ARHI 13182 01 FA Univ. Sem.: Approaches to Western Art
Robert Glass  T/R  11:00-12:15  OSHA 106
First Year Students only  This course provides an introduction to the history of Western art and the methods used by art historians. Focusing on a selection of key monuments, artists, and examples of art historical scholarship, we will explore the various ways Western art has been made, used, and interpreted from ancient Greece to the present. Regular visits to the Snite Art Museum will play an integral part in the course, and students will examine objects from the collection in depth through written assignments. A visit to the Art Institute of Chicago is also required. 3 credits

ARHI 20100/60100 Introduction to Ancient Greece, Rome, Egypt
Robin Rhodes  T/R  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 20261 The Cross in the History of Christianity: Texts, Art, and Tradition
Robin Jensen  T/R  03:30-04:45  OSHA 106
A historical survey of the cross and crucifix in Christian theology, popular piety, ritual practice, and art, from the New Testament through the sixteenth-century and in both eastern and western traditions. Topics include the discovery and dissemination of relics of the True Cross, the emergence and development of crucifixion iconography, hymns dedicated to the cross, and the liturgical feasts and veneration of the cross. 3 credits

ARHI 20362 European Art & Architecture of the Seventeenth & Eighteenth Centuries
Robert Coleman  M/W  11:00-12:15  OSHA 107
This course will survey major stylistic trends in 17th- and 18th-century painting, sculpture, and architecture in Italy, Spain, France, the Low Countries, England, and Germany. The course will begin with the art of the Counter-Reformation in Italy and will end with the Age of the Enlightenment, encompassing the reigns of Pope Urban VIII to the death of Louis XVI. Stylistic trends such as the Baroque, Rococo, and the origins of Neoclassicism will be discussed through the works of such diverse artistic personalities as Bernini, Caravaggio, Gentileschi, Velasquez, Poussin, Rembrandt, Rubens, Wren, Hogarth, Reynolds, Watteau, Boucher, Fragonard, Robert Adam, Neumann, Tiepolo, and Zimmermann. Discussion will also focus on the impact on art and artists by religious orders, emerging modern European states, capitalism, and global expansionism. 3 credits
ARHI 20801 Pre-Columbian Art of Mesoamerica
Michael Schreffler  T/R  2:00-3:15  OSHA 107
This course explores the art and architecture of the Aztecs, the Maya, and their predecessors in Mesoamerica -- a region that encompassed the territories of the modern nations of Mexico and Central America. It begins with an examination of the art of the Olmec, a culture that flourished around 1500 BC, and ends with a study of the built environment of Tenochtitlan, the capital of the Aztec Empire, in the early-sixteenth century. The course foregrounds the rich collection of pre-Columbian art from Mesoamerica in the Snite Museum. 3 credits

ARHI 30200/60200 Introduction to Medieval Art
Ludovico Geymonat  M/W  11:00-12:15  OSHA 106
This class explores the period that spanned from the fourth through the fifteenth century and is known as the European Middle Ages. The focus is on the visual arts, ranging from the basilicas of Early Christian Rome and the illumination of Insular manuscripts - the Lindisfarne Gospels and the Book of Kells - to the monasteries of Romanesque France and the Gothic cathedrals - Moissac, Saint Denis, Chartres and Notre Dame - with their vast and complex sculptural programs. We will cover an exciting wealth of monuments, objects, and images investigating their original context and their place within broader cultural topics such as monasticism, pilgrimage and the relationship between art and liturgy. 3 credits

ARHI 30310/60310 Italian Renaissance Art
Robert Glass  T/R  09:30-10:45  OSHA 106
This course provides an introduction to the art and architecture produced in Italy from around 1300 to the mid-sixteenth century. Studying some of Western art history’s best known artists, such Donatello, Botticelli, Leonardo, Michelangelo, Raphael, and Titian, we will explore the ways in which art was commissioned, made, and functioned in Renaissance Italy, and various approaches art historians have taken in interpreting its meaning. Topics will include artistic media and techniques; stylistic and iconographic analysis; humanism and renewed interest in the legacy of classical antiquity; scared images and spaces; patronage, identity, and the social functions of art; and the changing status of artists and the arts themselves. 3 credits

