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## ART HISTORY COURSES

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### **ARHI 13182 01 FA Univ. Sem.: Space, Place, and Landscape**

**Kathleen Pyne**

**T/R**

**11:00-12:15**

**RILY 215**

*First Year Students only* The social geographer D. W. Meinig tells us that “any landscape is composed not only of what lies before our eyes, but what lies within our heads.” Taking up his point, our seminar discussions will be directed by the problems of how nature is made into a landscape and how we understand a landscape’s social, philosophical, and aesthetic implications. Over the semester we will discover how artists make their experiences of nature, space, and place into landscapes resonating with the shared ideas, memories, and myths of their own time. We will focus primarily on American landscape artists, but we will also compare their works to those of European and Asian artists. We will also look across artistic media and categories, to consider examples of painting, photography, landscape design, and earthworks. Some of the topics we will explore include: biological, aesthetic, and socio-geographical theories of landscape; American nature, political power, and landscape; the closing of the American West; changing tastes in landscape types, for example, from nationalistic wilderness to impressionist paradise garden; the gendering of nature; & ecology & earth art. 3 credits

### **ARHI 13182 Fine Arts Univ. Seminar: Photography from the Daguerreotype to the iPhone**

**Elyse Speaks**

**T/R**

**12:30-01:45**

**RILY 108A**

*First Year Students only* This course will examine the history of photography, from its inception to its current proliferation as a vernacular practice through social media. While the course places a particular emphasis on photography's developing relationship with art and visual culture as a whole, we will study its early beginnings in order to understand its associations, uses, and roles, and the ways in which it was thought to hold advantages or disadvantages for art and society. We will look at primary sources that consider its shifting relationship to art, science, and media, and the debates validating the use of a camera as an artistic tool. In addition to thinking theoretically about photography's history, the course looks closely at a number of art photographers and a variety of means of photographic experimentation and misuse, and makes frequent use of The Smithe Museum in doing so. Finally, in thinking about and examining vernacular photography (and its ubiquity due to new technology and social media sites such as Facebook, Instagram, and so forth), we will consider how it participates in or departs from photography's previous roles -- sometimes mimicking the look of fine art (the popularity of “selfies” is just one example), other times trying hard to look messy and amateurish. 3 credits

### **ARHI 20100/60100 Intro. to Ancient Greece, Rome, Egypt**

**Robin Rhodes**

**T/R**

**11:00-12:15**

**OSHA 106**

*Fulfills Fine Arts Requirement*

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 20200 Introduction to Medieval Art**

**Danielle Joyner**

**M/W**

**02:00-03:15**

**OSHA 106**

*Fulfills Fine Arts Requirement*

The ten centuries designated as the Middle Ages span regions of land that are as diverse as the many cultures that existed during this millennium. From Late Antique Rome to Anglo-Norman England, and from Mozarabic Spain to the Kingdom of Bohemia, these thriving and evolving cultures bestowed upon western culture a tremendous visual legacy. This class will introduce students to the exciting wealth of monuments, objects, and images that survive from the Middle Ages, as well as to current scholarly debates on this material. 3 credits

**ARHI 20362 European Art & Architecture of the 17<sup>th</sup> & 18<sup>th</sup> Centuries****Robert Coleman****M/W****02:00-03:15****OSHA 107**

*Fulfills Fine Arts Requirement* 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 23560 History of Printmaking in the West, 1500-Present****Cheryl Snay****T/R****02:00-03:15****SNITE 144**

This course will offer students an introduction to printmaking in the West using works from the Snite Museum of Art's collections. Beginning with a woodcut by Urs Graf of circa 1520 to a color lithograph by Edouard Vuillard of 1899, students will explore the development of media and techniques and the role of printmaking in the production of art and the transmission of ideas throughout history. In addition to basic conventions involved in printmaking, such as the concept of multiple originals and the difference between reproductive and original prints, students will become acquainted with the social and political issues that emanate from printmaking, such as distribution, copyright, licensing, and censorship. Students will be able to hone their connoisseurship skills by studying first hand and unmediated original prints by a range of artists, including Lucas van Leyden, Callot, Rembrandt, Piranesi, Goya, and Whistler, among others. 3 credits

