

A A A E I D

**FALL
2019**
COURSE DESCRIPTION
B O O K L E T

Fall 2019 class schedule

CRN	Course	Course Title	Meeting Pattern	Instructor	Room
15737	ARHI 13182-01	FA Univ. Sem.: Critical Moments	TTh 11am-12:15pm	Rhodes, Robin (RRHODES)	107 OSHAG
16809	ARHI 13182-02	FA Univ Sem:Examining,museum col	TTh 9:30am-10:45am	Speaks, Elyse (ESPEAKS)	215 RILY
19892	ARHI 20300	Intro to Renaissance Art	MW 9:30am-10:45am	Kupiec, Catherine (CKUPIEC)	107 OSHAG
19893	ARHI 20310	Western Art:Leonardo to Warhol	MW 12:30pm-1:45pm	Kupiec, Catherine (CKUPIEC)	107 OSHAG
19905	ARHI 30120/ 60120	Greek Art and Architecture	TTh 2pm-3:15pm	Rhodes, Robin (RRHODES)	106 OSHAG
19940	ARHI 30131	Archaeology of Pompeii	MW 3:30pm-4:45pm	Hernandez, David (DHERNAN2)	210 DBRT
19480	ARHI 30488	Public Art & Memory in America	TTh 12:30pm-1:45pm	Doss, Erika (EDOSS)	246 DBRT
19895	ARHI 30531-01/ 60531-01	Art, Vision, and Difference	TTh 11am-12:15pm	Speaks, Elyse (ESPEAKS)	107 OSHAG
19898	ARHI 30531-02/ 60531-02	Art, Vision, and Difference	TTh 2pm-3:15pm	Speaks, Elyse (ESPEAKS)	107 OSHAG
	ARHI 30540	PhotoFutures: Collecting Art	W 4:30pm-6:00pm	Hoyt, Bridget	B009 SNITE
19900	ARHI 30550	History of Photography	TTh 11am-12:15pm	Woods, Nicole (NWOODS)	215 RILY
19901	ARHI 30705	Arts of the Old Silk Roads	MW 2pm-3:15pm	Coleman, Fletcher (FCOLEMA2)	107 OSHAG
19902	ARHI 30805	Borderlands Art and Theory	MW 11am-12:15pm	Reinoza, Tatiana	107 OSHAG
17170	ARHI 33111/ 63111	Archaeology & Material Culture	TTh 11am-12:15pm	Schurr, Mark (MSCHURR)	E212 Corbett
20121	ARHI 43202	Idols and Icons	MW 11am-12:15pm	Jensen, Robin	925 Flanner
19903	ARHI 43420	Nineteenth-Cent. European Art	Th 2:00p-4:30pm	Woods, Nicole (NWOODS)	215 RILY
19904	ARHI 43561	Printmaking, Durer to Saar	TTh 11am-12:15pm	Snay, Cheryl (CSNAY)	Snite Conf Rm
15036	ARST 10100-01	2-D Foundations	MW 11am-1:45pm	Barfield, Justin (JBARFIE1)	301 RILY
15035	ARST 10100-02	2-D Foundations	TTh 9:30am-12:15pm	Beck, Emily (EBECK1)	301 RILY
15037	ARST 10100-03	2-D Foundations	TTh 12:30pm-3:15pm	Barfield, Justin (JBARFIE1)	301 RILY
15038	ARST 10201-01	Drawing I	MWF 10:30am-12:25pm	Fleming, Ana	300 RILY
15039	ARST 10201-02	Drawing I	TTh 9:30am-12:15pm	Korte, Lucas (LKORTE)	300 RILY
15040	ARST 10201-03	Drawing I	MWF 12:50pm-2:50pm	Neece, Katherine (KNEECE)	300 RILY
15042	ARST 10601-01	3-D Foundations - Basic Sculpt	TTh 3:30pm-6:20pm	Sczerbaniewicz, Gary (GSCZERBA)	108A RILY
15041	ARST 10601-02	3-D Foundations - Basic Sculpt	TTh 12:30pm-3:15pm	Beck, Emily (EBECK1)	108A RILY
15380	ARST 10601-03	3-D Foundations - Basic Sculpt	MW 2pm-4:45pm	Barfield, Justin (JBARFIE1)	108A RILY
15045	ARST 20101-01	Ceramics I	TTh 9:30am-12:15pm	Kremer, William (WKREMER)	122 RILY
15044	ARST 20101-02	Ceramics I	MWF 10:30am-12:25pm	To Be Determined	122 RILY
15046	ARST 20101-03	Ceramics I	MWF 12:50pm-2:50pm	Lunt, Coleton (CLUNT)	122 RILY
15043	ARST 20101-04	Ceramics I	MW 5:05pm-7:50pm	Aiken, Troy (TAIKEN)	122 RILY
15738	ARST 20101-05	Ceramics I	TTh 12:30pm-3:15pm	Hill, Suzanne (SHILL11)	122 RILY
15048	ARST 2030101	Painting I	TTh 9:30am-12:15pm	Nguyen, Martin Lam (MNGUYEN1)	309 RILY
15047	ARST 20301-02	Painting I	MW 2pm-4:45pm	Lahr, Jason (JLAHR)	309 RILY
16824	ARST 20303	Watercolor I	TTh 12:30pm-3:15pm	Nguyen, Martin Lam (MNGUYEN1)	300 RILY
15051	ARST 20401-01	Photography I	MW 2pm-4:45pm	Lopez, Martina (MLOPEZ)	201 RILY
15050	ARST 20401-02	Photography I	MWF 10:30am-12:25pm	Williams, Brittany (BWILLI24)	201 RILY
15049	ARST 20401-03	Photography I	TTh 3:30pm-6:20pm	To Be Determined	201 RILY
15052	ARST 20501	Silkscreen I	MW 2pm-4:45pm	Peets, Kyle (KPEETS)	316 RILY
16825	ARST 20502	Printmaking 101	MW 11am-1:45pm	Peets, Kyle (KPEETS)	316 RILY
15053	ARST 20602	Wood Sculpture	MWF 10:30am-12:25pm	Davis, Michael (MDAVIS28)	108A RILY
15054	ARST 20603	Metal Foundry	TTh 3:30pm-6:20pm	To Be Determined	108A RILY
15055	ARST 20604-01	Metal Sculpture I	TTh 9:30am-12:15pm	Collins, Austin (ACOLLINS)	108A RILY
15917	ARST 20604-02	Metal Sculpture I	MWF 12:50pm-2:50pm	Schifano, Cassandra	108A RILY
15056	ARST 30102	Ceramics II	TTh 3:30pm-6:20pm	Kremer, William (WKREMER)	122 RILY
19907	ARST 30402	Extreme Photography	TTh 9:30am-12:15pm	Gray, Richard (RGRAY)	201 RILY
19909	ARST 30606	Mixed Media Sculpture	TTh 12:30pm-3:15pm	Sczerbaniewicz, Gary (GSCZERBA)	108A RILY
15057	ARST 40203	Figure Drawing, Multilevel	MW 11am-1:45pm	Lahr, Jason (JLAHR)	310 RILY

