

Spring2018 Course Schedule

CRN #	COURSE #	TITLE	INSTRUCTOR	DAY(S)	TIME	ROOM #
24096	ARHI 13182-01	Fine Arts University Seminar	Rhodes, Robin	T/R	11:00A-12:15P	OSHA 107
29946	ARHI 13182-02	Fine Arts University Seminar	Schreffler, Michael	T/R	11:00A-12:15P	RILY 215
23655	ARHI 20100-01	Intro Ancient Greece, Rome, Egypt	Rhodes, Robin	T/R	02:00A-03:15P	OSHA 107
29947	ARHI 20300-01	Introduction to Renaissance Art	TBD	M/W	11:00A-12:15P	OSHA 106
26834	ARHI 20310-01	Western Art: Leonardo to Warhol	Tentler, Gregory	M/W	09:30A-10:45A	OSHA 106
29394	ARHI 20805-01	Art/Arch. Of Colonial Mexico	Schreffler, Michael	T/R	02:00P-03:15P	OSHA 106
29948	ARHI 30204-01	Medieval Murals and Mosaics	Hauknes, Marius	T/R	11:00A-12:15P	Med.Inst/or 106 OSHA
29949	ARHI 30350-01	Survey of Italian Baroque Art	TBD	M/W	02:00A-03:15P	OSHA 106
29950	ARHI 30484-01	Off the Wall	Doss, Erika	M/W	09:30A-10:45A	
29951	ARHI 30488-01	Public Art & Memory in America	Doss, Erika	M/W	12:30A-01:45A	
29395/29397	ARHI 30490/60491	Contemporary Art	Tentler, Gregory	M/W	12:30P-01:45P	OSHA 106
29396/29398	ARHI 43205/63205	Sem: Topics in Medieval Art	Hauknes, Marius	T/R	02:00P-03:15P	OSHA 107
29399	ARHI 63570	Graduate Seminar	Woods, Nicole	R only	02:00-04:30P	RILY 215
25876	ARST 10100-01	2-D Foundations	Barfield, Justin	M/W	08:00-10:45A	RILY 301
25877	ARST 10100-02	2-D Foundations	Barfield, Justin	M/W	11:00-01:45P	RILY 301
25878	ARST 10100-03	2-D Foundations	Beck, Emily	T/R	09:30-12:15P	RILY 301
25879	ARST 10201-01	Drawing I	Nguyen, Martin Lam	T/R	12:30-03:15P	RILY 300
25880	ARST 10201-02	Drawing I	Brady, Austin	M/W/F	12:50-02:50P	RILY 300
25881	ARST 10201-03	Drawing I	Freeman, Hannah	M/W/F	10:30-12:25P	RILY 300
25882	ARST 10601-01	3-D Foundations	Barfield, Justin	M/W	02:00-04:45P	RILY 108A
25884	ARST 10601-02	3-D Foundations	Sczerbaniewicz, Gary	M/W	11:00-01:45P	RILY 108A
25883	ARST 10601-03	3-D Foundations	Beck, Emily	T/R	12:30-03:15P	RILY 108A
25887	ARST 20101-01	Ceramics I	Kremer, William	T/R	09:30-12:15P	RILY 122
25886	ARST 20101-02	Ceramics I	Tate, Zach	M/W/F	08:20-10:15A	RILY 122
25885	ARST 20101-03	Ceramics I	Springer, Mitch	M/W/F	12:50-02:50P	RILY 122
25888	ARST 20101-04	Ceramics I	Dwyer, Jennifer	M/W/F	10:30-12:25P	RILY 122
25890	ARST 20301-01	Painting I	Tomasula, Maria	T/R	09:30-12:15P	RILY 309
25889	ARST 20301-02	Painting I	Lahr, Jason	M/W	11:00-01:45P	RILY 309
29400	ARST 20303-01	Watercolor I	Nguyen, Martin Lam	T/R	09:30-12:15P	RILY 300
25892	ARST 20401-01	Photography I	TBD	M/W/F	10:30-12:25P	RILY 201
25891	ARST 20401-02	Photography I	TBD	M/W/F	12:50-02:50P	RILY 201
25893	ARST 20401-04	Photography I	Bimber, Jayson	T/R	03:30-06:20P	RILY 201
25894	ARST 20501-01	Silkscreen I	Graf, Jasmine	T/R	09:30-12:15P	RILY 316
29401	ARST 20506-01	Woodcut & Relief Printing	Parrish, Heather	M/W	02:00-04:45P	RILY 316
25896	ARST 20602-01	Wood Sculpture	Cornell, Thomas	M/W/F	10:30-12:25P	RILY 108A
25898	ARST 20604-01	Metal Sculpture I	Collins, Austin	T/R	09:30-12:15P	RILY 108A
25899	ARST 20604-02	Metal Sculpture I	Lemke, Steven	M/W/F	12:50-02:50P	RILY 108A
25900	ARST 30102-01	Ceramics II	Kremer, William	T/R	03:30-06:20P	RILY 122
25901	ARST 30405-01	Photography II: Digital Workshop	Norman, Zachary	T/R	12:30-03:15P	RILY 201
29402	ARST 30503-01	Experimental Silkscreen	Parrish, Heather	M/W	11:00-01:45P	RILY 316
29403	ARST 30606-01	Sculpture II	Sczerbaniewicz, Gary	T/R	03:30-06:20P	RILY 108A
27103	ARST 30608-01	Digital Fab. For Sculptors	Baker, Robin	T/R	03:30-06:20P	RILY 211
25902	ARST 40203-01	Figure Drawing, Multilevel	Tomasula, Maria	T/R	12:30-03:15P	RILY 310
25903	ARST 40308-01	Multilevel Painting & Drawing	Lahr, Jason	M/W	02:00-04:45P	RILY 309
25904	ARST 40408-01	The Photographic Portrait	Gray, Richard	T/R	09:30-12:15P	RILY 201
29404	ARST 40610-01	Installation Art: Space/Environment	Sczerbaniewicz, Gary	T/R	12:30-03:15P	RILY 108A
24184	ARST 63250-01	Painting/Printmaking Seminar	area faculty	T only	04:00-05:00P	RILY 316
20141	ARST 63450-01	Photography Seminar	area faculty	W only	03:00-04:00P	RILY 201
24183	ARST 63650-01	Sculpture/Ceramic Seminar	area faculty	M only	04:00-05:00P	RILY 108A
25905	DESN 20101-01	VCD 1: Fundamentals of Design	Tucker, Heather	M/W/F	10:30-12:25P	WLH 226
25906	DESN 20101-02	VCD 1: Fundamentals of Design	TBD	T/R	09:30-12:15P	WLH 226
25907	DESN 20115-02	VCD 2: Typography	TBD	M/W	11:00-01:45P	WLH 230
25908	DESN 20120-01	VCD 3: Web Design	Moore, Miriam	M/W/F	10:30-12:25P	WLH 219
25910	DESN 20200-01	ID: Rapid Visualization	Shim, Scott	M/W	02:00-04:45P	WLH 224
25909	DESN 20200-02	ID: Rapid Visualization	Silva, Hector	T/R	09:30-12:15P	WLH 224
25911	DESN 20201-01	ID1: Intro. to Product Development	Forsyth, Robbin	T/R	12:30-03:15P	WLH annex
26840	DESN 20203-02	DESN Matters: Intro, DESN Thinking	Conrado, Ann-Marie	T/R	02:00-03:15P	RILY 200
26841	DESN 20204	Design Research Practices	Conrado, Ann-Marie	T/R	09:30-12:15P	WLH 230
24097	DESN 21102-01	VCD Software Tutorial	Tucker, Heather	T only	06:00-07:00p	WLH 219
24957	DESN 21202-01	ID: Digital Visualization Lab	Hagins, Carly	M only	05:00-06:00p	WLH 224
25733	DESN 21203-01	D Think Lab	Conrado, Ann-Marie	M only	07:00-09:00p	WLH 226
25912	DESN 30131-01	VCD 6:Motion Design	TBD	T/R	03:30-06:15p	WLH 204
25912	DESN 30132-01	Applied Multimedia	P.Turner/C.Clark	M/W	02:00-03:15P	
25914	DESN 30209-01	ID: Digital Solid Modeling	Shrestha, Shreejan	M/W	11:00-01:45P	WLH 204
29409	DESN 31190-01	Programming for Video Games Development	Michael Villano	T/R	09:30-10:45	
24959	DESN 31212-01	ID: Rapid Prototyping Lab	Shrestha, Shreejan	M only	06:00-07:00P	WLH annex
25734	DESN 40100-01	VCD 8: Social Design: Initiatives, Challenges & Innovation	Verma, Neeta	T/R	09:30-12:15P	WLH 218
29955	DESN 40101-01	VCD 9: Professional Practice	TBD	M/W	02:00-04:45P	WLH 230
26842	DESN 40120-01	VCD 10: Visualization of Data	Verma, Neeta	T/R	12:30-03:15P	WLH 219
27104	DESN 40200-01	ID3: Adv. Prod. Development	Kahwaji, Michael	T/R	06:35-09:20p	WLH 226
25916	DESN 40201-01	ID: Collab. Design Development	Shim, Scott	T/R	12:30-03:15P	WLH 226
23393	DESN 40655-01	Tech Concepts of Visual FX	Ramzi Bualuan	M/W/F	02:00-02:50	
10336	DESN 63350-01	Design Seminar	Design area faculty	W only	08:00-09:15A	WLH 230

