

DEPARTMENT OF  
ART, ART HISTORY & DESIGN



COURSE DESCRIPTION BOOKLET

## Fall 2018 class schedule

CRN #	COURSE #	TITLE	INSTRUCTOR	DAY(S)	TIME	ROOM
16352	ARHI 13182-01	Fine Arts University Seminar	Hauknes, Marius	T/R	11:00A-12:15P	OSHA 106
19147	ARHI 13182-02	Fine Arts University Seminar	Speaks, Elyse	T/R	11:00A-12:15P	RILY 215
17173	ARHI 20231	Art/Arch., Medieval World	Hauknes, Marius	T/R	02:00P-03:15P	OSHA 106
15539	ARHI 20560	Gateway to Global Art History	Schreffler, Michael	M/W	11:00-12:15p	OSHA 107
	ARHI 20701	Introduction to the Art of China	Ngan, Quincy	M/W	12:30P-01:45p	OSHA 107
19148	ARHI 20800	Inca and Colonial Peru	Schreffler, Michael	M/W	02:00P-03:15P	OSHA 107
19149/19158	ARHI 30313/60313	High Renaissance	Kupiec, Catherine	M/W	09:30A-10:45A	OSHA 106
19602	ARHI 30373	Art in America	Doss, Erika	T/R	09:30A-10:45A	DBRT 246
19151/19159	ARHI 30482/60484-01	Contemporary Art: Art Now	Speaks, Elyse	T/R	09:30A-10:45A	OSHA 107
19150/19160	ARHI 30482/60484-02	Contemporary Art: Art Now	Speaks, Elyse	T/R	02:00P-03:15P	OSHA 107
20190	ARHI 30502	Art & Lit of Metamorphoses	Bloomer, Martin	T/R	12:30P-01:45p	DBRT 203
19981	ARHI 30532	African American Art	Doss, Erika	T/R	12:30P-01:45p	DBRT 246
14721	ARHI 30540	PhotoFutures: Collecting Art for Notre Dame	Hoyt, Bridget	W only	04:30-06:00P	SNITE B009
19603	ARHI 30731	Intro to Japanese Civ. & Cult.	Brownstein, Michael	M/W	11:00-12:15p	COLEMAN 330
19604	ARHI 33111	Archeology & Material Culture	Schurr, Mark	T/R	12:30P-01:45p	CORBETT E212
19605/19607	ARHI 33408/63408	Seminar: Pop,Fluxus,Minimalism	Woods, Nicole	T/R	12:30P-01:45p	OSHA 106
19153/19156	ARHI 40121/60121	Greek Architecture	Rhodes, Robin	M/W	02:00-03:15p	RILY 215
19154/19157	ARHI 40253/60253	Intro Early Chrstn/Byzantine Art	Jensen, Robin	T/R	09:30A-10:45A	OSHA 106
19155/19162	ARHI 43306/63306	Sem.: Early Italian Renaissance Art	Kupiec, Catherine	M/W	12:30P-01:45p	OSHA 106
19163	ARHI 63570-01*	Graduate Seminar	Woods, Nicole	R only	03:30-5:45p	RILY 215
15405	ARST 10100-01	2-D Foundations	Barfield, Justin	M/W	11:00-01:45P	RILY 301
15404	ARST 10100-02	2-D Foundations	Beck, Emily	T/R	09:30-12:15P	RILY 301
15406	ARST 10100-03	2-D Foundations	Barfield, Justin	T/R	12:30-03:15P	RILY 301
15407	ARST 10201-01	Drawing I	Freeman, Hannah	M/W/F	10:30-12:25P	RILY 300
15408	ARST 10201-02	Drawing I	Nguyen, Martin Lam	T/R	12:30-03:15P	RILY 300
15409	ARST 10201-03	Drawing I	Neece, Katherine	M/W/F	12:50-02:50P	RILY 300
15411	ARST 10601-01	3-D Foundations	Sczerbaniewicz, Gary	T/R	03:30-06:20P	RILY 301
15410	ARST 10601-02	3-D Foundations	Beck, Emily	T/R	12:30-03:15P	RILY 108A
15857	ARST 10601-03	3-D Foundations	Barfield, Justin	M/W	02:00-4:45P	RILY 108A
15414	ARST 20101-01	Ceramics I	Kremer, William	T/R	09:30-12:15P	RILY 122
15413	ARST 20101-02	Ceramics I	Dwyer, Jennifer	M/W/F	10:30-12:25P	RILY 122
15415	ARST 20101-03	Ceramics I	Lunt, Coleton	M/W/F	12:50-02:50P	RILY 122
15412	ARST 20101-04	Ceramics I	TBD	M/W/F	08:20-10:15A	RILY 122
16354	ARST 20101-05	Ceramics I	Hill, Suzanne	T/R	12:30-03:15P	RILY 122
15417	ARST 20301-01	Painting I	Tomasula, Maria	T/R	09:30-12:15P	RILY 309
15416	ARST 20301-02	Painting I	Lahr, Jason	M/W	02:00-04:45P	RILY 309