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16826	ARST 40307	Multilevel Painting	TTh 12:30pm-3:15pm	Tomasula, Maria (MTOMASUL)	309 RILY
19910	ARST 40410	Topics in Photography	TTh 12:30pm-3:15pm	Lopez, Martina (MLOPEZ)	201 RILY
15918	ARST 43703	Senior Seminar	MW 5pm-6:30pm	Korte, Lucas (LKORTE)	215 RILY
10635	ARST 62704	Professional Practices	T 6:30pm-8:30pm	Tomasula, Maria (MTOMASUL)	108A RILY
11801	ARST 63250	Painting/Printmaking Seminar	T 4pm-5pm	Painting/Printmaking faculty	316 RILY
11802	ARST 63450	Photography Seminar	W 1pm-2pm	Photography faculty	201 RILY
11804	ARST 63650	Sculpture/Ceramic Seminar	M 4pm-5pm	Sculpture/Ceramic faculty	108A RILY
15058	DESN 20101-01	VCD 1: Fundamentals of Design	MWF 10:30am-12:25pm	Fedorovych, Yuliya (YFEDOROV)	226 WLH
15059	DESN 20101-02	VCD 1: Fundamentals of Design	TTh 9:30am-12:15pm	Khan, Sana (SKHAN8)	224 WLH
15060	DESN 20115	VCD 2: Typography	MW 2pm-4:45pm	Kauffman, Jordan (JKAUFFM1)	224 WLH
15061	DESN 20120	VCD 3: Web Design	MW 11am-1:45pm	Kauffman, Jordan (JKAUFFM1)	219 WLH
15135	DESN 20200-01	ID: Rapid Visualization	TTh 12:30pm-3:15pm	Shim, Scott (SSHIM3)	224 WLH
19911	DESN 20200-02	ID: Rapid Visualization	MWF 10:30am-12:25pm	Ramirez, Milagros (MRAMIR16)	224 WLH
15136	DESN 20201	ID1: Intro Product Development	TTh 12:30pm-3:15pm	Silva, Hector (HSILVA)	100 WLH
14574	DESN 20203-01	DESN Matters:Intro, DESN Think	TTh 2pm-3:15pm	Conrado, Ann-Marie (ACONRADO)	200 RILY
19912	DESN 20203-02	DESN Matters:Intro, DESN Think	MW 11am-12:15pm	Morton, Timothy (TMORTON2)	200 RILY
15364	DESN 20204	Design Research Practices	TTh 9:30am-12:15pm	Conrado, Ann-Marie (ACONRADO)	226 WLH
13552	DESN 21102	VCD Software Tutorial	T 5pm-6pm	Khan, Sana; Fedorovych, Yuliya	219 WLH
13757	DESN 21202	ID: Digital Visualization Lab	M 5pm-6pm	To Be Determined	204 WLH
16827	DESN 21203-02	D Think Lab	M 6pm-8pm	Conrado, Ann-Marie (ACONRADO)	226 WLH
19913	DESN 21203-03	D Think Lab	T 5:15pm-7:15pm	Morton, Timothy (TMORTON2)	226 WLH
17709	DESN 30111	VCD5: Scale Graphics,Narrative Env	TTh 12:30pm-3:15pm	Verma, Neeta (NVERMA)	218 WLH
19914	DESN 30140	VCD 7: Interaction Design	TTh 3:30pm-6:20pm	To Be Determined	204 WLH
16828	DESN 30200	ID: Advanced Visualization	MWF 10:30am-12:25pm	Hagins, Carly (CHAGINS)	204 WLH
15137	DESN 30204	ID2: Intermed Product Develop	MW 2pm-4:45pm	Shim, Scott (SSHIM3)	226 WLH
17558	DESN 30208	3D Digital Production	MW 12:30pm-1:45pm	Spoonhower, Jeffrey (JSPOONH1)	143 DPAC
15138	DESN 30209	ID: Digital Solid Modeling	TTh 9:30am-12:15pm	To Be Determined	204 WLH
15062	DESN 40101	VCD 9: Professional Practice	TTh 9:30am-12:15pm	Verma, Neeta (NVERMA)	218 WLH
19915	DESN 40201	ID: Collab. Design Development	MW 2pm-4:45pm	Morton, Timothy (TMORTON2)	230 WLH
19916	DESN 40204	ID3:AdvProdDev:Professional Pr	TTh 12:30pm-3:15pm	Rudolph, James	226 WLH
10308	DESN 63350	Design Seminar	T 4:00pm-5:00pm	Design faculty	230 WLH