ARHI 30312/60312 Venetian & Northern Italian Renaissance Art
Robert Coleman  M/W  09:30-10:45  OSHA 107
This course focuses on significant artistic developments of the sixteenth century in Venice with brief excursions to Lombardy and Piedmont. Giorgione, Titian, and Palladio, the formulators of the High Renaissance style in Venice, & subsequent artists such as Tintoretto & Veronese are examined. An investigation of the art produced in important provincial and urban centers such as Brescia, Cremona, Milan and Parma also provide insight into the traditions of the local schools & their patronage. 3 credits

ARHI 30482/60484 Contemporary Art: Art Now
Elyse Speaks  T/R  12:30-01:45  OSHA 107
This course offers students an introduction to the theories and practices of contemporary art with a focus on artwork since 1980. We will investigate its varied, multi-faceted terrain, and examine key themes and ideas that have been explored in recent years. These include such topics as the artist as curator, the museum reconsidered, art and politics, the emergence of DIY approaches, and the rise of interest in new media and materials. Special attention will be paid to the way that new media and formats, like digital photography, sound, and installation, have changed the scope and reception of art now. 3 credits
ARHI 30484  Off the Wall: Post WWII American Art
Erika Doss                  M/W                           3:30-4:45
This course covers art and culture in the United States of America from pre-World War II through the early 1970s, focusing on art styles and movements ranging from Regionalism and Abstract Expressionism to Earthworks and early Feminist art. The "triumph of American painting" in the post-World War II era, links between art and politics, development of American art theory, intersections between the avant-garde, popular culture, consumer culture, and institutionalization of art museums and markets will be analyzed in detail. 3 credits. Cross-lists with: AMST 30135

ARHI 30487  20th/21st Century American Art
Erika Doss                  M/W                           12:30-1:45
This lecture course examines art of the United States from the Gilded Age of the late nineteenth-century to today. Examining the roles that American art has played in the formation of national identity and understandings of class, race, gender, and ethnicity, it especially focuses on the development of American modernism and on issues of migration and mobility. Providing a broad, historical account of American art and emphasizing cultural history, it considers a variety of media including painting, sculpture, photography, graphic arts, decorative arts, world’s fairs, performance art, and new media. 3 credits. Cross-lists with: AMST 30198.

ARHI 30510/60510 Notre Dame and Its Artifacts
Heather Hyde Minor          M/W                           09:30-10:45   OSHA 106
For more than 170 years, Notre Dame has been collecting objects. Paintings, footballs, geological specimens, religious relics, stuffed birds, and Native American clothing can all be found on our campus. By looking closely at an object – who made it, how it was made, who bought it, how it was used, and how it ended up at Notre Dame -- we will seek to understand the history of knowledge. This class will work intensively with objects from the Snite Museum and the Hesburgh Library, among other campus repositories. 3 credits

ARHI 30535/60535 Rome, the Eternal City
Robert Glass                T/R                           2:00-3:15   OSHA 106
No city in the world has an urban fabric so rich in historical layers and dense in historic monuments as Rome. As the heart of the ancient Roman Empire, a major Christian pilgrimage destination, the seat of the papacy, and the capital of the modern nation of Italy, Rome has been the site of extraordinary urban development and artistic patronage for more than two millennia. This course surveys the topography and urbanism of Rome from its ancient origins to the present. We will examine the built environment in the largest sense of the term: architecture and urban planning in particular, but also other art forms that played a role in the defining the identity of the city, such as sculpture, painting, and mosaic. 3 credits

ARHI  30731 Introduction to Japanese Civilization & Culture
Michael Brownstein          T/R                           03:30-04:45
This course provides an overview of the historical development of Japanese civilization and culture from the prehistoric era up through the 19th Century. Students will acquire a basic knowledge of Japanese geography, historical periods, changing class structure and political organization. The main emphasis, however, is on the development of the fine arts, such as painting, architecture, gardens, and sculpture. The course also introduces students to the important and continuous influence of Chinese art, literature, Buddhism and Confucianism. Through readings of selected literary works (prose fiction, poetry, essays on aesthetics), students will learn how shared aesthetic values changed over time in relation to their social and political context. 3 credits
ARHI 40121/60121 Greek Architecture
Robin Rhodes T/R 03:30-04:45 OSHA 107
In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries BC, from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be examined are the relationship between landscape and religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and arcaism, and the breaking of architectural and religious canon. 3 credits

