radical potential within contemporary culture. Techniques covered will include non-musical scores, field recording, basic computer-based audio manipulation, and building lo-fi electronics for experimental sound synthesis. Accompanying readings draw from acoustic ecology, critical

sound studies, afro-futurism, and media theory to contextualize collective exploration. Students will be expected to create studio-based art for critique. No musical experience is required.

Fall 2022

ART 327 — Special Topics: *Useful Art*, Professor Jess Perlitz

- A studio course devoted to art-making that tries to do something.-

How should art be responsive to current urgencies? Can art bring about change? Create community? Heal? Agitate? Subvert the very system within which it operates and propose something new? This course will be both practical and theoretical and will examine art-making through the lens of wanting it to “do something”. Students should be sufficiently proficient in media that will allow them to create three or four projects in the public realm (min. a 100-level studio art class, or by instructor’s permission). Class time will be dedicated to group critiques, the discussion of readings, and presentations. Among the topics covered will be: Futurism, Social Practice and Activist Art, Community Arts, Institutional Critique, contested boundaries between craft and art, and the pedagogical turn in contemporary art. Room will be made for the absurd, the urgent, and the necessary as we explore the possibilities of a “useful art” in this studio-intensive course.

Spring 2022

ART 327 *Art & Ecology: Material Matters*, Professor Cara Tomlinson

This course explores recent ideas about what it means to live and build an artistic practice in a time of climate change and ecological crises. How can artists think through the material, environmental and psychological costs of their production? What is the artist’s responsibility for the things that they bring into the world? What does a sustainable practice look like in terms of material and immaterial resources? Utilizing practice, research, experiment, metaphor, and current philosophy that focuses on eco-materialism we will delve into the relationship between material agency and the intention of the artist. Additionally, students will contextualize and examine the geography and meaning of the Lower Willamette Watershed (the location of Lewis & Clark College and the unceded land of the Chinook and Kalapuya people) by walking, researching and understanding material based practices that have co-evolved in this locality. Other thematic projects will include: *Symbiotic Assemblage*: Non-human Collaboration, *Waste and Want*: Making in the Anthropocene, *Land Sight*: Decolonizing the Landscape.

Spring 2021

ART 327 *Sound Art*, Professor Brian House

This course explores sound as a medium of art-making with a rich history and radical potential within contemporary culture. Techniques covered will include non-musical scores, field recording, basic computer-based audio manipulation, and building lo-fi electronics for experimental sound synthesis. Accompanying readings draw from acoustic ecology, critical sound studies, afro-futurism, and media theory to contextualize collective exploration. Students will be expected to create studio-based art for critique. No musical experience is required.

Fall 2020

Art 327 *Interdisciplinary Studio (formerly Heterogeneity without Hierarchy)*, Professor Joel Fisher

In this studio-based course, students will explore the development of content through multi-, cross-, and inter-discipline approach to art-making. Boundaries between mediums will be blurred as we consider objects, images, stasis, time-based practices, text, representation and abstraction, and more. Students will cultivate a semester-long research-based project that through the mixing of mediums may include serial approaches, sequencing, multiples, stand-alone and dialectical pieces, and may offer multiple entry points into the work. Looking at historical and contemporary trends of interdisciplinary art practice, students will develop written proposals and statements while expanding their practice.

Fall 2019

Art 327—Special Topics: Art & Ecology: Material Matters, Professor Cara Tomlinson

Through creative research and practice this course will explore recent ideas about what it means to live and build an artistic practice in a time of anthropogenic(human-caused) climate change and ecological crises. How are artists today thinking through the material, environmental and psychological costs of their production? What is the artist's responsibility for the things that they bring into the world? What does a sustainable practice look like in terms of material and immaterial resources? Utilizing practice, research, experiment, metaphor and current philosophy that focuses on materialism from an ecological perspective, we will explore the relationship between the agency of material and the intention of the artist.

Spring 2019

Art 327—Performance Art, Professor Jess Perlitz

This studio-based course will examine the scope, experience and potential of performance art. Rooted in the historical avant-garde, students will be encouraged to pursue a variety of approaches to thinking about how the body, process, and duration might play a role in art making. Exploring the border between everyday life and art, the private and the political, and the relationship between audience and performer, approaches taken in this class will include collaboration, the artist's body as a medium, time as a container, art-making as the result of action, and documentation of experience. Alongside studio-based projects and active discussion, we will consider historical and contemporary context, critical readings, and realize your own writing and research as integral to the work.

Fall 2018

Art 327—Special Topics: Painting Hybrids, Professor Cara Tomlinson

This course explores an expanded painting practice by examining painting's relationship with drawing, sculpture, installation, electronic art, architecture and conceptual art. We will create works that challenge the history of the medium and encompass a diversity of approaches, methodologies, practices, and technologies. Students will tackle such issues as when does something stop being a painting? What are the qualities that define painting as painting? And does the medium still matter in a post-medium art world? Working with contemporary and historical artworks, texts and artists, students will be inspired to identify sources pertinent to their subject, strengthen technique and material knowledge, understand their personal working process and expand their critical language.

Spring 2018

Art 327—Special Topics: *Ceramics: Imagery & Clay*, Professor Ted Vogel

The surface of the clay object has been used as canvas for drawing, texture and color since clay was first formed into sculpture and vessels. In this class, we will explore numerous surface treatment

techniques used in producing imagery on utilitarian and sculptural ceramic objects. These include drawing and painting, texture, applique, carving, digital decals, screen printing, stencils, lusters, gold and silver leaf, flocking and image transfer.