19164	ARST 20303-01	Watercolor I	Nguyen, Martin Lam	T/R	09:30-12:15P	RILY 300
15420	ARST 20401-01	Photography I	Lopez, Martina	T/R	12:30-03:15P	RILY 201
15419	ARST 20401-02	Photography I	Mulkey, Melonie	M/W/F	10:30-12:25P	RILY 201
15418	ARST 20401-03	Photography I	Williams, Brittany	M/W/F	12:50-02:50P	RILY 201
15421	ARST 20501-01	Silkscreen I	TBD	T/R	09:30-12:15P	RILY 316
19166	ARST 20502-01	Printmaking 101	TBD	M/W	11:00-01:45P	RILY 316
15424	ARST 20602-01	Wood Sculpture	Lemke, Steven	M/W/F	10:30-12:25P	RILY 108A
15425	ARST 20603-01	Metal Foundry	Baker, Robin	T/R	03:30-06:20P	RILY 108A
15426	ARST 20604-01	Metal Sculpture I	Collins, Austin	T/R	09:30-12:15P	RILY 108A
16800	ARST 20604-02	Metal Sculpture I	Davis, Michael	M/W/F	12:50-02:50P	RILY 108A
15427	ARST 30102-01	Ceramics II	Kremer, William	T/R	03:30-06:20P	RILY 122
15429	ARST 40203-01	Figure Drawing, Multilevel	Lahr, Jason	M/W	11:00-01:45P	RILY 310
19167	ARST 40307-01	Multilevel Painting	Tomasula, Maria	T/R	12:30-03:15P	RILY 309
20240	ARST 40408-01	The Photographic Portrait	Gray, Richard	T/R	09:30-12:15P	RILY 201
20249	ARST 40410-01	Topics in Photography	Lopez, Martina	T/R	03:30-06:20P	RILY 201
19169/19170	ARST 40610/60610	Installation Art: Space/Environment	Sczerbaniewicz, Gary	T/R	12:30-03:15P	RILY 215
16802	ARST 43703-01	Senior Seminar	Korte, Lucas	M/W	05:00-6:30P	RILY 215
10658	ARST 62704-01	Professional Practices	Rhodes, Robin	R	06:30-08:30P	RILY 215
15430	DESN 20101-01	VCD 1: Intro. to Graphic Design	Tucker, Heather	M/W/F	10:30-12:25P	WLH 226
15431	DESN 20101-02	VCD 1: Intro. to Graphic Design	Khan, Sana	T/R	09:30-12:15P	WLH 219
15432	DESN 20115-02	VCD 2: Typography	Kauffman, Jordan	M/W	02:00-04:45p	WLH 218
15433	DESN 20120-01	VCD 3: Web Design	Kauffman, Jordan	M/W	11:00-01:45P	WLH 219
15540	DESN 20200-01	ID: Rapid Visualization	Conrado, Ann-Marie	T/R	12:30-03:15P	WLH 226
15542	DESN 20201-01	ID: Intro. To Product Development	Silva, Hector	T/R	12:30-03:15P	WLH Annex
14886	DESN 20203-01	DESN Matters: Intro, DESN Thinking	Conrado, Ann-Marie	T/R	11:00-12:15P	RILY 200
15835	DESN 20204-01	ID: Design Research Development	Shim, Scott	M/W	02:00-04:45P	WLH 226
13747	DESN 21102-01	VCD Software Tutorial	Tucker, Heather	T only	06:00-07:00P	WLH 219
13971	DESN 21202-01	ID: Digital Visualization Lab	TBD	M only	05:00-06:00P	WLH 204
19172	DESN 21203-02	D Think Lab	Conrado, Ann-Marie	M only	07:00-09:00P	WLH 226
20256	DESN 30111-01	VCD 5: Scale Graphics,Urban Environ.	Verma, Neeta	T/R	12:30-03:15P	WLH 224
19173	DESN 30200-01	ID: Advanced Visualization	Hagins, Carly	M/W/F	10:30-12:25P	WLH 204
15543	DESN 30204-01	ID2: Intermediate Product Development	Shim, Scott	T/R	09:30-12:15P	WLH 226
20059	DESN 30208-01	3D Digital Production	Spoonhower, Jeffrey	M/W	12:30-01:45P	DBRT B043
15544	DESN 30209-01	ID: Digital Solid Modeling	Shrestha, Shreejan	M/W/F	12:50-02:50P	WLH 204
20060	DESN 30420-01	Sound & Music Design-Dig. Media	Spoonhower, Jeffrey	M/W	09:30-10:45A	DBRT B043
16803	DESN 33208-01	Global Visual Culture	Ball, Christopher	W only	12:30-03:15P	CORB E108
15435	DESN 40101-01	VCD 9: Professional Practice	Verma, Neeta	T/R	09:30-12:15P	WLH 218
10325	DESN 63350-01	Design Seminar	Design area faculty	T/R	08:00-09:15A	WLH 230