ART HISTORY COURSES

ARHI 13182 01 - FA Univ. Sem.: Critical Moments in Classical Art & Culture

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

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

ARHI 13182 02 - Fine Arts Univ. Seminar: Examining the museum collection

Elyse Speaks **T/R** **09:30-10:45** **RILY 215**

First Year Students only Students in this seminar will study and write about a wide range of works of art in nearby museums, focusing particularly on Notre Dame's Snite Museum. Works to be studied include a variety of media such as painting, photography, sculpture, prints, and more. Works are chosen from across the history of art and were made in a variety of geographic locations, including the Americas, Africa, and Europe. Seminar meetings will consist of a consideration of focus objects and their historical contexts and discussion of reading and writing assignments, and many will take place in the museum. Writing assignments will include several short papers and a longer one to be submitted at the end of the semester. 3 credits

ARHI 20300 - Introduction to Renaissance Art

Catherine Kupiec **M/W** **09:30-10:45** **OSHA 107**

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

ARHI 20310 - Introduction to Western Art from Leonardo to Warhol

Catherine Kupiec **M/W** **12:30-01:45** **OSHA 107**

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

ARHI 30120/60120 - Greek Art and Architecture

Robin Rhodes **T/R** **02:00-03:15** **RILY 215**

Open to all students. This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

ARHI 30131 (CLAS: 30416) - Arch. of Pompeii & Herculaneum: Daily Life , Ancient Roman World**David Hernandez** M/W **03:30-04:45**

The eruption of Mount Vesuvius in A.D. 79 buried two thriving Roman cities, Pompeii and Herculaneum, in a prison of volcanic stone. The rediscovery of the cities in modern times has revealed graphic scenes of the final days and an unparalleled glimpse of life in the ancient Roman world. The course examines the history of excavations and the material record. Topics to be discussed include public life (forum, temples, baths, inns, taverns), domestic life (homes, villas), entertainment (amphitheater), art (wall paintings, mosaics, sculpture), writings (ancient literary sources, epigraphy, graffiti), the afterlife (tombs), urban design, civil engineering, the economy, and themes related to Roman society (family, slavery, religion, government, traditions, diet). 3 credits

ARHI 30488 (AMST 30197) – Public Art & Memory in America**Erika Doss** T/R **12:30-01:45**

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

ARHI 30531/60531 - Art, Vision and Difference

01 Elyse Speaks	T/R	11:00-12:15	OSHA 107
02 Elyse Speaks	T/R	02:00-03:15	OSHA 107

Art and visual culture have shaped our conceptions of ourselves and others. This course examines contemporary art in a variety of media in order to understand how art contributes to, reflects, affirms, or critiques specific stereotypes of roles and values. It will feature work and theoretical writing that is engaged with issues related to identity in all of its various forms. Some topics include standards of beauty; gender and sexuality; race and identity; performance and multiculturalism; and class, social justice, and ethics. Many of the objects that are examined explicitly challenge conventional notions of “good” art, so aesthetic standards of value will be a key topic as well. No specific prerequisites are necessary, but it is useful to have some background in cultural studies, art, or visual culture. Assignments include exams and short papers. Fulfills the university art and literature requirement. 3 credits

ARHI 30540 - PhotoFutures: Collecting Art for Notre Dame**Bridget Hoyt** W **04:30-06:00** **SNITE B009**

PhotoFutures is a collaborative collecting group at the Snite Museum of Art that acquires contemporary photography for the University of Notre Dame. This is a zero-credit course. Designed for students of any major, this five-session co-curricular program combines issues related to museum collecting, contemporary photography, and socially-engaged artistic practice. Students will critique individual photographs and evaluate artists’ portfolios, and also engage in critical discussions with the artists themselves, Snite curators, and select faculty whose expertise provides different lenses through which to consider the photographs. Ultimately, students will develop their own collecting criteria to choose a photograph for acquisition that adds value to the permanent collection of the Snite Museum and supports the mission of the University. The topic for PhotoFutures will be announced and more spots in the program will open up at the beginning of the fall semester. 0 credits

ARHI 30550/60550 - History of Photography**Nicole Woods** T/R **11:00-12:15** **RILY 215**

This course deals with the development & use of photography as an artistic medium from time of its invention in the mid-nineteenth century up to the present moment. Besides viewing slides, the student will be able to view a large number of original photographs from the Snite Museum of Art. 3 credits.

