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## ART HISTORY COURSES

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### **ARHI 13182 01 FA Univ. Sem.: Sacred?: An Introduction to Art and Catholicism**

**Charles Barber**

**T/R**

**12:30-01:45**

**RILY 213**

*First Year Students only*

This freshman seminar will give students the opportunity to analyze and discuss the history of Catholic doctrine as it pertains to the production and reception of the visual arts. From the Council of Elvira in 306 AD to John Paul II's Letter to Artists of 1999 Catholicism has engaged with and debated the role of the arts as a legitimate vehicle for spiritual experience and theological knowledge. In this course, we will examine the changing, complex and various ideas that have been brought to the question of the function of art in the Church. It will become clear that Catholic attitudes to the arts have been subject to a range of influences that have helped shape a still fluid and potential relationship between Catholicism and Art. Among other topics we will examine the accommodation of traditional pagan practices in Late Antiquity; the impact of Byzantine and Carolingian theological discourse on the arts; Mendicant thought and practice regarding the arts; lay piety in the Later Middle Ages; issues raised by the Reformation; the Council of Trent and the Counter-Reformation; the implications of Modernism; neo-Thomist aesthetics; and the aftermath of Vatican II. In all instances the course will be shaped by classroom discussions of primary readings (in translation when necessary) that will set these texts in a context that is social, intellectual, theological and cultural. Each reading will then lead to an examination of the artistic environment that preceded and succeeded the ideas shaped by these texts. It is expected that students will leave this course with a rich knowledge of the central ideas and works of art that have come to shape the continuing dialogue between Catholicism and Art. 3 credits

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

**Robin Rhodes**

**T/R**

**12:30-01:45**

**OSHA 107**

*Fulfills Fine Arts Requirement*

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

### **ARHI 20260 Art of the Medieval Codex**

**Danielle Joyner**

**T/R**

**02:00-03:15**

**OSHA 106**

*Fulfills Fine Arts Requirement* In classical times text and image were applied to papyri and scrolls, in the mid-15th century movable type and woodcuts printed text and images into paper books. During the intervening millennium text and images were written, drawn, and painted by multiple hands onto the bound parchment of medieval codices. As an introduction to the study of medieval manuscripts, this class will begin with an overview of codicological methods and then move through a series of thematic questions as they relate to specific manuscripts made in Western Europe between the 5th and 15th centuries. We will consider production methods, text-image relationships, issues of patronage and use, and many other questions as we examine the central role manuscripts played in the evolution of medieval European culture. 3 credits

### **ARHI 20362 European Art & Architecture of the 17<sup>th</sup> & 18<sup>th</sup> Centuries**

**Robert Coleman**

**T/R**

**02:00-03:15**

**OSHA 106**

*Fulfills Fine Arts Requirement* This course will survey major stylistic trends in 17th- and 18th-century painting, sculpture, and architecture in Italy, Spain, France, the Low Countries, England, and Germany. The course will begin with the art of the Counter-Reformation in Italy and will end with the Age of the Enlightenment, encompassing the reigns of Pope Urban VIII to the death of Louis XVI. Stylistic trends such as the Baroque, Rococo, and the origins of Neoclassicism will be discussed through the works of such diverse artistic personalities as Bernini, Caravaggio, Gentileschi, Velasquez, Poussin, Rembrandt, Rubens, Wren, Hogarth, Reynolds, Watteau, Boucher, Fragonard, Robert Adam, Neumann, Tiepolo, and Zimmermann. Discussion will also focus on the impact on art and artists by religious orders, emerging modern European states, capitalism, and global expansionism. 3 credits

**ARHI 30110 Introduction to Classical Archaeology****David Hernandez** M/W 11:45-01:00 **DBRT 120**

The course examines the archaeology of the ancient Mediterranean, primarily of Ancient Greece and Rome, from prehistoric times to Late Antiquity. Students will learn how archaeologists interpret material remains and reconstruct past events. Discussions of stratigraphy, chronology, and material evidence will introduce students to the fundamental principles of archaeology. Archaeological methods and theory will be studied in relation to field excavation and intensive surface survey. Students will assess the architecture of important sites, such as Troy, Mycenae, Athens, Pompeii, and Rome, and will learn how to analyze material artifacts from the Greco-Roman world, including ceramics, coins, glass, inscriptions, paintings, sculpture, and metalwork. The course aims to teach students how to evaluate the material culture of the ancient world on the basis of archaeological research and historical and social context. 3 credits