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## ART HISTORY COURSES

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### **ARHI 13182 FA Univ. Sem.: What is an image?**

**Marius Hauknes**                      **T/R**                      **11:00-12:15**                      **OSHA 106**

First Year Students only    What is an image? What are the different visual media in which images occur? How do images produce meaning? In this class we will explore a variety of critical perspectives for examining art and visual culture at the college level, and examine case studies that include works of painting, sculpture, photography, cinema, and graphic novels. Recurring topics will be the relationships between imitation and reality, between the visible and the invisible, between replicas and originals, between words and images, and between art and technological innovation. The class will include visits to the Snite Museum, the Hesburgh Library Special Collections, and two film screenings. 3 credits

### **ARHI 13182 Fine Arts Univ. Seminar: Introduction to contemporary art and media**

**Elyse Speaks**                      **T/R**                      **11:00-12:15**                      **RILY 215**

*First Year Students only*    This seminar will be an introduction to contemporary art and art forms with particular attention to nearby examples that can be visited on-site at nearby museum and art collections. Looking at global art created after 1950, we will pay special attention to the consideration of non-traditional media and forms such as photography, video, installation, site-specific art, fiber art, and mixed media assemblages in order to consider why and how such varied practices might challenge and expand our understanding of what constitutes art. This class will include at least one off-campus field trip. 3 credits

### **ARHI 20231 Art & Architecture of the Medieval World**

**Marius Hauknes**                      **T/R**                      **02:00-03:15**                      **OSHA 106**

This class explores the development of art & architecture in the medieval Mediterranean world (ca. 300 to 1300). In this survey, our goal will be to expand the conventional understanding of medieval art by studying moments and sites of artistic interaction between Western European, Byzantine, and Islamic cultures. In the course of the semester, we will explore artworks and monuments in places such as Dura Europos, Palermo, Rome, Baghdad, Damascus, Venice, Jerusalem, Cordoba, Constantinople, Thessaloniki, & Ravenna. Our discussions will cover a variety of themes, including the circulation of artifacts; the relationship between Christian basilicas and Islamic mosques; the problem of religious imagery; the rise of the cult of saints; and questions of cultural appropriation. Readings will include both primary sources in translation & secondary literature, and the class will introduce students to a variety of methodological approaches. The class will include visits to the Snite Museum and the Hesburgh Library Special Collections. 3 credits