ARHI 43202/63202 Idols & Icons: Perspectives on the Visual Image in the History of Christian Thought and Practice
Robin Jensen T/R 12:30-1:45 RILY 215
A study of the place of the image in religious practice, beginning with pre-Christian critique of images and continuing through the broad Christian tradition. Topics include the role of images in Greco-Roman religion, philosophical censure of representational art, Jewish attitudes toward pictorial art, Christian repudiation of idolatry, the emergence of portrait icons, the iconoclastic controversies in the 8th and 9th centuries (East and West), the theological defense of image veneration, and the various Reformation perspectives on the role of visual art in Christian worship and devotional practice. 3 credits

ARHI 43206/63206 Seminar: Size and Scale: Visualizing Ideas in Monumental Programs
Ludovico Geymonat M/W 2:00-3:15 RILY 215
Monumental art – that is, art designed as an integral part of a building – is for many the most familiar of all Medieval and Renaissance art forms. Its study engages issues ranging from the uses and functions of space and architecture to the connections among visual arts, written sources and iconographic traditions. The course focuses on a selection of relatively intact, large-scale monumental programs (coordinated cycles of imagery) from the 5th-century mosaics in Santa Maria Maggiore to the 1305 frescoes by Giotto in the Scrovegni Chapel. Such programs were expensive and chances to undertake projects on this scale did not often arise. Each program was a rare opportunity to craft a unique “statement” that would express the sponsor's essential qualities, convey a message of enduring value, serve the interests of an institution and communicate with an audience. These programs are fascinating documents not only for the history of art, but also for the study of medieval society and culture in general. 3 credits

ARHI 43214/63214 Seminar: Art and Architecture of Islamic Spain
Michael Schreffer T/R 11:00-12:15 HESB 715J
Andalucía, a region in southern Spain that includes the cities of Córdoba, Seville, and Granada, takes its name from al-Andalus, an Islamic polity on the Iberian Peninsula in the centuries before 1492. Al-Andalus was the setting for interaction among Muslims, Jews, and Christians, and the rich tradition of art and architecture that developed there provides a window onto a fascinating history of inter-cultural contact, conflict, and collaboration. It is also a telling model for social, political, and artistic relations in the global present. This seminar studies the art and architecture of al-Andalus from its beginnings in the eighth century to 1492 and beyond. Historians traditionally divide this span of time into smaller segments: the Umayyad emirate (756-929); the Umayyad caliphate (929-1031); the Taifa kingdoms (1031-86); the Almoravid dynasty (1090-1145); the Almohad dynasty (1145-1232); and the Nasrid dynasty (1232-1492). Monuments to be examined include the Mosque of Córdoba, the Alcázar of Seville, and the Alhambra. 3 credits
ARHI 43331/63331 Giovanni Battista Piranesi
Heather Hyde Minor M/W 12:30-01:45 RILY 215
The subject of this seminar will be the printmaker, architect, theorist, author, engraver, book seller, archaeologist, antiquities restorer Giovanni Battista Piranesi (1720-1778). He was one of the most famous artists eighteenth-century Europe produced. Our class will seek to understand him and his world. We will work extensively with prints in the Snite Art Museum and the Hesburgh Library. 3 credits

ARHI 43408/63408 01 Seminar: Pop, Fluxus, Minimalism
Woods R only 02:00-04:45 RILY 215
Open to majors only or by permission. This seminar traces three movements of post-WWII art—Pop, Fluxus, Minimalism—as they emerged, nearly simultaneously, in New York in the early 1960s. More than visual art, the course also considers "expanded media" (film, music, dance, performance, publishing and design) within the context of their art historical precedents, critical, and political aspects. Seminar discussions emphasize formal analysis, theoretical exploration, and social conditions. Readings will include critical histories and artists’ writings. Artists to be studied include: Claes Oldenburg, Andy Warhol; George Maciunas, Yoko Ono, George Brecht, Nam June Paik, Alison Knowles; John Cage, Tony Conrad; Robert Morris, Yvonne Rainer, Paul Sharits, Robert Smithson, and Eva Hesse, among others. An Experimental Cinema collaboration with the DeBartolo Performing Arts Center is a crucial part of the course. 3 credits