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## ART HISTORY COURSES

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**ARHI 13182 01 - FA Univ. Sem.: World Art at the Snite Museum**

**Robin Rhodes**                      **T/R**                                      **11:00-12:15**                                      **OSHA 107**

First Year Students only A history of art in the Greco-Roman world will be illustrated and discussed through the analysis of a series of artistic and cultural crises. An overall view of cultural and artistic evolution will be constructed through an understanding of these key points of transition. Among the critical moments to be examined will be the meeting of the Minoans and Mycenaeans, renewed contacts with East following the Greek Dark Age, the Persian Wars, the fall of Athens, the coming of the Etruscans, the Roman conquest of Greece, the invention of concrete, and the death of the Roman Republic. 3 credits

**ARHI 13182 02 - FA Univ. Sem.: World Art at the Snite Museum**

**Michael Schreffler**                      **T/R**                                      **11:00-12:15**                                      **RILY 215**

First Year Students only Students in this seminar will study and write about a wide range of works of art in Notre Dame's Snite Museum. Works to be studied include art objects from antiquity to the present made in the Americas, Africa, and Europe. Seminar meetings will consist of a consideration of focus objects and their historical contexts and discussion of reading and writing assignments. Writing assignments will include several short papers and a longer one to be submitted at the end of the semester. 3 credits

**ARHI 20100/60100 - Introduction to Ancient Greece, Rome, Egypt**

**Robin Rhodes**                                      **M/W**                                      **11:00-12:15**                                      **OSHA 107**

This course will examine the origins of western art and architecture, beginning with a brief look at the Bronze Age cultures of the Near East and Egypt, then focusing in detail on Greece and Rome, from the Minoan and Mycenaean world of the second millennium B.C.E. to the rule of the Roman emperor Constantine in the fourth century C.E. Among the monuments to be considered are ziggurats, palaces, and the luxuriously furnished royal graves of Mesopotamia; the pyramids at Giza in Egypt and their funerary sculpture; the immense processional temple of Amon at Luxor; the Bronze Age palaces of Minos on Crete--the home of the monstrous Minotaur--and Agamemnon at Aycanae, with their colorful frescoes and processional approaches; the great funerary pots of early Athens and the subsequent traditions of red and black figure vase painting; architectural and freestanding sculpture of the Archaic and Classical periods; the Periclean Acropolis in Athens, with its monumental gateway and shining centerpiece, the Parthenon; and finally, among the cultural riches of Rome, the painted houses and villas of Pompeii; the tradition of republican and Imperial portraiture; the Imperial fora; the exquisitely carved Altar of Peace of Augustus; the Colosseum; and the Pantheon of the Philhellene Emperor Hadrian. 3 credits