### **ARHI 20560 Gateway to Global Art History**

**Michael Schreffler**                      **M/W**                      **11:00-12:15**                      **OSHA 107**

This course surveys the art of the world from prehistory to the present. It centers on a sequence of art objects from the Snite Museum, the Hesburgh Libraries' Special Collections, and elsewhere on the Notre Dame campus, linking them to well-known monuments of art history from the University's Global Gateways in Beijing, Chicago, Dublin, Jerusalem, London, and Rome. Students in the course will gain a familiarity with the history of art and develop skills in visual literacy and critical thinking. . 3 credits

### **ARHI 20701 Introduction to the Art of China**

**Ngan, Quincy**                      **M/W**                      **12:30-01:45**                      **OSHA 107**

This course is an introduction to the arts of China, covering the period from prehistory to the twentieth century. It focuses on major monuments and artworks produced in imperial, aristocratic, literati, religious, and public milieus – we look at bronze, jade, figure and landscape paintings, underground architecture (tombs), cave temples, and calligraphy, as well as artworks that manifest Confucius teaching, folkloric beliefs, and political ideologies. Class meetings are composed of lectures and discussions of required reading and images. Lectures reconstruct the function and the meaning of objects in order to better understand Chinese culture through the objects it produced. Students become familiar with the traditional Chinese world and acquire the knowledge necessary to be an informed viewer of Chinese art. . 3 credits

**ARHI 20800 Inca and Colonial Peru****Schreffler, Michael****M/W****02:00-03:15****OSHA 107**

This course studies the art and architecture of Peru during the time of Inca dominance in the fifteenth century through the period of Spanish colonial rule in the sixteenth, seventeenth, and eighteenth centuries. It examines the ways in which the visual culture of the Inca was transformed in the wake of the Spanish invasion and conquest of Peru. It considers the persistence and transformation of indigenous American materials, techniques, object types and iconographies; the emergence of new iconographies and genres; and the foundation and development of Spanish colonial towns. 3 credits

**ARHI 30313/60313 Art of the High Renaissance in Florence and Rome****Catherine Kupiec****M/W****09:30-10:45****OSHA 106**

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 30373 (AMST 30152) Art in America****Erika Doss****T/R****09:30-10:45**

This course examines American visual and material cultures from the pre-colonial era to the present day. Providing a broad, historical account and considering a variety of media from paintings and sculptures to quilts, photographs, world's fairs, and fashion styles, this survey explores American art within the context of cultural, social, economic, political, and philosophical developments. In particular, it considers the role that American art has played in the formation of national identity and understandings of class, race, gender, and ethnicity. 3 credits

**ARHI 30482/60484 Contemporary Art: Art Now****01 Elyse Speaks****T/R****09:30-10:45****OSHA 107****02 Elyse Speaks****T/R****02:00-03:15****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 30502 (CLAS 20365) The Art and Literature of Metamorphoses****Martin Bloomer****T/R****12:30-01:45****DBART 203**

This course begins with a critical study of Ovid's great poem, *the Metamorphoses*. The poem itself became a subject of metamorphosis in poetry and art in the hands of such figures as Statius, Dante, Botticelli, Bernini, Rembrandt, Hughes, and Heaney. The course addresses the modeling of transformation within the literary text by examining first Ovid and his sources, and second, adaptations of his poem by writers such as Shakespeare and Kafka. Connections with folklore, magic, and religion are explored. The graphic arts receive equal consideration as the course explores how Ovid's ideas of the transformation of the body, the capacity of the human body for allegory, and the fragility of identity have influenced later artists and authors. 3 credits