**ARHI 30313/60313 Art of the High Renaissance in Florence and Rome****Robert Coleman****M/W****11:00-12:15****OSHA 107**

*Fulfills Fine Arts Requirement* Leonardo, Michelangelo, Bramante, and Raphael provide the basis for a study of one of the most impressive periods of artistic activity in Italy - the High Renaissance in Florence and Rome. It was Leonardo da Vinci's revolutionary example that imposed extraordinary artistic and intellectual changes on an entire generation of painters, sculptors, and architects. Ludovico Sforza, Duke of Milan, the new Republic of Florence, and the imperial papacy of Julius II recognized that the genius of Leonardo, Bramante, Michelangelo, Raphael, and others, could be brought into the service of the State. Under Julius, the Papal State became the supreme state in Italy, and for the first time in centuries, the papacy ranked as a great European power. With the ceiling of the Sistine Chapel, St. Peter's (redesigned on a colossal scale by Bramante), the Vatican Palace (its city facade and Belvedere by Bramante, and papal apartments decorated by Raphael), and the Papal tomb (designed by Michelangelo), Rome, for the first time since the time of the Caesars, became the center of Western art. 3 credits

**ARHI 30550 History of Photography****Nicole Woods****T/R****11:00-12:15****OSHA 107**

*Fulfills Fine Arts Requirement*

This lecture course introduces students to the history of photography, from its beginnings in the 1830s, to uses of photography in various European avant-garde movements, to the recent practices by contemporary photographers and artists working in the context of postmodernity, postcolonialism, and globalization. The primary aim of the course will be to develop visual literacy and familiarity with the complex and contradictory genres and social functions of photographic image production. Lectures will emphasize formal analysis, as well as social context. Readings will include artists' and photographers' statements, as well as writings by critics, historians, and theoreticians which reflect the precarious status of the photographic object. 3 credits

**ARHI 40121/60121 Greek Architecture****Robin Rhodes****T/R****03:30-04:45****OSHA 106**

*Fulfills Fine Arts Requirement*

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 B.C., from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be related are the relationship between landscape & religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, and the breaking of architectural and religious canon. 3 credits

**ARHI 40320/60320 Northern Renaissance Art****Charles Rosenberg****T/R****12:30-01:45****OSHA 106**

*Fulfills Fine Arts Requirement* This course traces the development of painting in Northern Europe (France, Germany, and Flanders) from approximately 1300 to 1500. Special attention is given to the art of Jan Van Eyck, Rogier van der Weyden, Heironymous Bosch, and Albrecht Durer. Through the consideration of the history of manuscript and oil painting and the graphic media, students will be introduced to the special wedding of nature, art, and spirituality that defines the achievement of the Northern Renaissance. 3 credits

**ARHI 43205/63205 Sem.: Topics in Medieval Art: The Art of Time****Danielle Joyner****M/W****11:00-12:15****RILY 215***Fulfills Fine Arts Requirement*

In the European Middle Ages, time distinguished the created world from eternal realms, it structured monastic and agricultural lives, and it was a compelling topic for philosophical debate, theological inquiry, scientific definition, and artistic challenge. This class examines the nature of time as it was considered separately and conjointly in visual and verbal realms. We will analyze late antique mosaics, narrative sequences in wall paintings and sculpture, calendars, cosmological and computus diagrams, personifications, and late medieval constructions of time-telling devices. Some of the texts to be discussed include Augustine's Confessions, Bede's The Reckoning of Times, and Petrarch's Triumph of Time. The goal of this seminar is to gain a better understanding of how medieval artists, in conjunction with authors and poets, formulated questions and answers regarding the ubiquitous yet intangible phenomenon of time. 3 credits.