ARHI 43840/63840 Aesthetics of Latino Art and Cultural Expression
Gilberto Cardenas W 03:30-06:15
This course analyzes the philosophy and principles underlying the social and political aspects of Latino art. We will approach this analysis by examining a range of topics, including Chicano and Puerto Rican poster art, mural art, Latina aesthetics, and border art. 3 credits

ARHI 4857X Honors Senior Thesis
The Senior Thesis, normally between 20 and 30 pages in length, is done under the direction of one of the regular art history faculty, who serves as an advisor. It is expected to demonstrate the student’s ability to treat an important art historical topic in a manner which shows her/his writing skills and methodological training. It is expected that the thesis will be suitable for submission as a writing sample for those students intending to apply to art history graduate programs.

ART STUDIO COURSES

ARST 10100 2-D Foundations
BA/BFA Core
01 Rachel Welling M/W 11:00-01:45 Riley 301
02 Rachel Welling M/W 02:00-04:45 Riley 301
03 Justin Barfield 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  
BA/BFA Core  
01 Martin Nguyen, CSC  T/R  12:30-03:15  Riley 300  
02 Mark Welch  M/W  02:00-04:45  Riley 300  
03 Lucas Korte  M/W/F  10:30-12:25  Riley 300  
04 Laura Lemna  M/W/F  08:20-10:15  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  
BA/BFA Core  
01 Leticia Bajuyo  M/W  08:00-10:45  Riley 108A  
02 Justin Barfield  M/W/F  10:30-12:25  Riley 108A  
03 Justin Barfield  T/R  12:30-03:15  Riley 108A  

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  
01 William Kremer  T/R  09:30-12:15  Riley 122  
02 Zachary Tate  M/W/F  08:20-10:15  Riley 122  
03 Troy Aiken  M/W/F  12:50-02:50  Riley 122  
04 Laura Thompson  M/W/F  10:30-12:25  Riley 122  

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  
01 Martin Nguyen, CSC  T/R  09:30-12:15  Riley 309  
02 Jason Lahr  M/W  11:00-01:45  Riley 309  

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 20401  Photography I  
BFA Core  
01 Martina Lopez  M/W  11:00-01:45  Riley 201  
02 Lynette McCarthy  M/W/F  03:30-05:30  Riley 201  
03 Chris Dant  M/W  08:00-10:45  Riley 201  
04 Zachary Norman  T/R  03:30-06:20  Riley 201  

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**

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<tr>
<td>01</td>
<td>Elena Smyrniotis</td>
<td>T/R</td>
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<td>Riley 316</td>
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<tr>
<td>02</td>
<td>Heather Parrish</td>
<td>T/R</td>
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<td>Riley 316</td>
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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 20503 Etching I**

Jean Dibble  

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MATERIALS FEE. This basic studio class introduces techniques of intaglio (etching). Students learn basic platemaking and printing techniques while learning to incorporate their own drawing skills and points of view. Historical and contemporary prints are reviewed. Emphasis is on development of the student's own ideas and methodology. 3 credits

**ARST 20602 Wood Sculpture**

Timothy Neill  

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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 20603 Metal Foundry**

Robin Baker  

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MATERIALS FEE. The course focuses on work in cast aluminum and cast bronze sculptures. Students learn basic welding techniques using oxygen and acetylene, arc and heliarc welding. Mold making, work in wax, and metal finishing techniques are also explored. 3 credits

**ARST 20604 Metal Sculpture I**

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<tr>
<td>01 Austin Collins</td>
<td>T/R</td>
<td>09:30-12:15</td>
<td>Riley 108A/101</td>
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<tr>
<td>01 Leticia Bajuyo</td>
<td>T/R</td>
<td>12:30-03:15</td>
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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  

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Prerequisite: ARST 21101 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**

Martina Lopez  

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<td>T/R</td>
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Pre-requisite ARST 21401 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 30502 Poster Shop**