**ARHI 40121/60121 Greek Architecture****Robin Rhodes**                      **M/W**                      **02:00-03:15**                      **RILY 215**

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 archaism, and the breaking of architectural and religious canon. 3 credits

**ARHI 40253 / 60253 (THEO 40205) Introduction to Early Christian and Byzantine Art****Robin Jensen**                      **T/R**                      **09:30-10:45**                      **OSHA 106**

This course will introduce students to Christian visual art from its evident beginnings (ca. 200), attend to its transformation under imperial patronage, and consider the aftermath of controversies regarding the veneration of icons during the eighth and ninth centuries. Working with both objects and texts, core themes include the continuity between Christian and pagan art of Late Antiquity, the influence of imperial ceremonies and style, the emergence of holy icons, the development of Passion iconography, and the divergent styles, motifs, and theological perspectives on the validity and role of images from the Byzantine East to the early Medieval West.. 3 credits

**ARHI 43306 – Sem.: Early Italian Renaissance Art****Catherine Kupiec**                      **M/W**                      **12:30-1:45 PM**                      **OSHA 106**

This seminar examines developments in Early Italian Renaissance art through a close study of the collections of the Snite Museum of Art, especially the fourteenth- and fifteenth-century artworks in its Kress Collection. The class meets frequently in the galleries of the Snite itself in order to discuss artworks directly. Our museum-based focus will take into account the physical conditions of the works we study, including their facture, present state of conservation, and their storage and display. This class also offers the opportunity to learn about Renaissance artists' working processes through hands-on work.

**ARHI 63570-01 - Graduate Seminar****Nicole Woods**                      **Thursdays only**                      **03:30-05:45**                      **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****BA/BFA Core****01 Justin Barfield**                      **M/W**                      **11:00-01:45**                      **RILY 301****02 Emily Beck**                      **T/R**                      **09:30-12:15**                      **RILY 301****03 Justin Barfield**                      **M/W**                      **12:30-03:15**                      **RILY 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**

<b>01 Hannah Freeman</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>RILY 300</b>
<b>02 Martin Nguyen, CSC</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>RILY 300</b>
<b>03 Katherine Neece</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>RILY 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 10601 3-D Foundations - Basic Sculpture****BA/BFA Core**

<b>01 Gary Sczerbaniewicz</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>RILY 301</b>
<b>02 Emily Beck</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>RILY 108A</b>
<b>03 Justin Barfield</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>RILY 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>RILY 122</b>
<b>02 Jennifer Dwyer</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>RILY 122</b>
<b>03 Coleton Lunt</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>RILY 122</b>
<b>04 TBD</b>	<b>M/W/F</b>	<b>08:20-10:15</b>	<b>RILY 122</b>
<b>05 Suzanne Hill</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>RILY 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>09:30-012:15</b>	<b>RILY 309</b>
<b>02 Jason Lahr</b>	<b>M/W</b>	<b>02:00-04:45</b>	<b>RILY 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****BA Core Option/BFA Core**

<b>01 Martina Lopez</b>	<b>T?R</b>	<b>12:30-03:15</b>	<b>RILY 201</b>
<b>02 TBD</b>	<b>M/W/F</b>	<b>10:30-12:25</b>	<b>RILY 201</b>
<b>03 TBD</b>	<b>M/W/F</b>	<b>12:50-02:50</b>	<b>RILY 201</b>
<b>04 TBD</b>	<b>T/R</b>	<b>03:30-06:20</b>	<b>RILY 201</b>

*Open to junior or sophomore majors and freshmen intended majors.* *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****TBD T/R 09:30-12:15 RILY 316**

MATERIALS FEE This course is an introduction to stencil processes & printing. Hand-drawn & photographic stencil-making techniques are explored. Mono-printing & 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 20502 Printmaking 101****TBD M/W 11:00-01:45 RILY 316**