**ARHI 20300 - Introduction to Renaissance Art**

**TBD**    **M/W**                                      **11:00-12:15**                                      **OSHA 106**

This course will survey the major trends in the art of Italy and northern Europe from roughly 1300-1575. It will concentration on such major figures as Giotto, Donatello, Masaccio, Botticelli, Raphael, Michelangelo, and Titian in Italy, and the Limbourg Brothers, Jan van Eyck, Rogier van der Weyden, Hieronymous Bosch, Albrecht Durer, Matthias Grunewald, and Pieter Brueghel in the north. It will consider such themes as artistic production and technique, public and private spirituality, naturalism, narrative, and the changing status of the artist. 3 credits

**ARHI 20310 - Introduction to Western Art from Leonardo to Warhol****Gregory Tentler****M/W****09:30-10:45****OSHA 106**

This course provides an introduction to key works and themes in Western art from the Renaissance to the twentieth century. Focusing on a selection of key monuments, artists, and examples of art historical scholarship, and by looking back to classical values and models as well as forward to contemporary debates, we will explore various ways in which Western art has been made, used, and interpreted. The course will concentrate on building fundamental analytic skills necessary to the study of art, and will consider works of art both from an aesthetic perspective and in the context of the individual, cultural, social, and economic conditions of their production and reception. Topics will include an investigation of the history of the discipline, the use of objects, and a consideration of how the various practices and processes known as "art" have engaged society and the world. By looking at - and talking about - specific aesthetic phenomena, the course will survey the general history of modern representation and its alternatives. 3 credits

**ARHI 20805 - Art and Architecture of Colonial Mexico****Michael Schreffler****T/R****2:00-3:15****OSHA 106**

This course studies painting, sculpture, and architecture produced in Mexico during the period of Spanish colonial rule, ca. 1520-1820. It begins with the art of the Aztecs, the indigenous culture whose powerful empire was centered in Tenochtitlan (today, Mexico City), and examines the ways in which visual culture was transformed in the wake of the Spanish conquest of Mexico in the early-sixteenth century. Among topics to be considered are the art and architecture of Spanish colonial missions, the persistence and transformation of indigenous American materials, techniques, object types, and iconographies; the emergence of new iconographies and genres; the visual culture of colonial governance, and the foundation and development of new towns

**ARHI 30204 - Medieval Murals and Mosaics****Marius Hauknes****T/R****11:00-12:15****Med. Inst. ?**

This class explores the development of monumental mosaic and fresco in the Middle Ages through key monuments in places like Rome, Constantinople, Thessaloniki, Palermo, and Venice. A central goal for the course will be to understand the ways in which mural paintings and mosaics distinguish themselves from other visual media in the medieval world. We will consider the relationship between murals and their architectural setting and how the relative size of wall paintings and mosaics impacts the way beholders relate to and understand them. We will also examine the many different functions of medieval murals, as media for story-telling, as liturgical instruments, and as vehicles for the transmission of knowledge, theological doctrines, or political propaganda. 3 credits

**ARHI 30350 - Survey of Italian Baroque Art****TBD****M/W****02:00-03:15**

This course surveys Italian painting, sculpture, and architecture of the 17th and 18th centuries, a period that also witnessed the foundation and suppression of the Jesuit Order, the Counter-Reformation, absolute monarchy, and democratic nations. Thus, the course begins with the "new Rome" of Pope Sixtus V, which attracted pilgrims and artists from all over Europe, and ends with the early years of Enlightenment. From Northern Italy came Caravaggio and the Carracci, artists who were responsible for creating a new style based upon High Renaissance principles and a new kind of naturalism derived from the study of life. There was Bernini, whose architectural and sculptural monuments almost single-handedly gave Rome its Baroque character. Other artists and architects of this era under discussion include such diverse personalities as Borromini, Guarini, Algardi, Artemisia Gentileschi, and the great ceiling painters Pietro da Cortona, Baciccio, Pozzo, and Tiepolo. 3 credits cross-lists with: ROIT 30620.

**ARHI 30484– Off the Wall: Post WWII American Art****Erika Doss****M/W****09:30-10:45**

The 1950s, we're told, were America's "best" years: an idyllic era of suburban family togetherness, television shows like *Leave it to Beaver*, Disneyland (which opened in Anaheim in 1955), and really big cars. Magazine publisher Henry Luce and other mid-century American power-brokers promoted the postwar US on hegemonic terms: as a unified nation defined by a liberal political economy and by the expectations and desires of middle-class citizens united by the shared goals of upward social mobility and consumerism (white collar jobs, home ownership), college educations, family/suburban lifestyles, etc. This was called the "consensus model" of American identity. Not surprisingly, this ideal of America and these normative expectations about "being" American created a number of tensions in post-World War II America. First, the goals themselves were unattainable for some Americans due to the nation's persistent habits of racism, sexism, class preference, and homophobia. Second, some Americans felt restricted and restrained by expectations of middle-class conformity, among other things. This led to a number of counter-hegemonic cultural expressions: from art that came off the wall to artists who went on the road. This course examines those American artists and their rebellions, from artists like Jackson Pollock – who took his paintings "off the wall" and made them on the floor – to writers like Jack Kerouac, whose novel "On the Road" was published in 1957. It surveys American art from the Great Depression of the 1930s through the early 1970s, looking at art styles and movements including Regionalism, Abstract Expressionism, Beat, Funk, Pop, Minimalism, Conceptual art, Psychedelia, Earthworks, Feminist art, and the Black Art Movement. Themes include the "triumph of American painting" after World War II, links between art and politics, the development of postwar art theory, and intersections between the avant-garde, popular culture, and consumer culture. A special "Elvis Day" examines post-World War II youth culture and counter-hegemonic rebellion. 3 credits cross-lists with AMST 30135.