**ARHI 30210/60210 Late Antique and Early Christian Art****Charles Barber** T/R 09:30-10:45 **OSHA 106***Fulfills Fine Arts Requirement*

Art in late antiquity has traditionally been characterized as an art in decline, but this judgment is relative, relying on standards formulated for art of other periods. Challenging this assumption, we will examine the distinct and powerful transformations within the visual culture of the period between the third and the eighth centuries AD. This period witnesses the mutation of the institutions of the Roman Empire into those of the Christian Byzantine Empire. The fundamental change in religious identity that was the basis for this development had a direct impact upon the visual material that survives from this period, such that the eighth century witnesses extensive and elaborate debates about the status and value of religious art in Jewish, Moslem, Byzantine, and Carolingian society. This course will examine the underlying conditions that made images so central to cultural identity at this period. 3 credits

**ARHI 30420/60420 19<sup>th</sup> Century European Painting****Kathleen Pyne** M/W 11:45-01:00 **OSHA 107***Fulfills Fine Arts Requirement*

This survey of nineteenth-century painting treats the major figures of the period within the context of the social, political, and intellectual ferment that shaped the culture--primarily, the numerous political revolution and the rise of industrial capitalism and the middle class in France, England, and Germany. Among the artistic movements discussed are neoclassicism, romanticism, realism, pre-Raphaelitism, impressionism, and symbolism. Some of the major themes addressed are the relationships between tradition and innovation, between the artist and public, and between gender and representation, as well as the multiple meanings of "modern" and "modernism." The class will visit the Snite Museum of Art on occasion to discuss special exhibitions related to topics in the course. 3 credits

**ARHI 30483/60483 History of Video Art****Gabrielle Gopinath** M/W 01:30-02:45 **OSHA 107**

This course examines artists' use of film, video, and other screen media. Emphasis on historical and theoretical perspectives. There is a substantial reading and writing component. 3 credits

**ARHI 40121/60121 Greek Architecture****Robin Rhodes** T/R 03:30-04:45 **OSHA 107***Fulfills Fine Arts Requirement*

In this course the development of Greek monumental architecture, and the major problems that define it, will be traced from the 8th to the 2nd centuries B.C., from the late Geometric through the Archaic, Classical, and Hellenistic periods. Among themes to be related are the relationship between landscape & religious architecture, the humanization of temple divinities, the architectural expression of religious tradition and even specific history, architectural procession and hieratic direction, emblem and narration in architectural sculpture, symbolism and allusion through architectural order, religious revival and archaism, and the breaking of architectural and religious canon. 3 credits

**ARHI 40150 Topography of Ancient Rome****David Hernandez****M/W****3:00-4:15****DBRT 120**

The course examines in detail the buildings and monuments of ancient Rome from the Archaic Period to the beginning of Late Antiquity (8th century B.C. to 4th century A.D.). The primary aim of the course is to consider the problems related to the identification, reconstruction, chronology, and scholarly interpretation(s) of Rome's ancient structures. Students will investigate the history of excavations in Rome, analyze ancient literary sources, evaluate ancient art and architecture, and examine epigraphic, numismatic, and other material evidence related to Rome's ancient physical makeup. This close examination of the city of ancient Rome in its historical context also explores how urban organization, civic infrastructure, public monuments, and domestic buildings reflect the social, political, and religious outlook of Roman society. 3 credits

**ARHI 40255 The World at 1200****D.Glowacki/D.Joyner****T/R****11:00-12:15****OSHA 106**

*Fulfills Fine Arts Requirement* The 12th and 13th centuries were a dynamic period in world history as civilizations across the globe experienced significant growth, reorganization, and even collapse. Trade, wars, missionary work, and exploration fostered extensive and far-reaching interactions among neighboring and more distant cultures. Genghis Khan, the Crusades, the Khmer Empire, the end of the Toltec Empire, and the peak of the ancestral Pueblo occupation of the Mesa Verde cliff dwellings are but a few of the forces and civilizations shaping the world at A.D. 1200. Traditionally, these civilizations and events are studied diachronically and in relative isolation from contemporaneous global developments. This course departs from tradition and adopts a synchronic analysis of the dramatic changes experienced across the globe during the twelfth and thirteenth centuries. By examining these cultural shifts in light of simultaneous transitions in other areas of the world, new questions and answers can be generated concerning the activities and processes that shape people's lives in past and present civilizations. 3 credits