MATERIALS FEE. This is an introductory course for non-majors and majors. Students are exposed to beginning level printmaking techniques including digital applications, relief, etching, non-press printing, and letterpress. Contemporary developments, on-line printmaking, and recent artwork are features with which students will become familiar. The course is project oriented and has one collaborative project included with the individually directed assignments. 3 credits

**ARST 20602 Wood Sculpture****Steven Lemke M/W/F 10:30-12:25 RILY 108A**

*Open to all students.* MATERIALS FEE This course uses wood as a primary medium. Emphasis is placed on individual concept and 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 T/R 03:30-06:20 RILY 108A**

*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 20604 Metal Sculpture I****01 Austin Collins, CSC T/R 09:30-12:15 RILY 108A****02 Michael Davis M/W/F 12:50-02:50 RILY 108A**

*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. 3 credits

**ARST 30102 Ceramics II****William Kremer T/R 03:30-06:20 RILY 122**

*Prerequisite: Ceramics I.* MATERIALS FEE

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

**ARST 40203 Figure Drawing, Multilevel****Jason Lahr M/W 11:00-01:45 RILY 310**

*Open to all students.* 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 40307 - Multilevel Painting****Maria Tomasula T/R 12:30-03:15 RILY 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**                      **RILY 201***Prerequisite: ARST 20401. MATERIALS FEE.*

Photographic portraits foster thought-provoking experiences that examine the gaze of the other, and the interpretation of the self. Photo assignments will explore contemporary styles of this creative and ever-present form. Included are location portraits, in-studio portraits, social media forms, and video portraits. Students will produce, discuss and analyze their photography with a focus on exploring both new and existing ways of expressing identity. Demonstrations include camera and lighting techniques for indoor and outdoor situations including videography. Emphasis will be on the student's creative exploration of their ideas. 3 credits

**ARST 40410 - Topics in Photography****Martina Lopez**                      **T/R**                      **03:30-06:20**                      **RILY 201***Prerequisite: ARST 20401. MATERIALS FEE*

This is a topics course for advanced photography students. Students are engaged in critical issues involving contemporary studio practice through slide lectures, discussions, visiting artist interviews, gallery visits and student presentations. Directed readings and critical writings will be assigned during the semester. Students will concurrently develop a creative project. 3 credits

**ARST 40610 Installation Art: Space & Environment****Gary Sczerbaniewicz**                      **T/R**                      **12:30-03:15**                      **Riley 215**

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 43701 Senior Seminar****Lucas Korte**                      **M/W**                      **05:00-06:30p**                      **RILY 215**

Required for senior BFA students; open to seniors registered for BA Thesis. By permission for non-thesis senior BA students. The course will focus on creating a dialogue across disciplines and introducing contemporary issues and practices in art, art criticism, and design. Thematic topics will be introduced in order to present alternative and integrated points of view from all areas of study represented by the art history, studio, and design fields. Critical writing and directed readings will be assigned throughout the semester. A focus on research approaches, exhibitions, and curatorial practices will be central to our approach to the various areas. Lectures, visiting artist interviews, gallery visits, and student presentations will be components of the course. 1 credit

**ARST 62704 Professional Practices****Robin Rhodes**                      **R only**                      **06:30-8:30 PM**                      **OSHA 106**

*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. 1 credit

**ARST 63250 Painting/Printmaking Graduate Seminar****Ptg./Prtmkg. Area**                      **Tuesdays only**                      **04:00-5:00 PM**                      **RILY 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 and to discuss issues related to contemporary art practice. 1 credit

**ARST 63450 Photography Graduate Seminar****Photo Area**                      **Wednesdays only**                      **03:00-04:00 PM**                      **RILY 201**

*Graduate majors only* Required of all MFA candidates each semester. A team-taught seminar/critique that brings together all the photography faculty and graduate students in a weekly dialogue focusing on issues in contemporary art as they relate to student research. This course is required of all photography candidates each semester leading to and including the M.F.A. thesis year. 1 credit