ARHI 30705 – Arts of the Old Silk Roads**Fletcher Coleman****M/W****02:00-03:15****OSHA 107**

From glittering murals nestled among the dunes and oases of Central Asia, to the majestic Buddhist sculptures of cave-temples along the Eastern coast of China, this course explores the rich artistic traditions that spread across the Old Silk Roads during the Medieval period in China. Together, we will travel through the major cultural and artistic hubs of the Silk Roads, unpacking global and historical contexts through the remarkable enduring artistic monuments of the period. 3 credits

ARHI 30805 – Borderlands Art and Theory**Tatiana Reinoza****M/W****11:00-12:15****OSHA 107**

This course traces the developments of contemporary art practice in the U.S.-Mexico borderlands, and subsequently expands beyond this physical location to include global borders and artworks that reflect on living in between cultures, races, and languages. Students will develop a toolkit for analyzing the way borders shape culture and identity (race, gender, sexuality, class, religion, and ethnicity) in transnational points of contact. With an emphasis on printmaking, performance, photography, and film, the course will dwell on borders that respond to paradigms of fear and desire, contagion and containment, utopia and dystopia. Students will enhance their skills in visual analysis and writing, and refine their ability to conduct original research. No pre-requisites or prior knowledge of Art History and Latinx Studies is required for the course. 3 credits

ARHI 43202 – Idols and Icons**Robin Jensen****M/W****11:00-12:15****Flanner 925**

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 (both East and West), the theological defense of image veneration, and the various Reformation perspectives on the role of visual art in Christian worship & devotional practice. 3 credits

ARHI 33111 (ANTH 43255) - Archaeology & Material Culture**Mark Schurr****T/R****11:00-12:15****Corbett Family Hall E212**

We usually think of field work and excavation as being the essence of archaeology, but much of what we know about the past is learned in the laboratory, where we study the artifacts brought in from the field. A rough rule of thumb states that two hours of lab time are needed for every hour spent in the field, so in reality, lab work may be even more important than field work in archaeology. This course is a laboratory class that will use many different activities to teach you about how archaeologists organize, preserve, and study archaeological artifacts to learn about the past. This class provides an in-depth introduction to basic laboratory methods for the organization, curation, and analysis of pottery, stone tools, metals, soil samples, and floral and faunal remains. By the end of the semester, you will engage in a hands-on application of course principles by conducting a research project on materials from Notre Dame's archaeological collections. 3 credits

ARHI 43420/63420 – Nineteenth-Century European Art (seminar)**Nicole Woods****R only****02:00-04:30****RILY 215**

This seminar reconsiders 19th-century Western European painting within the context of the social, political, and intellectual ferment that shaped the continent—primarily, the political revolutions and the rise of industrial capitalism and the middle class in France, England, and Germany. Each week we will examine a specific set of concepts, historical ruptures, and major figures whose work ushered in the modernist era. These include artists associated with Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. The themes of the course will thus address the relationships between tradition and formal innovation; gender and representation; the public and private spheres; and notions of the center and the periphery. Course requirements include a museum visit to The Art Institute of Chicago and the DVT Planetarium on campus. 3 credits

ARHI 43561/63561 - Printmaking from Albrecht Dürer to Alison Saar**Cheryl Snay****T/R****11:00-012:15****SNITE B009**

This course will offer students an introduction to printmaking in the West using works from the Snite Museum of Art's collection of over 8,000 prints. Beginning with Albrecht Dürer's monumental series *The Apocalypse* of 1498/1511 and concluding with works by Faith Ringgold and Alison Saar, 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 study 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 masters, including Lucas van Leyden, Callot, Rembrandt, Piranesi, Goya, Cassatt, Whistler, Kollwitz, Sue Coe, and Kara Walker, among others. 3 credits

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****T/R****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****01 TBD****M/W/F****10:30-12:25****RILY 300****02 Lucas Korte****T/R****09:30-12:15****RILY 300****03 Neece, Katherine****M/W/F****12:50-02:50****RILY 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 Gary Sczerbaniewicz****T/R****03:30-06:20****RILY 108A****02 Emily Beck****T/R****12:30-03:15****RILY 108A****03 Justin Barfield****M/W****02:00-04:45****RILY 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	RILY 122
02 TBD	M/W/F	10:30-12:25	RILY 122
03 Coleton Lunt	M/W/F	12:50-02:50	RILY 122
04 Troy Aiken	M/W	05:05-07:50	RILY 122
05 Suzanne Hill	T/R	12:30-03:15	RILY 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 Lam Nguyen,	T/R	09:30-012:15	RILY 309
02 Jason Lahr	M/W	02:00-04:45	RILY 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 20303 - Watercolor I

Martin Lam Nguyen	T/R	12:30-03:15	Riley 300
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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

01 Martina Lopez	M/W	02:00-04:45	RILY 201
02 Brittany Williams	M/W/F	10:30-12:25	RILY 201
03 TBD	T/R	03:30-06:20	RILY 201

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

Kyle Peets	M/W	02:00-04:45	RILY 316
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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 & 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