**ARHI 43405/63405 01 Seminar: Topics in Modern Art: The Body as Medium****Nicole Woods****T/R****03:30-04:45****RILY 215***Open to majors only*

This course will consider the theoretical and cultural implications of the genre of performance art as it emerged around shifting notions of the body in the 20th century. It will examine the historical precedents of "live-art" practice in Futurism, Dada, Surrealism, Gutai, and 'Action' painting, and it will study the expansion of traditional media (as performance/performative) into new forms of cultural expression in Happenings and Fluxus, Feminism, Institutional Critique, Multiculturalism and Identity Politics, among others. Accordingly, the class will look at a range of central issues that have framed the debates around performance and the body, including: the gendering of artwork and reception; the ethics of audience participation; the reliance on 'indexical' media (photography, film, video); the structures of language and desire; the rhetorical use of autobiography; the relationship between violence, trauma, and ritual; the notion of 'radical presence'; and the limits of public/private spheres around discourses of the body. Lectures will emphasize formal analysis, as well as social context. Readings will include critical theories and artists' writings.. 3 credits

**ARHI 43407/63407 01 Seminar in Gender and Sexuality in Modern Art****Kathleen Pyne****T/R****12:30-01:45****RILY 215***Open to majors only*

In this course we will examine many of the major figures --- both men and women artists --- of nineteenth- and early twentieth-century European and American art, in terms of the current debates about the roles of the gender and sexuality in modern art. The selected readings will explore a broad range of discussion in this field, as well as the theoretical sources of these studies. The most important of these issues will include theories of sexuality and gender derived from the writings of Freud and Foucault; the role of sexuality and gender in the formation of the avant-garde; the problem of feminine subjectivity; typologies of the woman artist; the maternal body in modern art; gender and sexuality in the artist's self-performance of artistic identity; and the role of the primitive in modern artistic identity. 3 credits

**ARHI 43512/63512 Seminar: Museums and Collecting****Charles Rosenberg****T/R****09:30-10:45****OSHA 106***Open to majors only; Departmental Approval required*

This seminar will focus on the history of collecting and the origins and nature of the modern museum. In the course of our discussions we will address a number of issues including why do people collect, who is the museum's audience, what role does authenticity play in the philosophy of collecting and display, are museums bound by rules of public decorum, what impact has the Internet had on art museums and their audiences, and what are the museum's rights and obligations in matters of cultural patrimony. 3 credits

**ARHI 43840/63840 Aesthetics of Latino Art and Cultural Expression****Gilberto Cardenas** M/W 12:30-01:45

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 11100 2-D Foundations****BA/BFA Core**

<b>01 Emily Beck</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 301</b>
<b>02 Matt Smith</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 301</b>
<b>03 Emily Beck</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 301</b>

**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 11201 Drawing I****BA/BFA Core**

<b>01 Martin Nguyen, CSC</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 300</b>
<b>02 Erin Hinz</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 300</b>
<b>03 Juan Rojo</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 300</b>

**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 11601 3-D Foundations - Basic Sculpture****BA/BFA Core**

<b>01 Emily Beck</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>Riley 109</b>
<b>02 Katelyn Seprish</b>	<b>M/W/F</b>	<b>08:20-10:15</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 21101 Ceramics I****BFA Core Option**

<b>01 William Kremer</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 122</b>
<b>02 Chad Hartwig</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 122</b>
<b>03 Jakob Ollinger</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 122</b>
<b>04 Nathan Smith</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 21301 Painting I****BA/BFA Core Option.**

<b>01 Martin Nguyen, CSC</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>08:00-10:45</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 21401 Photography I**