**ARST 63650 Ceramic/Sculpture Grad. Seminar**

A. Collins, W. Kremer

**Mondays only****04:00-05:00 PM****RILY 108A**

*Graduate majors only* - This is a course required of all ceramic and sculpture MFA candidates during each semester leading to & 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 and methods of conceptual presentation will address pertinent issues that help guide graduate students through the MFA program. 1 credit

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**DESIGN COURSES**

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**DESN 20101 VCD 1: Fundamentals of Design: Elements, Theory, & Methods****01 Heather Tucker****M/W/F****10:30-12:25****West Lake 226****02 Sana Khan****T/R****09:30-12:15****West Lake 219**

**MATERIALS FEE.** Fundamentals of Design is a gateway course for Visual Communication Design that introduces students to basic design elements like color, form, composition and typography. This course explores and develops an understanding of the delicate balance between design elements and how they have been skillfully used over time to create some of the most persuasive images and enduring messages. The course is an exercise in deconstruction and reconstruction of visual images using design elements as tools. Through assignments, students work digitally to explore color, form, composition, texture and typography; first individually and then in conjunction with other elements. Initial assignments are short and focus on the understanding of a singular element. As the course progresses, students are expected to use experiences from these short assignments and use them as building block for more complex projects. Above all, the course builds a vigorous foundation that allows students to acquire visual skillsets that serve as a firm foundation for advanced level courses in Visual Communication Design. 3 credits.

**DESN 20115 VCD 2: Typography: History, application, and art of typography****Jordan Kauffman****M/W****02:00-04:45****West Lake 218**

*Prerequisites: DESN 20101.* **MATERIALS FEE.** This second course in Visual Communication Design focuses on the art of typography, its history, and the use of type as a critical element in the visual world by building on key concepts introduced in Fundamentals of Design. Students will gain fluency in typography and its systematic application to traditional and modern media. This studio-based design course is structured as a series of projects exploring message-making and type as image. Students will learn the origins and constructions of typography; how the visual translation of type influences human perception and understanding; and how textual messaging is evolving to include iconographic elements by exploring a variety of applications such as icons, symbols, alphabets, posters, animations, and non-traditional books. 3 credits

**DESN 20120 VCD 3: Web Design: Web-based interactivity for desktop and mobile****Jordan Kauffman****M/W****11:00-01:45****West Lake 219**

*Prerequisites: DESN 20101* **MATERIALS FEE.** The course offered in the Visual Communication Design sequence focuses on the design of online interactive communications for web enabled platforms including desktop and mobile devices. Students will gain understanding of designing web-based experiences for different users and different web enabled devices. This studio-based design course is structured as a series of projects and exercises exploring user-centered design principles and how they are applied to hierarchical and navigational structures, interface, web typography, imagery, sound, and motion. Students will be introduced to user-experience (UX) design and user testing as it relates to web-based experiences and as a tool to define and refine the problems the students are trying to solve. 3 credits

**DESN 20200 ID: Rapid Visualization****Ann-Marie Conrado****T/R****12:30-03:15****West Lake 226***Open to all students. 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: Intro. To Product Development****Hector Silva****T/R****12:30-03:15****West Lake Annex**

**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****11:00-12:15****RILY 200**

**MATERIALS FEE.** 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-centered approach to problem solving, design thinking is centered around identifying and reframing complex problems, and solving them through a more creative, iterative and hands-on approach. This course will follow a series of overlapping modules that will introduce the student to the various steps employed in the design thinking process and becoming familiar with the tools and methodologies used. 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. If there are no seats available, please contact the art department ([art@nd.edu](mailto:art@nd.edu)) and the instructor to indicate interest and to sign-up for the waitlist. The course is the gateway for the Collaborative Innovation minor. Only students enrolled or having completed the course may sign up for the minor. There are only limited seats for juniors and no seats available for seniors with special approval.