**ARHI 40522/60522 Fashioning American Identities****01 Sophie White****M/W****11:45-01:00****OSHA 106**

*Fulfills Fine Arts Requirement* This course will focus on dress & material/visual culture in Colonial North America. It will provide an introduction to methodology, and offer an overview of key themes in the history of dress & consumerism within the frame-work of gender studies. In our focus on the Colonial period (especially the 18<sup>th</sup> Cent.), we will analyze the economics of dress (the production, marketing and acquisition of cloth and clothing) and will assess the importance of fashion to commerce & politics. We will evaluate the role of dress in the construction of colonial identities, and we will examine the ways that dress operated as a visual locus for racial, class and ethnic encounters. 3 credits.

**ARHI 43341/63341 Seminar in Italian Drawings****Robert Coleman****T/R****11:00-12:15****RILY 213**

*Fulfills Fine Arts Requirement* This seminar is devoted to the study of Italian Renaissance and Baroque drawings in The Snite Museum of Art. The course will introduce the student to the world of special collections where particular care is given to the conservation of works on paper, and where instruction is given in the appropriate ways to study drawings. We will examine papers of different colors, trace the origin and manufacture of paper by means of watermarks, and recognize different types of inks and chalks in order to appreciate the role which the physical object plays in understanding it as an historical and aesthetic work of art. Discussion will also center on the purpose and types of drawings. In fact, the acknowledgment of drawing as fundamental to the creative process, and appreciation of its status as an independent aesthetic endeavor, have their origins in the Italian Renaissance. By the 17th century, drawings of all types had come to be fully appreciated and collected by artists and connoisseurs alike. Each student will be required to research one or two drawings in the Snite collection, and the seminar will conclude with an exhibition (with accompanying catalogue) in The Snite Museum. 3 credits

**ARHI 43406/63406 01 Seminar: Pygmalion****Gabrielle Gopinath****M/W****11:45-01:00****OSHA 106***Open to majors only*

This course examines art historical debates and practices centering around the notion of the creative act as a galvanizing gesture that animates previously inert material, bringing it seemingly to life. The course surveys art historical theories on these topics, beginning with the classic works of Johann Joachim Winckelmann, Gotthold Ephraim Lessing, and Johann Gottfried Herder and moving forward to writings by contemporary authors. Students in this course will examine selected works of painting, sculpture, video and intermedia arts produced from the 19th through the 21st century. There is a substantial reading and writing component. 3 credits

**ARHI 43407/63407 01 Seminar in Gender and Sexuality in Modern Art****Kathleen Pyne****M/W****01:30-02:45****RILY 213***Open to majors only*

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

**ARHI 43840/63840 Aesthetics of Latino Art and Cultural Expression****Gilberto Cardenas****M/W****01:30-02:45**

This course analyzes the philosophy and principles underlying the social and political aspects of Latino art. We will approach this analysis by examining a range of topics, including Chicano and Puerto Rican poster art, mural art, Latina aesthetics, and border art.. 3 credits

**ARHI 4857X Honors Senior Thesis**

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

**ARHI 47X7X Special Studies**

Independent study in specific art history area under the direction of an individual faculty member.

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## ART STUDIO COURSES

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**ARST 11201 Drawing I****BA/BFA Core****01 Martin Nguyen, CSC****T/R****09:30-12:15****Riley 300****02 Amanda Joseph****M/W/F****4:05-6:00****Riley 300****03 Erin Hinz****M/W/F****10:40-12:35****Riley 300**

MATERIALS FEE - \$40

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

**ARST 11601 3-D Foundations - Basic Sculpture****BA/BFA Core****01 Ki Campbell****M/W/F****10:40-12:35****Riley 108****02 Katelyn Seprish****M/W/F****08:30-10:25****Riley 108**

MATERIALS FEE - \$75

This required core course for all art majors introduces the student to three-dimensional art by producing sculptures (both figurative and abstract) in a variety of media. Contemporary movements in sculpture are examined through slide lectures and attendance at visiting artist lectures and visits to exhibitions. 3 credits