Jean Dibble  

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<td>M/W</td>
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MATERIALS FEE. Students will create posters and broadsides using relief, silkscreen and inkjet printing. These media offer powerful imaging techniques that range from hand-drawn/cut stencils to digital impressions. A variety of surfaces and applications will be explored. Art historical sources such as propaganda and political posters, concert promotions and urban graphics will propel creative projects.
ARST 40203 Figure Drawing, Multilevel  
Jason Lahr M/W 02:00-04:45 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  
Maria Tomasula T/R 12:30-03:15 Riley 310  
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  
R. Gray/A. Evans T/R 09:30-12:15 RILY 201  
MATERIALS FEE 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 Installation Art: Space & Environment  
Leticia Bajuyo T/R 03:30-06:20 Riley 108A/101  
The course will concentrate on the study of space and on the creation of environments in contemporary art. Throughout the semester the course will combine seminars and individual research, as well as the production and presentation of original artwork by students. In order to create a practical and theoretical understanding of what “installation art” is, the course will explore and analyze early 20th Century concepts embodied in the works of Duchamp, Malevich and Schwitters, as well as current ideas and practices, such as site-specific and site-responsive work; environments (Kaprow); relational aesthetics (Bourriaud); architectural interventions; and interactive media. Students will provide their own materials. 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  
Dibble/Lahr/Nguyen/Tomasula T only 04:00-05:00 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  
Lopez/Gray W only 02:00-03:00 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.
DESIGN COURSES

DESN 20101 Visual Communication Design 1: Origins, concepts & processes of graphic design
BFA Core Option
01 Enrique Colón M/W 11:00-01:45 West Lake 230
02 Brian Edlefson T/R 03:30-06:20 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: History, application, and art of typography
Marie Bourgeois M/W 02:00-04:45 West Lake 226
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-based interactivity for desktop and mobile
01 Andre Murnieks T/R 12:30-03:15 West Lake 219
02 Yan Zhang M/W 11:00-01:45 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: Design Drawing
BFA Core Option
01 Michael Elwell M/W 08:00-10:45 West Lake 224
02 George Tisten 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 ID: Introduction to Product Development
01 Wendy Uhlman T/R 12:30-03:15 West Lake 224
BFA Core Option. Prerequisites: DESN 21200. 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
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 21102 Visual Communication Design Software Tutorial**

*Enrique Colon*  
Tuesdays only  08:30-10:00 PM  
West Lake 219

*Co-requisites: DESN 20101.* This one-credit course will focus on Adobe Creative Cloud 2015 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**

*Robin Forsyth*  
Mondays only  06:00-07:00 PM  
West Lake 204

*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**

*Ann-Marie Conrado*  
M  07:00-09:00  
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 having 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**

*Andre Murnieks*  
T/R  03:30-06:20  
West Lake 224

*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 30203  ID: Industry Practice
Ann-Marie Conrado  M/W  11:00-01:45  West Lake 224
Prerequisites: DESN-21201 or 20201 And DESN-31205* or 30205* Or DESN-31209 or 30209. MATERIALS FEE. This advanced level studio is directed toward the product design student who is preparing to enter either graduate school or professional practice. Fulfillment of this studio requires the completion of one research and design project. In addition, portfolios and resumes are prepared. Emphasis is placed on knowledge, analytical skills, logic, creativity, and excellence in visual communication. 3 credits

DESN 30209  ID: Digital Solid Modeling
Kevin Phaup  T/R  12:30-03:15  West Lake 204
Prerequisite: DESN 21201 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 31132 Sound and Music Design for Digital Media
Jeffrey Spoonhower  M/W  09:30-10:45  TBD
Sound and music for digital media is an often-overlooked art form that is critical to the effective telling of a story. Writer-director George Lucas famously said that "sound is 50 percent of the movie-going experience." Director Danny Boyle mentioned in an interview that, "the truth is, for me, it’s obvious that 70, 80 percent of a movie is sound. You don't realize it because you can't see it." At its root, sonic design creates mood and setting - it engages the audience on a primal, emotional level, in ways that imagery alone cannot achieve. A cleanly recorded and creatively edited sound effects track can immerse an audience in a fictional world. Music, whether used sparingly or in grandiose fashion, can enhance or subvert the visual component of a film or video game to create cinematic magic. Through feature film screenings, video game play-through sessions, and hands-on production assignments using Adobe Audition CC, students will learn how to direct the emotions of an audience through creative recording, mixing, and editing of sound effects and music. 3 credits. Cross-lists with FTT 30420.