**ARHI 30488– Public Art & Memory in America****Erika Doss****M/W****12:30-01:45**

Public art is a major facet of modern and contemporary American culture and is often controversial: in the 1980s, the Vietnam Veterans Memorial was criticized by some for being anti-American, in the 1990s, the Smithsonian cancelled an exhibit on the atomic bombing of Hiroshima after certain members of Congress said it was not patriotically correct, in the 2000s, the design and construction of the national September 11 Memorial (dedicated in New York in 2011) was beset by protests. This course examines the politics and aesthetics of public art in American from the perspectives of its producers and audience. What is public art? Why is it made? Who is it for? How and why does it embody tensions in American culture and society regarding identity, authority, and taste? Specific topics to be explored include American memorials and remembrance rituals, the development of the public art industry, community art projects (such as murals), national arts programs and policies, landscape architecture, tourism, museums, and national fairs. Our objectives are to recognize how public art shapes and directs local and national understanding of history and memory, self and society, in the United States. Course includes field trips; students will develop their own Wiki Public Art pages. 3 credits cross-lists with AMST 30197.

**ARHI 30490/60491 – Contemporary Art****Gregory Tentler****M/W****12:30-01:45****OSHA 106**

Through a diverse range of practices, materials, and technologies, recent developments in art have pushed the boundaries of what art can be. The consequences of these actions have been viewed as both positive and negative. The novel forms and materials, the reduced concern for craft, and the increasingly conceptual nature of this art are often seen as alienating, bizarre, and elitist. Yet art of our time has also opened up new venues and spaces where it can be experienced, it has expanded into digital and ephemeral practices, it addresses previously excluded audiences, and it has redefined the roles of artist and beholder/participant. It has also moved beyond the borders of Europe and the United States to operate on an increasingly global stage. The course introduces students to the major movements and artists of the postwar period to the present, with emphasis on the historical and social contexts, critical debates, and the relationships developed internationally among artists and their works. 3 credits

**ARHI 43205/63205 - Topics in Medieval Art: Art & Science in the Middle Ages****Marius Hauknes****T/R****02:00-03:15****OSHA 107**

This class will explore the relationship between art and science in the Middle Ages. In particular, we will examine the ways in which medieval painters, sculptors, and architects engaged with the cultural phenomenon of "encyclopedism" by creating artworks that sought to capture all the world's knowledge in a single visual program. In our exploration of this topic we will consider a wide range of works, from medieval maps and scientific manuscripts to large-scale tapestries and the architectural programs of the great Gothic cathedrals. Central themes include text-image relationships and the role of pictorial techniques, such as allegory, personification, and analogy for visualizing complex ideas. We will also examine the representation of knowledge in medieval poetry and see how medieval authors employed ekphrasis to create visual artworks within their texts to serve as placeholders for encyclopedic learning. 3 credits

**ARHI 63570-01 - Graduate Seminar****Nicole Woods****Thursdays only****02:00-04:30****RILY 215**

*Permission required* This seminar will ponder how contemporary art engages society, culture, and politics. We will consider a variety of strategies that artists use to investigate topics such as globalization, the privatization of the public sphere, and environmental sustainability. We will examine such phenomena as the rise in collectively-oriented practices and artistic collaborations, the spread of international exhibitions, and "relational" aesthetics. Students should be prepared to do theoretical readings and analytic writing, and to actively participate in class discussion.

**ART STUDIO COURSES****ARST 10100 - 2-D Foundations****01 Justin Barfield****M/W****08:00-10:45****Riley 301****02 Justin Barfield****M/W****11:00-01:45****Riley 301****03 Emily Beck****T/R****09:30-12:15****Riley 301****MATERIALS FEE.**

The fundamentals of two-dimensional design consist of the strategies and tools an artist or designer uses to organize visual images, colors, and content into a unified and dynamic composition. Students will identify design strategies and visual vocabularies, research the history of their usage and recognize their contemporary applications. Through project-based work using traditional and digital mediums and techniques, students will explore contemporary approaches to idea conception, critical thinking, and problem solving. 2D Foundations is for students entering the art and design programs to provide the foundation of personal creative practices for visual communication, conceptualization, process and technique that will continue to evolve and refine in upper level studio and design courses. 3 credits

**ARST 10201 - Drawing I****01 Martin Lam Nguyen, CSC****T/R****12:30-03:15****Riley 300****02 Austin Brady****M/W/F****12:50-02:50****Riley 300****03 Hannah Freeman****M/W/F****10:30-12:25****Riley 300****MATERIALS FEE.**

This course deals with form depiction in its many aspects and modes, and is intended for beginning students as well as advanced students who need additional experience in drawing. 3 credits

### **ARST 10601 - 3-D Foundations - Basic Sculpture**

<b>01 Justin Barfield</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>Riley 108A</b>
<b>02 Gary Sczerbaniewicz</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 108A</b>
<b>03 Emily Beck</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 108A</b>

**MATERIALS FEE.** The fundamentals of three-dimensional design consist of the strategies and tools an artist or designer uses to generate ideas for and execution of form in space. Through research, conceptualization and production students discover the power of making sculptural objects- how they function or change function, how they make a viewer move through and engage a space, how they transform ordinary objects into the extraordinary, and transform perception and environment. Students will create projects using a variety of traditional and contemporary sculptural mediums, techniques, and tools and be exposed to industrial applications and visual vocabularies. 3D Foundations is for students entering the art and design program to provide the foundation of personal creative practices for visual communication, conceptualization, process and technique that will continue to evolve and refine in upper level studio and design courses. 3 credits