**ARST 21101 Ceramics I****BFA Core Option****01 William Kremer****T/R****09:30-12:15****Riley 122****02 Chad Hartwig****M/W/F****08:30-10:25****Riley 122****03 Jakob Ollinger****M/W/F****01:55-03:50****Riley 122****04 Nick Roudebush****M/W/F****10:40-12:35****Riley 122**

MATERIALS FEE-\$75.00

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

**ARST 21301 Painting I****BA/BFA Core Option.**

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

MATERIALS FEE-\$50.00

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 21303 Watercolor I**

<b>01 Martin Nguyen</b>	<b>T/R</b>	<b>12:30-03:15</b>	<b>Riley 301</b>
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*Open to all students.* MATERIALS FEE - \$40.00

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 21401 Photography I**

<b>01 Martina Lopez</b>	<b>M/W</b>	<b>11:45-02:45</b>	<b>Riley 201</b>
<b>02 TBA</b>	<b>M/W/F</b>	<b>08:30-10:25</b>	<b>Riley 201</b>
<b>03 TBA</b>	<b>M/W/F</b>	<b>04:05-06:00</b>	<b>Riley 201</b>
<b>04 TBA</b>	<b>T/R</b>	<b>03:30-06:15</b>	<b>Riley 201</b>

*Open to juniors, sophomores, or freshmen.*

MATERIALS FEE-\$50.00 This course is an introduction to the theory and practice of still photography. It is designed for all students interested in developing their photographic skills and serves as the entry-level sequence for the photo major in studio art. The course will focus on the use of digital cameras, film scanning and high quality inkjet printing. Presentations cover historical and contemporary approaches to the medium. Creative assignments encourage students to begin discovering their individual strengths and interests in the medium. A digital SLR with manual focus and exposure controls *or* an optional 35mm film camera is required. Film will be scanned and converted to digital files. Software is taught on the Apple platform. Offered every semester. 3 credits

**ARST 21501 Silkscreen I**

<b>Heather Parrish</b>	<b>M/W</b>	<b>08:30-11:30</b>	<b>Riley 316</b>
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MATERIALS FEE \$250.00 This course is an intro-duction 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 21502 Printmaking 101****BA/BFA Core Option.**

<b>Jean Dibble</b>	<b>M/W</b>	<b>11:45-02:45</b>	<b>Riley 316</b>
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MATERIALS FEE \$125.00 This course is an intro-duction 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 21506 Relief Printing: Studio Class**

<b>Josh Winkler</b>	<b>T/R</b>	<b>09:30-12:15</b>	<b>Riley 316</b>
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*Fulfills Fine Arts Requirement*

MATERIALS FEE Students will learn the technical skills associated with relief printmaking processes such as linocut, woodcut, and wood engraving. There will be a historical component where students will learn the essential history of early relief printmaking thru to contemporary uses of the process. Students will also take part in critical analysis of artwork produced for this class. 3 credits

**ARST 21520 Photo Printmaking**

<b>Justin Barfield</b>	<b>M/W</b>	<b>03:00-06:00</b>	<b>Riley 316</b>
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MATERIALS FEE Students will learn a variety of photo based printmaking processes, including, but not limited to: photolithography, photo-etching, sunography, digital printing. The projects are designed to expose students to the many photo processes available in the printmaking arena while also developing their own concepts. Students will view a variety of prints produced using photo techniques made by professional artists as well as historical prints.. 3 credits

**ARST 21602 Wood Sculpture****TBA M/W/F 01:55-03:50 Riley 108/114***Open to all students. MATERIALS FEE-\$100.00*

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

**ARST 21603 Metal Foundry****Bryce Robinson T/R 03:30-06:15 Riley 108/101***Open to all students. MATERIALS FEE-\$100.00*

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

**ARST 21604 Metal Sculpture I****01 Austin Collins T/R 09:30-12:15 Riley 108/101****02 Austin Collins T/R 12:30-03:15 Riley 108/101***Open to all students. MATERIALS FEE-\$100.00*

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

**ARST 31102 Ceramics II****01 William Kremer T/R 03:30-06:15 Riley 122***Prerequisite: ARST 21101 Ceramics I. MATERIALS FEE-\$75.00*

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

**ARST 31403 Moving Pictures****Richard Gray T/R 09:30-12:15 Riley 201***Pre-requisite ARST 21401 Photo. I MATERIALS FEE - \$50.00*