Kyle Peets	M/W	11:00-01:45	RILY 316
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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 20602 - Wood Sculpture

Michael Davis	M/W/F	10:30-12:25	RILY 108A
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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 40307 - Multilevel Painting**Maria Tomasula****T/R****12:30-03:15****RILY 310**

MATERIALS FEE. Painting is one of 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 Painting1. 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 40410 – Topics in Photography**Martina Lopez****T/R****12:30-03:15 RILY 201**

MATERIALS FEE. Students will be challenged to investigate the photographic medium while developing their own creative projects. This course is designed to enrich the students' understanding and appreciation of photography as an art form and to fill specific needs or interests. Students will explore alternative methods of making that include both digital and darkroom use. The class will incorporate gallery visits, directed readings, and presentations. Offered periodically. 3 credits

ARST 43703 Senior Seminar**Lucas Korte****M/W****075:00-06:30 PM****RILY 215**

This course is required for senior BFA students and open to BA Honors students completing a senior thesis project. The senior seminar course will provide guidance and preparation for senior BFA students to develop the research, ideation, writing, presentation, and creation of their thesis projects. This class is intended to provide the crucial opportunity for students to develop their projects as a cohort in collaboration, as well as to provide additional support and continuity week-to-week in the progress of individual thesis projects. There will be a specific focus on rigorous inquiry into the critical dialogue surrounding the topics that each thesis project touches upon, exploration of cross-disciplinary dialogue, and introduction to contemporary issues and practices in art, art criticism, and design that are relevant. A focus on research approaches, exhibitions, and curatorial practices will be central to our approach to the various areas. Additionally, this course will provide resources for thinking beyond graduation: students will have the opportunity to hear from and interview working artists and designers, graduate students in studio art and design, and other professionals. 3 credits

ARST 62704 Professional Practices**Maria Tomasula****T only 06:30-8:30 PM****OSHA 107**

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****01:00-02:00 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

DESIGN COURSES

DESN 20101 VCD 1: Fundamentals of Design: Elements, Theory, & Methods

01 Yuliya Fedorovych **M/W/F** **10:30-12:25** **West Lake 226**
02 Sana Khan **T/R** **09:30-012:15** **West Lake 224**

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 224**

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.** This 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

01 Scott Shim **T/R** **12:30-03:15** **West Lake 224**
02 Milagros Ramirez **M/W/F** **10:30-12:25** **West Lake 224**

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**01 Timothy Morton** M/W**11:00-012:15****RILY 200****02 Ann-Marie Conrado** T/R**02:00-03:15****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) 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. 3 credits

DESN 20204/60204 - Design Research Practices**Ann-Marie Conrado** T/R**09:30-12:15****West Lake 226**

Prerequisite: Design Matters (DESN 20203). 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.*

DESN 21102 - VCD Software Tutorial**S.Khan/Y.Fedorovych** Tuesdays only**06:00-07:00 PM****West Lake 219**

Co-requisites: DESN 20101. 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 20200. 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**02 Ann-Marie Conrado** Mondays only**06:00-08:00 PM****West Lake 22603****Timothy Morton** Tuesdays only**05:15-07:15 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 Narrative Environments**Neeta Verma****T/R****12:30-03:15****West Lake 218**

MATERIALS FEE.

This studio course focuses on development of environmental graphics and design systems in urban environments for three-dimensional spaces. It explores large-scale 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 and building of narratives with an emphasis on transformation. Projects explore signage, large scale graphics, and environmental experiences. The design process explores messaging, story-telling and understanding the use of multi-sensory tools and technology to create and deliver poignant, effective and transformative stories and experiences. 3 credits

DESN 30140 (CAPP 41562) - VCD 7: Interaction Design of Device User Interface**TBD****T/R****03:30-06:20****West Lake 204***Pre-requisite: DESN 20101 or DESN 20201.* MATERIALS FEE.

This studio course introduces students to the basic practices of interaction design: principles of visual design, perception, and cognition that inform effective interaction design with emphasis on evaluation, design and simulation of user interaction with interactive devices. It covers development of interfaces through wireframes, sketches, renderings, illustrations, modeling and animatic sequences. Exploration of user testing and research methods for generative, participatory and evaluative stages of design. It includes research, concept generation, prototyping, and refinement. Students work effectively as individuals and in small teams to design mobile information systems and other interactive experiences. Assignments approach design on three levels: specific user interactions, contexts of use, and larger systems. Students become familiar with design methodologies such as sketching, storyboarding, wire framing, prototyping, etc. 3 credits

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

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****M/W****02:00-04:45****West Lake 226**

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****DPAC 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 & 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.

DESN 30209 ID: Digital Solid Modeling**TBD****T/R****09:30-12:15****West Lake 204**

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 40101 VCD 9: Professional Practice: Packaging Design: Sight, Touch & Experience**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 40200 - ID3: Advanced Product Development: Entrepreneurship**James Rudolph****T/R****12:30-03:15****West Lake 226**

In this studio-based course, students create both the business plan and proof-of-concept visuals necessary to inspire confidence in investors. Topics include, but are not limited to, barriers to entry, social media, storytelling, intellectual property protection, crowd funding, 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. 3 credits

DESN 40201/60201 ID: Collaborative Design Development**Timothy Morton****M/W****02:00-04:45****West Lake 230**

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. Note 1: In addition to the structured projects, students may propose other opportunities for collaboration. Note 2: This course will build process portfolio by addressing real challenges.