<b>01 Martina Lopez</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 201</b>
<b>02 TBD</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>Riley 201</b>
<b>03 TBD</b>	<b>M/W/F</b>	<b>03:30-05:30</b>	<b>Riley 201</b>
<b>04 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 contemporary practice of still photography. Portraits, documentary essays, lighting techniques and other topics are explored. It is designed for all students interested in developing their visual and creative skills and also serves as the entry-level sequence for the photo major in studio art. The course will cover the use of digital cameras, digital imaging workflow and exhibition quality inkjet printing. Creative assignments encourage students to begin discovering their individual strengths and interests in the medium. A DSLR camera with manual focus and exposure controls is highly recommended. Enrolled students may also check out departmental cameras to complete assignments. Adobe imaging software is taught on the Apple platform. Offered every semester. 3 credits

**ARST 21501 Silkscreen I**

<b>01 Heather Parrish</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 301/316</b>
<b>02 Justin Barfield</b>	<b>M/W</b>	<b>11:00-01:45</b>	<b>Riley 316</b>

**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 21602 Wood Sculpture**

<b>Bryce Robinson</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>Riley 108A/114</b>
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*Open to all students.* 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 21603 Metal Foundry**

<b>Ben Sunderlin</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>Riley 108A/101</b>
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*Open to all students.* 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 21604 Metal Sculpture I**

**01 Austin Collins T/R 09:30-12:15 Riley 108A/101**  
**02 Austin Collins T/R 12:30-03:15 Riley 108A/101**

*Open to all students. 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 31102 Ceramics II**

**01 William Kremer T/R 03:30-06:15 Riley 122**

*Prerequisite: ARST 21101 Ceramics I. MATERIALS FEE*

This course explores advanced processes in clay for pottery & sculpture plus techniques of glazing. 3 credits

**ARST 31403 Moving Pictures**

**R.Gray/J.Bellucci T/R 09:30-12:15 Riley 201**

*Pre-requisite ARST 21401 Photo. I MATERIALS FEE*

Video has become an essential tool of the contemporary artist and designer. This is an introductory course in creating time-based projects using digital still and video cameras and video editing software. Students will work with their own photographs, video footage and recorded sound to create works that explore the boundaries of video art and commercial media. Assignments will address a variety of technical approaches and styles including montage, non-narrative structures, and sound works. This course is essential for anyone interested in creating videos for a professional portfolio, website content, journalistic or advertising work, or to expand career options after graduation. Offered every year. 3 credits

**ARST 31405 Photography II**

**Martina Lopez T/R 12:30-03:15 Riley 201**

*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 31502 Poster Shop**

**Justin Barfield M/W 02:00-04:45 Riley 301/316**

*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. 3 credits

**ARST 41203 Figure Drawing, Multilevel**

**Jason Lahr M/W 11:00-01:45 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 41307 Painting, Multilevel**

**Maria Tomasula T/R 12:30-03:15 Riley 309**

*MATERIALS FEE-\$50.00*

This course extends and develops the skills and concepts initiated in Painting I. 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 those concerns. 3 credits

**ARST 41609/61609 Installation Studio**

Austin Collins, CSC

Wednesdays only

04:05-04:55

RILY 108A/101

This one-credit 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 20<sup>th</sup> 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. 1 credit

**ARST 43702 B.F.A. Seminar**

Jason Lahr

TBD

TBD

**BFA Core** *BFA majors only. Required of all BFA studio and design majors.*

This 1-credit course is designed to broaden the context of the student's chosen major in the department by introducing the student to alternative and integrated points of view from all areas of study that are represented by the studio and design field. This course will help first semester senior BFA majors to orient toward their chosen direction and project for the BFA thesis. Critical writing and directed readings will be assigned throughout the semester. Slide lectures, visiting artist interviews, gallery visits, student presentations, portfolio preparation and graduate school application procedures will supplement the course.

**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**

Lahr/Nguyen/Tomasula

T

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

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

M

04:00-05:00

Riley 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.