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

**ARST 41203 Figure Drawing, Multilevel****Jason Lahr T/R 12:30-03:15 Riley 310***Pre-requisite ARST 11201 Drawing I. MATERIALS FEE - \$40.00*

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

**ARST 41307 Painting, Multilevel****Maria Tomasula M/W 03:00-06:00 Riley 309****MATERIALS FEE-\$50.00**

This course extends and develops the skills and concepts initiated in Painting I. Students are engaged in projects that allow them to hone their technical skills while they define and develop their individual concerns as well as the formal means through which to communicate those concerns. 3 credits

**ARST 41408 The Photographic Portrait****Martina Lopez T/R 12:30-03:15 Riley 201***Prerequisite: Photography I. LAB FEE \$50.00*

The human portrait has been one of the most significant and sustaining subjects within the history of all images. This course will examine styles and thematic approaches to the photographic portrait from historical forms to contemporary and conceptual artworks. Students will investigate the portrait through studio lighting, self-portraiture and the constructed image. 3 credits

**ARST 41609/61609 Installation Studio****Austin Collins, CSC****Wednesdays only****04:05-04:55****RILY 108/101**

This one-credit course will concentrate on the study of space and on the creation of environments in contemporary art. Throughout the semester the course will combine seminars and individual research, as well as the production and presentation of original artwork by students.

In order to create a practical and theoretical understanding of what "installation art" is, the course will explore and analyze early 20<sup>th</sup> Century concepts embodied in the works of Duchamp, Malevich and Schwitters, as well as current ideas and practices, such as site-specific and site-responsive work; environments (Kaprow); relational aesthetics (Bourriaud); architectural interventions; and interactive media. Students will provide their own materials. 1 credit

**ARST 43702 B.F.A. Seminar****Jason Lahr****Tuesdays only****07:00-08:30 PM****Riley 200**

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

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

**ARST 48X03 BFA Thesis**

*BFA majors. Prerequisite: B.F.A. Candidacy.*

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

**ARST 63150 Ceramic/Sculpture Graduate Seminar****Collins/Kremer/Rivas****M****04:00-05:00****Riley 105**

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

**ARST 63350 Painting/Printmaking Graduate Seminar****Dibble/Lahr/Nguyen/Tomasula****T****04:00-05:00 Riley 316**

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

**ARST 63450 Photography Graduate Seminar****Lopez/Gray****W****03:00-04:00 PM****Riley 207**

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

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## DESIGN COURSES

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### DESN 11100 2-D Foundations

01 Marie Bourgeois	M/W/F	08:30-10:25	West Lake 224
02 Matthew Smith	M/W/F	01:55-3:50	West Lake 224
03 Marie Bourgeois	T/R	03:30-06:15	West Lake 230

MATERIALS FEE - \$100.00

This course deals with fundamentals of two-dimensional design & is intended for students entering studio practice for the first time. The course is also open to more advanced students who wish to increase their knowledge of the elements and principles of design. The course is project oriented. Studio practice in the basic principles of design employing color theory, form and space organization, as well as materials and methods used in the design process are emphasized. 3 credits

### DESN 21101 Graphic Design I

01 Mayra Duarte	M/W/F	10:40-12:35	West Lake 224
02 Robert Sedlack	T/R	03:30-06:15	West Lake 226

*Prerequisite: 2-D Foundations.*

MATERIALS FEE-\$50.00

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

### DESN 21102 Adobe Creative Suite Tutorial

Sarah Martin	Tuesdays only	08:30-10:30	West Lake 219
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*Co-requisites: Graphic Design I.* This one-credit course will focus on Adobe Creative Suite 3 (CS3) software. The class will meet one evening per week throughout the course of the semester. Programs and topics to be covered will be Adobe Photoshop, InDesign, Adobe Illustrator, proper file preparation, font access and usage. 1 credit

### DESN 21120 Web Design 1: *Introduction to Web-Based Interactivity*

Andre Murnieks	M/W	11:45-02:45	West Lake 219
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*Prerequisites: Graphic Design I.* MATERIALS FEE \$40.00 Exploration of on-line interactive communications for web enabled platforms including desktop and mobile devices. Application of user-centered design principles to hierarchical and navigational structures, interface, web typography, imagery, sound, and motion through a series of exercises and projects. Survey of technological aspects to web site design, development and production. 3 credits