DESN 31190 Programming for Video Games Development
Michael Villano  M/W  09:30-10:45  TBD
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.

DESN 31202  ID: Portfolio Lab
Kerstin Strom  Mondays only  7:00-8:00 PM  West Lake Hall Studio
Co-requisites: DESN 30203. The Portfolio Lab tutorial sessions will guide and critique students in preparing portfolios of their best design work from courses such as ID: Industry Practice and ID: Product Research/ Process. Course objectives will focus on image refinement, process organization and graphic formatting. The outcome will assist students in preparing a portfolio for more successful job interviews and graduate school applications. 1 credit
DESN 31212  ID: Rapid Prototyping Lab
Kevin Phaup  Mondays only  8:00-9:00 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  Visual Communication Design 8: Design for social good: affecting positive change
Anne Berry  T/R  09:30-12:15  West Lake 230/218
Prerequisites: VCD 2. 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.

DESN 40101  VCD 9: Design for professional practice: Environmental graphics
Anne Berry  T/R  12:30-03:15  West Lake 226
Prerequisite: DESN 40100 or 41100  MATERIALS FEE  This advanced course in visual communication design will focus on developing environmental graphics and design systems for three-dimensional spaces. Working collaboratively, students will adapt their design skills for the built environment, connecting people to the spaces they navigate and inhabit through visual messaging. Emphasis will also be placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

DESN 40201/60201  ID: Collaborative Product Development
Michael Elwell  T/R  09:30-12:15  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.

DESN 40203/60203  ID: Entrepreneurship
Michael Elwell  M/W  02:00-04:45  West Lake 226
Departmental Approval  In this studio-based course, students will collaborate in cross-disciplinary teams to create both the business plan and proof-of-concept visuals necessary to inspire confidence in investors. Topics include, but are not limited to, user-centered product development, looks and work-like prototypes, photo and video editing, social media, storytelling, intellectual property protection, crowd-funding, feasibility and budget, and manufacturing constraints. The final deliverable is a funding proposal that may take the form of a crowd-funding campaign, grant application, investment proposal, or McCloskey Business Plan Competition entry. It is preferred, but not required, that students who enter the course have already identified a potential market opportunity, as it will allow them to work at a pace needed to meet the project milestones. Professor approval is required, as strategic teambuilding is essential to course success. *Professor approval required; *Pre-requisites for majors are: Design Drawing, Introduction to Product Development, and Digital Solid Modeling (Pre-requisite or Co-requisite); * Prerequisites for Mendoza students are either BAEN30500 Intro to Entrepreneurship or MGT70500 Entrepreneurship. 3 credits
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 3-D modeling, texturing, lighting, rendering, and compositing. Those who excel in the visual effects industry are those who have 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, an on-site photo shoot, and extensive open discussion. The nature of the material combined with the fact that this is the first execution of the class will mean that a significant degree of flexibility will need to be incorporated into the class structure. 3 credits

**DESN 41208 Advanced 3D Digital Production**

_Jeffrey Spoonhower_  
M/W  
12:30-01:45  
TBD

You have learned the basics of 3D digital production in Maya, and your insatiable thirst for digital content creation cannot be quenched. Welcome to the next level---Advanced 3D Digital Production! In this class, you will move beyond the fundamentals of 3D production and tackle advanced concepts such as complex object and character creation, digital sculpting, high dynamic range (HDRI) image-based lighting, key frame and motion captured character animation, and more. You will create a portfolio of high quality 3D assets which you can use for graduate school and job applications. You will dig deeper into the Maya toolset as well as learn new programs such as Mudbox and Motion Builder. Students will be treated as professional 3D artists, and expectations for timely, quality final deliverables will be high. 3 credits. Cross-lists with FTT 40416.

**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_  
T/R  
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.