DESN 63350 Design Graduate Seminar**Design Area Faculty****T only****4:00-5:00****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.

ART HISTORY COURSES

ARHI 13182 01 - FA Univ. Sem.: Critical Moments in Classical Art & Culture

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

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

ARHI 13182 02 - Fine Arts Univ. Seminar: Examining the museum collection

Elyse Speaks **T/R** **09:30-10:45** **RILY 215**

First Year Students only Students in this seminar will study and write about a wide range of works of art in nearby museums, focusing particularly on Notre Dame's Snite Museum. Works to be studied include a variety of media such as painting, photography, sculpture, prints, and more. Works are chosen from across the history of art and were made in a variety of geographic locations, including the Americas, Africa, and Europe. Seminar meetings will consist of a consideration of focus objects and their historical contexts and discussion of reading and writing assignments, and many will take place in the museum. Writing assignments will include several short papers and a longer one to be submitted at the end of the semester. 3 credits

ARHI 20300 - Introduction to Renaissance Art

Catherine Kupiec **M/W** **09:30-10:45** **OSHA 107**

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

ARHI 20310 - Introduction to Western Art from Leonardo to Warhol

Catherine Kupiec **M/W** **12:30-01:45** **OSHA 107**

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

ARHI 30120/60120 - Greek Art and Architecture

Robin Rhodes **T/R** **02:00-03:15** **RILY 215**

Open to all students. This course analyzes and traces the development of Greek architecture, painting, and sculpture in the historical period, from the eighth through the second centuries BC, with some consideration of prehistoric Greek forebears of the Mycenaean Age. Particular emphasis is placed upon monumental art, its historical and cultural contexts, and how it reflects changing attitudes towards the gods, human achievement, and the relationship between the divine and the human. 3 credits

ARHI 30131 (CLAS: 30416) - Arch. of Pompeii & Herculaneum: Daily Life in the Ancient Roman World

David Hernandez **M/W** **03:30-04:45**

The eruption of Mount Vesuvius in A.D. 79 buried two thriving Roman cities, Pompeii and Herculaneum, in a prison of volcanic stone. The rediscovery of the cities in modern times has revealed graphic scenes of the final days and an unparalleled glimpse of life in the ancient Roman world. The course examines the history of excavations and the material record. Topics to be discussed include public life (forum, temples, baths, inns, taverns), domestic life (homes, villas), entertainment (amphitheater), art (wall paintings, mosaics, sculpture), writings (ancient literary sources, epigraphy, graffiti), the afterlife (tombs), urban design, civil engineering, the economy, and themes related to Roman society (family, slavery, religion, government, traditions, diet). 3 credits

ARHI 30488 (AMST 30197) – Public Art & Memory in America

Erika Doss **T/R** **12:30-01:45**

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

ARHI 30531/60531 - Art, Vision and Difference

01 Elyse Speaks **T/R** **11:00-12:15** **OSHA 107**

02 Elyse Speaks **T/R** **02:00-03:15** **OSHA 107**

Art and visual culture have shaped our conceptions of ourselves and others. This course examines contemporary art in a variety of media in order to understand how art contributes to, reflects, affirms, or critiques specific stereotypes of roles and values. It will feature work and theoretical writing that is engaged with issues related to identity in all of its various forms. Some topics include standards of beauty; gender and sexuality; race and identity; performance and multiculturalism; and class, social justice, and ethics. Many of the objects that are examined explicitly challenge conventional notions of "good" art, so aesthetic standards of value will be a key topic as well. No specific prerequisites are necessary, but it is useful to have some background in cultural studies, art, or visual culture. Assignments include exams and short papers. Fulfills the university art and literature requirement. 3 credits

ARHI 30550/60550 - History of Photography

Nicole Woods **T/R** **11:00-12:15** **RILY 215**

This course deals with the development & use of photography as an artistic medium from time of its invention in the mid-nineteenth century up to the present moment. Besides viewing slides, the student will be able to view a large number of original photographs from the Snite Museum of Art. 3 credits.

ARHI 30705 – Arts of the Old Silk Roads

Fletcher Coleman **M/W** **02:00-03:15** **OSHA 107**

From glittering murals nestled among the dunes and oases of Central Asia, to the majestic Buddhist sculptures of cave-temples along the Eastern coast of China, this course explores the rich artistic traditions that spread across the Old Silk Roads during the Medieval period in China. Together, we will travel through the major cultural and artistic hubs of the Silk Roads, unpacking global and historical contexts through the remarkable enduring artistic monuments of the period. 3 credits

ARHI 30805 – Borderlands Art and Theory

Tatiana Reinoza **M/W** **11:00-12:15** **OSHA 107**

This course traces the developments of contemporary art practice in the U.S.-Mexico borderlands, and subsequently expands beyond this physical location to include global borders and artworks that reflect on living in between cultures, races, and languages. Students will develop a toolkit for analyzing the way

borders shape culture and identity (race, gender, sexuality, class, religion, and ethnicity) in transnational points of contact. With an emphasis on printmaking, performance, photography, and film, the course will dwell on borders that respond to paradigms of fear and desire, contagion and containment, utopia and dystopia. Students will enhance their skills in visual analysis and writing, and refine their ability to conduct original research. No pre-requisites or prior knowledge of Art History and Latinx Studies is required for the course. 3 credits