### **ARST 20101 - Ceramics I**

<b>01 William Kremer</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 122</b>
<b>02 Zachary Tate</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 122</b>
<b>03 Springer, Mitch</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 122</b>
<b>04 Dwyer, Jennifer</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 122</b>

**MATERIALS FEE.** This course examines basic techniques of wheel-thrown and hand-built clay structures for sculpture and pottery. 3 credits

### **ARST 20301 - Painting I**

<b>01 Maria Tomasula</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 309</b>
<b>02 Jason Lahr</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 309</b>

**MATERIALS FEE.** This course is an introduction to oil painting techniques and to stretcher and canvas preparation. The emphasis is on finding a personal direction. 3 credits

### **ARST 20303 - Watercolor I**

<b>Martin Lam Nguyen</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 300</b>
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**MATERIALS FEE** Open to all students. This course is an introduction to the watercolor medium and deals with a variety of methods, materials, and techniques (both realistic and abstract) with special emphasis on color and composition. 3 credits

### **ARST 20401 - Photography I**

<b>01 Melonie Mulkey</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 201</b>
<b>02 Justin Trupiano</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 201</b>
<b>03 Jayson Bimber</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 201</b>

Open to juniors, sophomores, or freshmen. **MATERIALS FEE.** This course is an introduction to the tools, materials, and processes of black and white photography. Lectures and demonstrations expose students to both traditional and contemporary practices in photography. Critiques of ongoing work encourage students to begin discovering and developing their individual strengths and interests in the medium. A 35mm camera with manual shutter speed and "F" stop is needed. 3 credits

### **ARST 20501 - Silkscreen I**

<b>01 Jasmine Graf</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 316</b>
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**MATERIALS FEE.** This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono printing and discovery of unique aspects of serigraphy are encouraged. Emphasis is on exploration of color and development of student's ideas and methodologies. 3 credits

**ARST 20506 - Woodcut and Relief Printing****Heather Parrish****M/W****02:00-04:45****RILY 316**

MATERIALS FEE In this course students will be introduced to relief printmaking processes, learning traditional techniques of carving and printing both wood and linoleum relief blocks. The contemporary approaches to relief processes through digital media experimentation via inkjet printers, a laser cutter, or a CNC router will be introduced. The course will be administered through lecture, process demos, in class work time, and peer/individual critiques. 3 credits

**ARST 20602 - Wood Sculpture****Thomas Cornell****M/W/F****10:30-12:25****Riley 108A/114**

MATERIALS FEE. This course uses wood as a primary medium. Emphasis is placed on individual concept & design. Students learn the use of hand and power tools as well as techniques of joining, laminating, fabricating, and carving. 3 credits

**ARST 20604/60604 - Metal Sculpture I****01 Austin Collins****T/R****09:30-12:15****Riley 108A/101****02 Steven Lemke****M/W/F****12:50-02:50****Riley 108A/101**

MATERIALS FEE. Metal is the medium of choice in this course designed to explore three-dimensional design with a variety of projects grounded in historical precedents. Students become familiar with as many metalworking techniques as time and safety allow, such as gas and arc welding, basic forge work, and several methods of piercing, cutting, and alternative joinery.

**ARST 30102 - Ceramics II****William Kremer****T/R****03:30-06:15****Riley 122**

*Prerequisite: ARST 20101 Ceramics I.* MATERIALS FEE This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing. 3 credits

**ARST 30405 - Photography II: Digital Workshop****Zachary Norman****T/R****12:30-03:15****Riley 201**

*Pre-requisite ARST 20401 Photo. I* MATERIALS FEE This is a level II course in the photography sequence and builds upon the experiences gained in Photography I. Digital constructions, Photoshop software techniques, studio lighting and time-based projects are explored. Presentations, assignments and critiques promote visual and technical skill building, helping students continue defining their creative interest and technical expertise. A digital SLR with manual focus and exposure controls is required; or, students may check out departmental cameras to complete assignments A portable hard drive compatible with the Apple OS platform is required for storing personal files. Course is taught on the Apple OS platform. 3 credits

**ARST 30503 - Experimental Silkscreen****Heather Parrish****M/W****11:00-01:45****Riley 316**

MATERIALS FEE. This course uses screen print stenciling processes in experimental ways. Students learn to make 3D forms, built installations, artist books, animations, and expressive monotypes. Hand-drawn and photographic processes are used. Collaboration, dialogue, and discovery of the unique potentialities of serigraphy are encouraged. Open to students with and without prior screen-printing experience. 3 credits

**ARST 30606 - Sculpture II : Material Play****Gary Sczerbaniewicz****T/R****03:30-6:20****Riley 108A**

*Prereqs: ARST 10601 or ARST 20602 or ARST 20603 or ARST 20604 or ARST 30606 or DESN 20101 or DESN 20201 or DESN 30XXX* MATERIALS FEE. In keeping with the postmodern aesthetic landscape this studio art course will explore the use of non-traditional materials in sculptural applications. Through a series of mixed media projects students will investigate, select, compose, and construct with a range of alternative materials and processes to create engaging and contemporary three-dimensional works. Each project will be supplemented by brief readings pertinent to the conceptual goals of the work.