**DESN 20204 ID: Design Research Practices****Scott Shim****M/W****02:00-04:45****West Lake 226**

**MATERIALS FEE** 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. 3 credits

**DESN 21102 VCD Software Tutorial****Heather Tucker****Tuesdays only****06:00-07:00 PM****West Lake 219**

*Co-requisites: DESN 21101.* 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 & usage. 1 credit

**DESN 21202 ID: Digital Visualization Lab****TBD****Mondays only****05:00-6:00 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****01 Ann-Marie Conrado      Mondays only      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 30111 - VCD 5: Scale Graphics for the Urban Environment****Neeta Verma      T/R      12:30-03:15      West Lake 224**

MATERIALS Fee. Development of environmental graphics and design systems in urban environments for three-dimensional spaces. It explores graphic renditions that ergonomically relate to the human body. The students work collaboratively to adapt design skills for the built environment, connecting people to the spaces they navigate and inhabit through visual messaging with an emphasis on transformation. Projects will explore signage and large-scale graphics. 3 credits

**DESN 30200 - ID: Advanced Visualization****Carly Hagins      M/W/F      10:30-12:25      West Lake 204**

*Prerequisites:* DESN 20200 MATERIALS FEE The course serves advanced design students in enhancing digital visualization and storytelling. Emphasis is placed on articulating ideas through practical techniques applicable to traditional and digital methods. Rapid Visualization is pre-requisite for this class. 3 credits

**DESN 30204 - ID2: Intermediate Product Development****Scott Shim      T/R      09:30-12:15      West Lake 226**

*Prerequisites:* DESN 30209 (Can be taken concurrently) 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, and plating. 3 credits

**DESN 30208 (FTT 30416) - 3D Digital Production****Jeffrey Spoonhower      M/W      12:30-01:45      DBART 143**

Interested in pursuing a career in feature animation, special effects, or video games? This class will be your first step in learning the tools and techniques of 3D digital content creation for the entertainment industry. Students will learn the basics of modeling, texturing, animation, lighting, and rendering using the industry-standard program, Autodesk Maya. Through video tutorials and production lessons, students will get hands-on, practical experience in the major areas of digital content creation in Maya. Students will also learn foundational principles of animation and 3D design through weekly lectures, screenings of feature animated films, and interactive play-throughs of modern console video games. This class will require a significant amount of individual work in the DPAC 3D Animation Lab outside of class time. 3 credits

**DESN 30209 - ID: Digital Solid Modeling****Shreejan Shrestha      M/W/F      12:50-02:50      West Lake 204**

*Co-requisite:* 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 30420 (FTT 30420) - Sound and Music Design for Digital Media****Jeffrey Spoonhower****M/W****09:30-10:45****DBART B043**

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 can not 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

**DESN 33208/63208 (ANTH 33208) - Global Visual Culture****Christopher Ball****W****12:30-03:15****CORB E108**

Visual anthropology involves the cross-cultural study of images in communication and the use of images as a method for doing anthropology. This course proceeds through a non-linear integration of visual themes including water, earth, light, fire, flesh and blood with analytical themes including aesthetics, poetics, violence, history, materiality and subjectivity. We explore still photography, film, and popular media in domains from ethnography, social documentary, war photojournalism, to high art. Students watch, read and write about, and generate visual products of their own in multiple media.

**DESN 40101 VCD 9: Packaging Design: Professional Practice****Neeta Verma****T/R****09:30-12:15****West Lake 218**

*Prerequisite:* VCD2 or VCD3

MATERIALS FEE. This advanced level course in Visual Communication Design is open to all design students and explores the role that packaging plays in the way we encounter our material, consumer world. It helps connect and establish a symbiotic relationship between exterior (surface) and interior (content). Package design not only plays a vital role in grafting content, imagery, and messages onto beautiful and functional objects but also helps in creating expectations and relationships with the product. The projects in this studio-based course will involve developing an understanding of visual systems that inform - and dimensional forms that inspire people to make purchasing decisions. Students will become proficient at blending two- and three-dimensional ideas; consider cultural and multi-lingual needs; and learn to address shopping habits as they shift between physical and on-line environments. Students will research the social aspects tied to consumerism and evaluate the environmental impact of material choices and production decisions. 3 credits

**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.