ARHI 43202 – Idols and Icons

Robin Jensen

M/W

11:00-12:15

Flanner 925

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 (both East and West), the theological defense of image veneration, and the various Reformation perspectives on the role of visual art in Christian worship & devotional practice. 3 credits

ARHI 33111 (ANTH 43255) - Archaeology & Material Culture

Mark Schurr

T/R

11:00-12:15

Corbett Family Hall E212

We usually think of field work and excavation as being the essence of archaeology, but much of what we know about the past is learned in the laboratory, where we study the artifacts brought in from the field. A rough rule of thumb states that two hours of lab time are needed for every hour spent in the field, so in reality, lab work may be even more important than field work in archaeology. This course is a laboratory class that will use many different activities to teach you about how archaeologists organize, preserve, and study archaeological artifacts to learn about the past. This class provides an in-depth introduction to basic laboratory methods for the organization, curation, and analysis of pottery, stone tools, metals, soil samples, and floral and faunal remains. By the end of the semester, you will engage in a hands-on application of course principles by conducting a research project on materials from Notre Dame's archaeological collections. 3 credits

ARHI 43420/63420 – Nineteenth-Century European Art (seminar)

Nicole Woods

R only

02:00-04:30

RILY 215

This seminar reconsiders 19th-century Western European painting within the context of the social, political, and intellectual ferment that shaped the continent—primarily, the political revolutions and the rise of industrial capitalism and the middle class in France, England, and Germany. Each week we will examine a specific set of concepts, historical ruptures, and major figures whose work ushered in the modernist era. These include artists associated with Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. The themes of the course will thus address the relationships between tradition and formal innovation; gender and representation; the public and private spheres; and notions of the center and the periphery. Course requirements include a museum visit to The Art Institute of Chicago and the DVT Planetarium on campus. 3 credits

ARHI 43561/63561 - Printmaking from Albrecht Dürer to Alison Saar

Cheryl Snay

T/R

11:00-01:15

SNITE B009

This course will offer students an introduction to printmaking in the West using works from the Snite Museum of Art's collection of over 8,000 prints. Beginning with Albrecht Dürer's monumental series *The Apocalypse* of 1498/1511 and concluding with works by Faith Ringgold and Alison Saar, 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 study 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 masters, including Lucas van Leyden, Callot, Rembrandt, Piranesi, Goya, Cassatt, Whistler, Kollwitz, Sue Coe, and Kara Walker, among others. 3 credits

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	T/R	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

01 TBD	M/W/F	10:30-12:25	RILY 300
02 Lucas Korte	T/R	09:30-12:15	RILY 300
03 Neece, Katherine	M/W/F	12:50-02:50	RILY 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 Gary Sczerbaniewicz	T/R	03:30-06:20	RILY 108A
02 Emily Beck	T/R	12:30-03:15	RILY 108A
03 Justin Barfield	M/W	02:00-04:45	RILY 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	RILY 122
02 TBD	M/W/F	10:30-12:25	RILY 122
03 Coleton Lunt	M/W/F	12:50-02:50	RILY 122
04 Troy Aiken	M/W	05:05-07:50	RILY 122
05 Suzanne Hill	T/R	12:30-03:15	RILY 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 Lam Nguyen,	T/R	09:30-012:15	RILY 309
02 Jason Lahr	M/W	02:00-04:45	RILY 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 20303 - Watercolor I

Martin Lam Nguyen	T/R	12:30-03:15	Riley 300
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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

01 Martina Lopez	M/W	02:00-04:45	RILY 201
02 Brittany Williams	M/W/F	10:30-12:25	RILY 201
03 TBD	T/R	03:30-06:20	RILY 201

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

Kyle Peets	M/W	02:00-04:45	RILY 316
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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 & 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

Kyle Peets	M/W	11:00-01:45	RILY 316
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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 20602 - Wood Sculpture

Michael Davis	M/W/F	10:30-12:25	RILY 108A
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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

TBD	T/R	03:30-06:20	RILY 108A
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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 20604 - Metal Sculpture I

01 Austin Collins, CSC	T/R	09:30-12:15	RILY 108A
02 Gary Sczerbaniewicz	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
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Prerequisite: Ceramics I. MATERIALS FEE. The primary objective of this course is to involve you in an ongoing ceramic studio workshop experience on an advanced level. To be in the Ceramics II studio workshop students must have had ceramics I, or equivalent experience from high school ceramics

classes. Students are expected to choose a direction of work and evolve their ability and success through the course of the semester. In addition, clay making, glaze testing and formulation and kiln loading and firing will be introduced during the semester. Students will learn to be independent in a ceramic studio at the end of the class.