**ARST 30608/60608 - Digital Fabrication for Sculptors****Robin Baker****T/R****03:30-6:20****Riley 211**

*Prerequisites: ARST 10601 or ARST 20602 or ARST 20603 or ARST 20604 or ARST 30606 or DESN 20101 or DESN 20201 or DESN 30XXX* MATERIALS FEE. This course will focus on digital fabrication, and rapid prototyping processes and materials. Students will learn the basics of designing in digital space, creating prototypes on a CNC laser and 3D printer, and finally applying hands-on tools and processes to create sculpture. 3 credits

**ARST 40203 - Figure Drawing, Multilevel****Maria Tomasula****T/R****12:30-03:15****Riley 310**

*Pre-requisite ARST 11201 Drawing I.* MATERIALS FEE The emphasis is on drawing in all its aspects: materials, methods, techniques, composition, design, and personal expression. The human figure is the subject matter. While anatomy is studied, the course is not an anatomy class. Male and female models, clothed and nude, are used. 3 credits

**ARST 40308 - Multilevel Painting and Drawing****Jason Lahr****M/W****02:00-04:45****Riley 309**

MATERIALS FEE Painting and drawing are the most direct means of visual expression that contemporary artists employ to articulate their concerns. This course extends and develops the skills and concepts initiated in Painting 1 and/or Drawing 1. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate them. 3 credits

**ARST 40408 -The Photographic Portrait****Richard Gray****T/R****09:30-12:15****RILEY 201**

Portraits have been one of the most significant and sustaining forms of representation within the history of all images. This course examines the various styles and thematic approaches to the photographic portrait from historical forms to conceptual artworks. Innovative forms such as the moving image, digital manipulation, and social networking will be explored. Students will create portraits employing commercial lighting techniques in both the lighting studio and on location. Offered fall or spring semester. 3 credits

**ARST 40610/60610 - Installation Art: Space, Time & Body****Gary Sczerbaniewicz****T/R****12:30-03:15****Riley 108A/101**

*Prerequisites any one of the following: 3D Foundations, metal sculpture, wood sculpture, foundry, industrial design, architectural design, painting, printmaking, drawing, and photography.* This studio art / seminar course will explore the history and theory of what is referred to as "installation art". Through a series of readings and individual projects students will design and construct installation works that investigate the activation and use of space through various combinations of 2D, 3D, & 4D strategies. Projects will be designed to emphasize relevant topics such as site- specificity, design for the body, architectural interventions and use of multi- sensory stimuli to convey contemporary art concepts.

**ARST47770 (GE33411) - Berlin SONAR: Architecture and Design in Contemporary Germany****Matthias Pabsch****tbd****tbd****tbd**

In this class, students will acquire the visual skills and analytical tools to read and understand the city of Berlin with all its cultural expressions. The course is interdisciplinary and encourages students to use a wide range of different media for projects that range from painting, sculpture, photography, video, and urban sketching to essays, documentary forms or literary texts, and concludes with a joint presentation at the end of the semester. Students will learn to convert their individual Berlin experience into creative projects. The class will be taught in three block seminars on campus, where we will learn to critically analyze the key components of Berlin's culture, past and present. The course will culminate in a one-week excursion to Berlin in May 2017 where we will explore museums and urban environments and meet with protagonists of Berlin's current cultural life. 3 credits



**ARST 48X03 BFA Thesis***BFA majors. Prerequisite: B.F.A. Candidacy.*

The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student's collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student's area of interest, who serves as an advisor for the thesis project.

**ARST 63250 Painting/Printmaking Graduate Seminar****Tomasula/Lahr/Nguyen T only****04:00-05:00 PM****Riley 316**

*Graduate majors only* Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work & to discuss issues related to contemporary art practice.

**ARST 63450 Photography Graduate Seminar****Gray****W only****03:00-04:00 PM****Riley 201**

*Graduate majors only* Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work & to discuss issues related to contemporary art practice.

**ARST 63650 Ceramic/Sculpture Graduate Seminar****Collins/Kremer/Sczerbaniewicz/Beck****M only 04:00-05:00 PM****Riley 105/108A**

*Graduate majors only* This is a course required of all ceramic and sculpture MFA candidates during each semester leading to and including the MFA thesis year. This team-taught seminar brings together all of the ceramic and sculpture faculty and graduate students in a weekly dialogue focusing on contemporary issues as they pertain to student research. Discussions originating from directed readings, art criticism & methods of conceptual presentation will address pertinent issues that help guide grad. students through the MFA program.

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## DESIGN COURSES

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**DESN 20101 - Visual Communication Design 1: Origins, concepts & processes of graphic design****01 Heather Tucker****M/W/F****10:30-12:25****West Lake 226****02 TBD****T/R****09:30-12:15****West Lake 226**

*Prerequisite: 2-D Foundations. Co-requisite: DESN 21102. MATERIALS FEE*

This introductory course explores the origins, concepts and processes affecting traditional and contemporary graphic design. Laboratory activities introduce and implement computer and print technology for the creation of original design projects. 3 credits

**DESN 20115 - VCD 2: Typography****TBD****M/W****11:00-01:45****West Lake 230**

*Prerequisites: DESN 21101 or 20101. MATERIALS FEE*

This advanced course in visual communication is for students interested in the art of typography, its history, & the use of type as a critical element in the world of graphic design. 3 credits

**DESN 20120 - VCD 3: Web Design****Miriam Moore**                      **M/W/F**                      **10:30-12:25**                      **West Lake 219***Prerequisites: DESN 21101 or 20101. MATERIALS FEE*

Exploration of on-line interactive communications for web enabled platforms including desktop and mobile devices. Application of user-centered design principles to hierarchical and navigational structures, interface, web typography, imagery, sound, and motion through a series of exercises and projects. Survey of technological aspects to web site design, development and production. 3 credits

**DESN 20200 - ID: Rapid Visualization****01 Scott Shim**                      **M/W**                      **02:00-04:45**                      **West Lake 224****02 Hector Silva**                      **T/R**                      **09:30-12:15**                      **West Lake 224***Co-requisites: DESN 21202 MATERIALS FEE*