## DESIGN COURSES

**DESN 21101 Visual Communication Design 1: Origins, concepts & processes of graphic design****BFA Core Option****01 Sarah Martin**

M/W/F

08:20-10:15

West Lake 224

**02 Robert Sedlack**

M/W

11:00-01:45

West Lake 226

*Prerequisites: 2-D Foundations. 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 21102 Visual Communication Design 2: Computing software & technology for designers**  
**Sarah Martin**                      **Tuesdays only**                      **08:30-10:00 PM**                      **West Lake 219**

*Co-requisites: DESN 21101.*

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 21120 Visual Communication Design 3: Web-based interactivity for desktop and mobile**  
**Andre Murnieks**                      **M/W**                      **11:00-01:45**                      **West Lake 219**

*Prerequisites: DESN 21101. 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 21200 ID: Design Drawing**  
**BFA Core Option**

**01 Paul Down**                      **M/W**                      **02:00-04:45**                      **West Lake 224**  
**02 Yifan Wang**                      **M/W/F**                      **10:30-12:25**                      **West Lake 230**

*Open to all students. 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 21201 ID: Product Design 1**  
**BFA Core Option**

**01 George Tisten**                      **T/R**                      **09:30-12:15**                      **West Lake 224**

*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

**DESN 21202 Adobe Tutorial: Introduction to Technology for Product Design**  
**Kevin Phaup**                      **Mondays only**                      **07:00-9:00 PM**                      **West Lake 226**

*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 31100 Visual Communication Design 4: History, application, and art of typography**  
**01 Anne Berry**                      **M/W**                      **08:00-10:45**                      **West Lake 226**  
**02 Anne Berry**                      **M/W**                      **02:00-04:45**                      **West Lake 226**

*Prerequisites: DESN 21101. 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 31131 Visual Communication Design 6: Motion design using kinetic messages**  
**Andre Murnieks**                      **M/W**                      **02:00-04:45**                      **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 31160 Visual Communication Design 5: Package design utilizing advanced research methods****Peni Acayo** M/W/F 10:30-12:25 West Lake 224*Prerequisites:* ARST 11100. MATERIALS FEE

Explore how to integrate typography, color and image onto a variety of 3D package surfaces while incorporating research-driven design methods as part of the design process.. 3 credits

**DESN 31202 ID: Portfolio Lab****Yifan Wang** Mondays only 07:00-9:00 PM West Lake 224

*Co-requisites:* DESN 31203. The *Portfolio Lab* evening 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 31203 ID: Industry Practice****Michael Kahwaji** T/R 06:35-09:20 PM West Lake 226*Prerequisites:* DESN-21201 And DESN-31205\* Or DESN-31209. MATERIALS FEE

This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs, Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing & plating. 3 credits

**DESN 31209 ID: Digital Solid Modeling****Michael Elwell** T/R 09:30-12:15 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 31212 ID: Rapid Prototyping Lab****Kevin Melchiorri** Mondays only 07:00-9:00 PM West Lake Model Shop*Co-requisites:* DESN 31209.

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 40655 Technical Concepts of Visual Effects****Ramzi Bualuan** M/W/F 02:00-02:50

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 41100 Visual Communication Design 8: Design for social good: affecting positive change****Robert Sedlack** T/R 09:30-12:15 West Lake 226*Prerequisites:* DESN 31100 or DESN 41102. 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 41101 VCD 13: Design for professional practice: Environmental graphics****Anne Berry****T/R****12:30-03:15****West Lake 230***Prerequisite:* DESN 41100 MATERIALS FEE

Development of environmental graphics and design systems for three-dimensional spaces. Work collaboratively to adapt design skills for the built environment, connecting people to the spaces they navigate and inhabit through visual messaging. Emphasis placed on developing skills for professional practice, including portfolio preparation and presentation. 3 credits

**DESN 41201/61201 Collaborative Product Development****Paul Down****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 credits

**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.