ARST 30402 - Extreme Photography

Richard Gray

T/R

09:30-12:15

RILY 201

MATERIALS FEE. Today's camera technologies offer us exciting new creative strategies and technical competencies for representing our ideas about the world we live in. Extreme Photography is a course that will explore image-capture technologies to produce innovative still photographic and video projects. Several creative assignments include working with aerial drone photography and video, time-lapse photography, GoPro action video, 3D scanning, and Lytro computational photography. Art and technology have never been more intertwined, and their transdisciplinary relationship is fostering new forms of literacy and practice. The course will include presentations and discussions about the creative and commercial applications of these technologies and the impact they are having on media and society. Students who do not meet the Photo 1 prerequisite will need to demonstrate equivalent knowledge with a DSLR camera, Lightroom software, and digital workflow, in advance of enrollment in the course. Contact the professor. Open to all students with an interest in visual art and technology. Cross-listed with CDT minor. 3 credits

ARST 30606/60606 – Mixed Media Sculpture

TBD

T/R

12:30-03:15

RILY 3108A

MATERIALS FEE. This course is designed for independent research. There will be four sculptural projects. Each completed project will be followed with group critiques. One of the following courses will be a pre-requisite for this course; metal sculpture, foundry, wood sculpture, or 3D Foundation Studies. 3 credits

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 310

MATERIALS FEE. Painting is one of 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 Painting1. 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 40410 – Topics in Photography

Martina Lopez

T/R

12:30-03:15

RILY 201

MATERIALS FEE. Students will be challenged to investigate the photographic medium while developing their own creative projects. This course is designed to enrich the students' understanding and appreciation of photography as an art form and to fill specific needs or interests. Students will explore alternative methods of making that include both digital and darkroom use. The class will incorporate gallery visits, directed readings, and presentations. Offered periodically. 3 credits

ARST 43703 Senior Seminar

Lucas Korte

M/W

075:00-06:30 PM

RILY 215

This course is required for senior BFA students and open to BA Honors students completing a senior thesis project. The senior seminar course will provide guidance and preparation for senior BFA students to develop the research, ideation, writing, presentation, and creation of their thesis projects. This class is intended to provide the crucial opportunity for students to develop their projects as a cohort in collaboration, as well as to provide additional support and continuity week-to-week in the

progress of individual thesis projects. There will be a specific focus on rigorous inquiry into the critical dialogue surrounding the topics that each thesis project touches upon, exploration of cross-disciplinary dialogue, and introduction to contemporary issues and practices in art, art criticism, and design that are relevant. A focus on research approaches, exhibitions, and curatorial practices will be central to our approach to the various areas. Additionally, this course will provide resources for thinking beyond graduation: students will have the opportunity to hear from and interview working artists and designers, graduate students in studio art and design, and other professionals. 3 credits

ARST 62704 Professional Practices

Maria Tomasula T only 06:30-8:30 PM OSHA 107

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 01:00-02:00 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

DESIGN COURSES

DESN 20101 VCD 1: Fundamentals of Design: Elements, Theory, & Methods

01 Yuliya Fedorovych M/W/F 10:30-12:25 West Lake 226

02 Sana Khan T/R 09:30-012:15 West Lake 224

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 224**

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. This 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**01 Scott Shim T/R 12:30-03:15 West Lake 224****02 Milagros Ramirez M/W/F 10:30-12:25 West Lake 224**

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**01 Timothy Morton M/W 11:00-01:15 RILY 200****02 Ann-Marie Conrado T/R 02:00-03:15 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) 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. 3 credits

DESN 20204/60204 - Design Research Practices

Ann-Marie Conrado **T/R** **09:30-12:15** **West Lake 226**

Prerequisite: Design Matters (DESN 20203). 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.*

DESN 21102 - VCD Software Tutorial

S.Khan/Y.Fedorovych **Tuesdays only** **06:00-07:00 PM** **West Lake 219**

Co-requisites: DESN 20101. 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 20200. 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

02 Ann-Marie Conrado **Mondays only** **06:00-08:00 PM** **West Lake 22603**
Timothy Morton **Tuesdays only** **05:15-07:15 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 Narrative Environments

Neeta Verma **T/R** **12:30-03:15** **West Lake 218**

MATERIALS FEE.

This studio course focuses on development of environmental graphics and design systems in urban environments for three-dimensional spaces. It explores large-scale 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 and building of narratives with an emphasis on transformation. Projects explore signage, large scale graphics, and environmental experiences. The design process explores messaging, story-telling and understanding the use of multi-sensory tools and technology to create and deliver poignant, effective and transformative stories and experiences. 3 credits

DESN 30140 (CAPP 41562) - VCD 7: Interaction Design of Device User Interface

TBD **T/R** **03:30-06:20** **West Lake 204**

Pre-requisite: DESN 20101 or DESN 20201. MATERIALS FEE.

This studio course introduces students to the basic practices of interaction design: principles of visual design, perception, and cognition that inform effective interaction design with emphasis on evaluation, design and simulation of user interaction with interactive devices. It covers development of interfaces through wireframes, sketches, renderings, illustrations, modeling and animatic sequences. Exploration

In this studio-based course, students create both the business plan and proof-of-concept visuals necessary to inspire confidence in investors. Topics include, but are not limited to, barriers to entry, social media, storytelling, intellectual property protection, crowd funding, 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. 3 credits

DESN 40201/60201 ID: Collaborative Design Development

Timothy Morton

M/W

02:00-04:45

West Lake 230

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. Note 1: In addition to the structured projects, students may propose other opportunities for collaboration. Note 2: This course will build process portfolio by addressing real challenges.

DESN 63350 Design Graduate Seminar

Design Area Faculty

T only

4:00-5:00

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.