### DESN 21200 Visual Dialogue I

01 George Tisten	T/R	09:30-12:15	West Lake 224
02 George Tisten	T/R	03:30-06:15	West Lake 224

MATERIALS FEE-\$100.00

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

### DESN 21201 Product Design I

01 Paul Down	T/R	12:30-03:15	West Lake 226
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*Prerequisites: 3-D Foundations and Visual Dialogue.* MATERIALS FEE-\$80.00 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 31100 Graphic Design 2

01 Anne Berry	M/W	08:30-11:30	West Lake 226
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*Prerequisites: Graphic Design I.* MATERIALS FEE-\$50.00 This advanced course in visual communication is for students interested in the art of typography, its history, & the use of type as a critical element in the world of graphic design. 3 credits

**DESN 31131 Motion Design: Kinetic Messages****Andre Murnieks** M/W **03:00-06:00PM** **West Lake 204**

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

**DESN 31203 Advanced Product Design****Michael Kahwaji** T/R **06:30-09:15 PM** **West Lake 226**

*Prerequisites: Visual Dialogue or Product Design I.* MATERIALS FEE - \$60.00 This course exposes Art and Design students to common low and high production manufacturing processes. Students use these methods to execute their own original designs, Students are introduced to plastic thermoforming, injection molding, sheet and profile extrusion, blow-molding, rotational molding, reaction-injection, molding and open mold laminating. Metal processes include roll forming, foundry sand casting, die-casting, extrusion, stamping, anodizing & plating. 3 credits

**DESN 31205 Digital 3-D****Kevin Melchiorri** M/W/F **08:30-10:25** **West Lake 204**

*Prerequisite: Product Design I.* MATERIALS FEE \$25.00

This course introduces students to both Rhino and Flamingo software, applied in surface modeling and image rendering. Here, computer technology will be primarily used to generate, modify, & present design ideas on screen and in print. Discussions and examples directed toward rapid prototyping will demonstrate potential physical modeling scenarios that can result from well resolved virtual models. 3 credits

**DESN 31209 Digital Sketch to Solids****Michael Elwell** T/R **09:30-12:15** **West Lake 204**

MATERIALS FEE \$35.00

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 40655 Technical Concepts of Visual Effects****Ramzi Bualuan** M/W/F **01:55-02:45** **CUSH 303**

*Pre-requisite: Digital 3-D.* This class seeks to introduce students to some basic concepts of computer-generated imagery as it is used in the field of visual effects, and to delve into some of the technical underpinnings of the field. While some focus will rely on artistic critique and evaluation, most of the emphasis of the class will be placed on understanding fundamental concepts of 3d modeling, texturing, lighting, rendering, and compositing. Those who excel in the visual effects industry are those who have both a strong aesthetic sense coupled with a solid understanding of what the software being used is doing "under the hood." This class, therefore, will seek to stress both aspects of the industry. From a methodology standpoint, the class will consist of lectures, several projects that will be worked on both in-class and out of class, an on-site photo shoot, and extensive open discussion. The nature of the material combined with the fact that this is the first execution of the class will mean that a significant degree of flexibility will need to be incorporated into the class structure. 3 credits

**DESN 41100 Graphic Design 3: Design for Social Good****Robert Sedlack** T/R **09:30-12:15** **West Lake 226**

*Prereq: Graphic Design II.* MATERIALS FEE-\$15.00

This advanced course in visual communication is for students who intend to pursue the field of graphic design after graduation. The class will help prepare students both technically and creatively for professional practice by focusing on research-based projects. 3 credits

**DESN 41101 Graphic Design 4****Anne Berry** M/W **11:45-02:45** **West Lake 226**

*Prerequisite: Graphic Design 3.*

MATERIALS FEE-\$15.00 This senior-level, research-based course will explore the contemporary practice of professional design through client-based projects created in both print and multimedia forms. 3 credits

**DESN 41201/61201 Collaborative Product Development****Paul Down****Fridays only****09:35-12:35****West Lake 226**

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 45310 Design Internship**

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

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

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

**DESN 48X03 BFA Thesis**

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

**DESN 63350 Design Graduate Seminar****Design Area Faculty****Thursdays only****8:00-9:15****West Lake 226**

Graduate majors only

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

**DESN 78308 Thesis Direction***Graduate majors only*

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