This cross-disciplinary course in rapid sketching and rendering technique serves studio art, design, and architecture. The course is intended for students entering studio practice for the first time as well as for advanced students who wish to deepen their visualization & illustration skills. . 3 credits

**DESN 20201 - ID1: Intro. to Product Development****Robbin Forsyth**                      **T/R**                      **12:30-03:15**                      **West Lake Hall Annex**

**BFA Core Option.** *Prerequisites: DESN 20200. MATERIALS FEE.* This foundation 3-D design studio begins as a natural extension of Basic Design. Students are encouraged to think and work in three-dimensional media. A series of fundamental design problems are assigned during the course of the semester. Emphasis is placed on the transformation of imagination from mind to paper to model. Computer-aided design (CAD) is also introduced into assignments. 3 credits

**DESN 20203 - Design Matters: Introduction to Design Thinking****Ann-Marie Conrado**                      **T/R**                      **02:00-03:15**                      **Riley 200**

Traditionally, design has been used to connote the process by which the physical artifacts of the objects and communications around us come into being. But over the last decade, design has come more and more to describe not only the development of objects but the process by which one shapes the interactions and experiences of people with the systems, services and organizations around us. A deeply human approach to problem solving, design thinking highlights one's ability to intuitive This course will follow a series of overlapping modules that will introduce the student to the various iterative steps employed in the design thinking process and becoming familiar with the tools and methodologies employed. The course will feature a hybrid seminar format with lectures and case studies followed by hands-on exercises and practical applications of the theories in the form of team projects. At the conclusion of the course, students should be able to articulate the tenants of the design thinking process and apply those methodologies to problems of a variety of disciplines from science and engineering to business and the liberal arts. 3 credits

**DESN 20204 - Design Research Practices****Ann-Marie Conrado**                      **T/R**                      **09:30-12:15**                      **West Lake 230***Prerequisite: Design Matters (DESN 20203) for Collaborative Innovation minors.*

With an orientation towards problem identification and the translation of research insights into implications informing the design process, students will learn how to develop a research plan and deploy an array of research methods including interviews, observation, shadowing, contextual inquiry, participatory observation and co-creative development. The course combines lecture with studio practice, with student teams engaging in human-centered, project-based work, sponsored by outside corporate organizations and non-profit social entities. *This course is offered every semester and is open to Collaborative Innovation Minors and Design Majors.*

**DESN 21102 - Visual Communication Design Software Tutorial****Heather Tucker****Tuesdays only****06:00-07:00 PM****West Lake 219***Co-requisites: DESN 20101.*

This one-credit course will focus on Adobe Creative Suite 3 (CS3) software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage. 1 credit

**DESN 21202 - ID: Digital Visualization Lab****Carly Hagins****Mondays only****05:00-06:00 PM****West Lake 224**

*Co-requisites: DESN 21200.* This one-credit course will focus on Adobe Creative Suite software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage as well as others. 1 credit

**DESN 21203 - D Think Lab****01 Ann-Marie Conrado****M****07:00-09:00 PM****West Lake 226**

This once weekly lab session is a mandatory requirement for students enrolled in the Design Thinking course. These sessions focus on practical application of the topics and materials presented in class with students working in teams to employ techniques and methodology on assigned projects. This hands-on lab will have students exploring the research, brainstorming, ideation, iterative prototyping and presentation techniques that lead to creative innovation and disruptive breakthroughs applicable to students of any discipline. 3 credits

**DESN 30131 - Visual Communication Design 6: Motion design using kinetic messages****TBD****T/R****03:30-06:20****West Lake 204**

*Prerequisites: DESN 21101 or DESN 21201.* MATERIALS FEE. Exploration of narrative, visual and aural principles to best convey a time-based message through a series of project assignments. Effective use of motion graphics through sketching, storyboarding, kinetic type, animation, narration and soundtracks. Media delivery may include digital signage, web, broadcast and other public venues such as a planetarium. Survey of the technological aspects to motion media including principles of digital animation, video output devices, and planning for application in a space. 3 credits

**DESN 30132/ CDT 30423 - Applied Multimedia Tech.****G.Clark/P.Turner****M/W****02:00-03:15****TBD**

Fully literate citizens are able to use the language of digital media as well as text. They can access, understand, analyze, and produce sound, images, and video. By the end of this course, students will be able to operate media recorders and develop media messages using Audacity, Photoshop, and Premiere. They will also be able to use media language describe and critique several kinds of messages. Projects include an edited audio recording, a set of posters, and a video. Two exams assess knowledge of media language and the ability to critique media. Students also produce an electronic portfolio to document their media literacy. 3 credits

**DESN 30209 - ID: Digital Solid Modeling****Shreejan Shrestha****M/W****11:00-01:45****West Lake 204**

*Prerequisite: DESN 21201 Co-requisites: DESN 31212* MATERIALS FEE. This course is an introduction to various digital design techniques and workflows used by industrial designers. Students will explore design processes integrating digital tablet sketching and computer-aided design (CAD) in order to develop and effectively communicate design concepts. The course is aimed at students seeking to expand their 3-D visualization skills into a digital medium. Software introduced will include Autodesk Sketchbook Pro and Solidworks 3-D. 3 credits

**DESN 31190 - Programming for Video Games Development****Michael Villano**                      **T/R**                      **09:30-10:45**

The purpose of this course is to provide students with experience in various aspects of programming for video game development. No prior programming experience is necessary and students will proceed at their own pace. In addition to several programming projects that utilize gaming APIs or frameworks, students will also be exposed to level design (map creation), 3D construction techniques, custom textures, sound design, and lighting effects. 3D game development will utilize the Hammer Editor, part of the Half-life 2 video game modding Software Development Kit (Source SDK) and its associated tools. Additional third-party (and often free) utilities will also be necessary. Students will work on their own or in teams on a final project agreed upon with the instructor. Students will need to provide their own Windows compatible computer or laptop or a Mac running windows under BootCamp. 3 credits Cross-lists with CDT 31150 and PSY 30676.

**DESN 31212 - ID: Rapid Prototyping Lab****Shreejan Shrestha**                      **Mondays only**                      **6:00-7:00 PM**                      **West Lake Hall Studio**

*Co-requisites: DESN 30209.*

The *Rapid Prototyping* evening tutorial sessions will enable students making physical 3D prototypes from digital files that are virtually modeled in the *ID: Digital Solid Modeling* or *ID: Digital 3D* courses. Instruction in file preparation and safe machine operation will lead to prototype output from a CNC milling machine, 3D printer and digital laser cutter. 1 credit

**DESN 40100 - VCD 8: Social Design: Initiatives, Challenges, and Innovation****Neeta Verma**                      **T/R**                      **09:30-12:15**                      **West Lake 218**

*VCD1 (DESN 20101) is recommended, but not required* MATERIALS FEE.

This advanced course in visual communication illustrates how design can make a demonstrable difference by informing and educating the public. Class projects focus on design's ability to affect positive social change. The class also benefits students who intend to pursue the field of graphic design after graduation, preparing them both creatively and technically for professional practice by focusing on research-based assignments. These projects will allow students to address various issues affecting contemporary society while simultaneously building their portfolio. 3 credits

**DESN 40101 - VCD 9: Design for professional practice: Environmental graphics****TBD**                      **M/W**                      **02:00-04:45**                      **West Lake 230**

*Prerequisite: DESN 40100* MATERIALS FEE

This senior-level, research-based course will explore the contemporary practice of professional design. Students will work collaboratively to adapt design skills to sophisticated, systemic design solutions through a variety of mediums. Emphasis is placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

**DESN 40120 - Visual Communication Design 10: Visualization of Data****Neeta Verma**                      **T/R**                      **12:30-03:15**                      **West Lake 219**

*Departmental Approval* MATERIALS FEE.

Visualization & sequencing of complex or abstract subject matter for the purpose of informing, educating or training the end-user. Design process includes the acquisition of information and data to become a subject matter expert on a project topic. Development of topics through the parsing of information, focusing of subject, sketching, illustration and graphical data representation. Delivery of information through an interactive, user-driven experience possibly exploring handheld devices. 3 credits

**DESN 40200 - ID3: Advanced Product Development- Social Design****Michael Kahwaji****T/R****06:35-09:20****West Lake 226***Prerequisite:* DESN 20201 MATERIALS FEE

This advanced course in industrial design explores contemporary issues related to designing objects for social good to positively impact the lives of people, society and the environment in an innovative way. Working within a human centered design process including the identification of real world problems, direct research of user needs, as well as business and technological realities, we will design product solutions and build innovation around people's experiences. Class projects will focus on designing and testing solutions that help people, but also how those ideas are brought forth and effectively executed in the complex world of today. 3 credits

**DESN 40201/60201 - ID: Collaborative Design Development****Scott Shim****T/R****12:30-03:15****West Lake 226**

*Departmental Approval* This cross-disciplinary course will develop and harness useful innovation through an association of expertise from business/marketing, management entrepreneurship, chemistry, engineering, anthropology, graphic design, and industrial design. Collaborating teams of graduate and undergraduate students will engage several product development cycles, beginning with an identification of need or opportunity and concluding with comprehensive proof of concept, tests of function, specified manufacturing processes, and an appropriately resolved, aesthetically pleasing product or system. All collaborative team members will be engaged throughout the research and developmental process. Each participant will share in rotating leadership responsibilities, providing direction within their specific areas of expertise and in the context of a sequential course outline. 3 cr.

**DESN 40655 - Tech Concepts of Visual FX****Ramzi Bualuan****M/W/F****02:00-02:50**

*Departmental Approval* This class seeks to introduce students to some basic concepts of computer-generated imagery as it is used in the field of visual effects, and to delve into some of the technical underpinnings of the field. While some focus will rely on artistic critique and evaluation, most of the emphasis of the class will be placed on understanding fundamental concepts of 3D modeling, texturing, lighting, rendering, and compositing. Those who excel in the visual effects industry are those who have both a strong aesthetic sense coupled with a solid understanding of what the software being used is doing "under the hood." This class, therefore, will seek to stress both aspects of the industry. From a methodology standpoint, the class will consist of lectures several projects that will be worked on both in-class and out of class, scripting, many tutorials, and open discussion. 3 credits Cross-lists with CSE 40655 and CDT 40430.

**DESN 45310 - Design Internship**

*Permission required.* This course provides an opportunity for the design student to earn credit at an approved design office.

**DESN 47X71/67X71 - Special Studies**

*Permission required.* Independent study in design: research or creative projects. Open to upper level/graduate students with permission of the instructor.

**DESN 48X03 - BFA Thesis**

*BFA majors. Prerequisite: B.F.A. Candidacy.* The B.F.A. Thesis is defined by an independent thesis project, continuing for two semesters during the senior year. The B.F.A. Thesis is a personal visual statement that is the culmination of a student's collective development within the department. The B.F.A. Thesis can be the extension of an ongoing body of work or a defining project. The thesis project is supported by a written statement defining the project, which is due at the end of the first senior semester. The thesis project culminates in the second senior semester with a B.F.A. Thesis Exhibition. The B.F.A. Thesis student signs up with a faculty member working in the student's area of interest, who serves as an advisor for the thesis project.

**DESN 63350 - Design Graduate Seminar**

**Design Area Faculty**

**W only**

**8:00-9:15**

**West Lake 230**

Graduate majors only

Required of all MFA candidates each semester. This team-taught seminar/critique meets each week to critique ongoing graduate student work and to discuss issues related to contemporary art practice.

**DESN 78308 - Thesis Direction**

*Graduate majors only*

Research and writing on an approved subject under the direction of a faculty member.