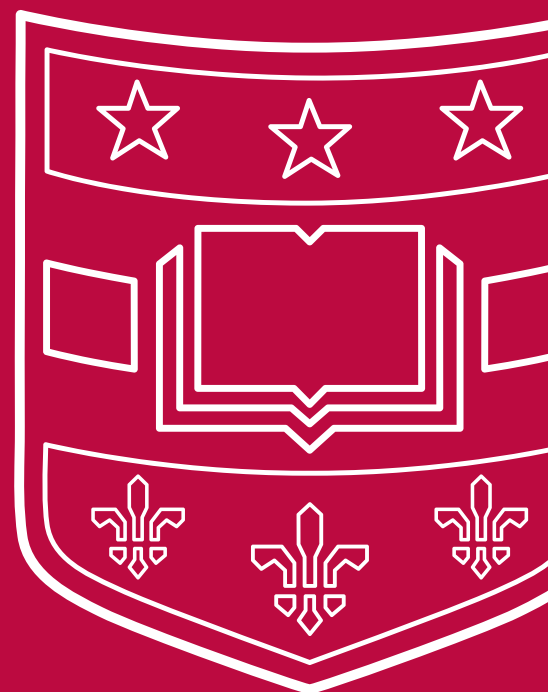


# 2017-18 Bulletin

Graduate School of Art



Washington University in St. Louis



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## About This Bulletin

The graduate and professional bulletins are the catalogs of programs, degree requirements and policies of the following schools of Washington University in St. Louis: Architecture & Urban Design; Art; Arts & Sciences; Engineering & Applied Science; Law; Medicine; and Social Work & Public Health.

The *University College Bulletin* is the catalog of University College, the professional and continuing education division of Arts & Sciences at Washington University in St. Louis. The catalog includes programs, degree requirements, course descriptions, and pertinent university policies for students earning a degree through University College.

The 2017-18 bulletins are entirely online but may be downloaded in PDF format for printing. Individual pages may be downloaded in PDF format using the "Download This Page as a PDF" option on each page. To download a full PDF, please choose from the following:

- Architecture & Urban Design (PDF: coming soon)
- Art (PDF: coming soon)
- Arts & Sciences (PDF: coming soon)
- Engineering & Applied Science (PDF: coming soon)
- Law (PDF: coming soon)
- Medicine (PDF: coming soon)
- Social Work & Public Health (PDF: coming soon)
- University College (undergraduate and graduate) (PDF: coming soon)

The degree requirements and policies in the *2017-18 Bulletin* apply to students entering Washington University during the 2017-18 academic year.

Every effort is made to ensure that the information, applicable policies and other materials presented in the *Bulletin* are accurate and correct as of the date of publication (June 29, 2017). Washington University reserves the right to make changes at any time without prior notice. Therefore, the electronic version of the *Bulletin* may change from time to time without notice. The governing document at any given time is the then-current version of the *Bulletin*, as published online, and then-currently applicable policies and information are those contained in that *Bulletin*.

For the most current information about available courses and class scheduling, visit WebSTAC (<https://acadinfo.wustl.edu>). Questions concerning the *Bulletin* may be addressed to [bulletin\\_editor@wustl.edu](mailto:bulletin_editor@wustl.edu).

**For more graduate and professional programs, please visit the following website:**

- Olin Business School (<http://olin.wustl.edu>)

# About Washington University in St. Louis

## Who We Are Today

Washington University in St. Louis, a medium-sized, independent university, is dedicated to challenging its faculty and students alike to seek new knowledge and greater understanding of an ever-changing, multicultural world. The university is counted among the world's leaders in teaching and research, and draws students from all 50 states, the District of Columbia, Guam, Puerto Rico and the Virgin Islands. Students and faculty come from more than 100 countries around the world.

The university offers more than 90 programs and almost 1,500 courses leading to bachelor's, master's and doctoral degrees in a broad spectrum of traditional and interdisciplinary fields, with additional opportunities for minor concentrations and individualized programs. For more information about the university, please visit the University Facts page (<http://wustl.edu/about/facts>) of our website.

## Enrollment by School

For enrollment information, please visit the University Facts page (<http://wustl.edu/about/facts/#students>) of our website.

## Committed to Our Students: Mission Statement

Washington University's mission is to discover and disseminate knowledge, and protect the freedom of inquiry through research, teaching and learning. Washington University creates an environment to encourage and support an ethos of wide-ranging exploration. Washington University's faculty and staff strive to enhance the lives and livelihoods of students, the people of the greater St. Louis community, the country and the world.

Our goals are:

- to welcome students, faculty and staff from all backgrounds to create an inclusive community that is welcoming, nurturing and intellectually rigorous;
- to foster excellence in our teaching, research, scholarship and service;
- to prepare students with attitudes, skills and habits of lifelong learning and leadership thereby enabling them to be productive members of a global society; and
- to be an institution that excels by its accomplishments in our home community, St. Louis, as well as in the nation and the world.

To this end we intend:

- to judge ourselves by the most exacting standards;
- to attract people of great ability from diverse backgrounds;
- to encourage faculty and students to be bold, independent and creative thinkers;
- to provide an exemplary, respectful and responsive environment for living, teaching, learning and working for present and future generations; and
- to focus on meaningful measurable results for all of our endeavors.

## Trustees & Administration

### Board of Trustees

Please visit the Board of Trustees website (<http://boardoftrustees.wustl.edu>) for more information.

### University Administration

In 1871, Washington University co-founder and then-Chancellor William Greenleaf Eliot sought a gift from Hudson E. Bridge, charter member of the university's Board of Directors, to endow the chancellorship. Soon it was renamed the "Hudson E. Bridge Chancellorship."

Led by the chancellor, the officers of the university administration are detailed on the university website (<http://wustl.edu/about/leadership>).

## Academic Calendar

The academic calendar of Washington University in St. Louis is designed to provide an optimal amount of classroom instruction and examination within a manageable time frame, facilitating our educational mission to promote learning among both students and faculty. Individual schools, particularly our graduate and professional schools, may have varying calendars due to the nature of particular fields of study. Please refer to each school's website for more information.

### Fall Semester 2017

Date	Day	Description
August 28	Monday	Classes begin
September 4	Monday	Labor Day holiday
October 14-17	Saturday-Tuesday	Fall Break
November 22-26	Wednesday-Sunday	Thanksgiving Break
December 8	Friday	Last day of classes
December 11-13	Monday-Wednesday	Reading Days
December 14-20	Thursday-Wednesday	Final Examinations

## Spring Semester 2018

Date	Day	Description
January 15	Monday	Martin Luther King Jr. holiday
January 16	Tuesday	Classes begin
March 11-17	Sunday-Saturday	Spring Break
April 27	Friday	Last day of classes
April 30 - May 2	Monday-Wednesday	Reading Days
May 3-9	Thursday-Wednesday	Final Examinations
May 18	Friday	Commencement

## Summer Semester 2018

Date	Day	Description
May 21	Monday	First Summer Session begins
May 28	Monday	Memorial Day holiday
July 4	Wednesday	Independence Day holiday
August 16	Thursday	Last Summer Session ends

Washington University recognizes the individual student's choice in observing religious holidays that occur during periods when classes are scheduled. Students are encouraged to arrange with their instructors to make up work missed as a result of religious observance, and instructors are asked to make every reasonable effort to accommodate such requests.

## Campus Resources

### Student Support Services

**Cornerstone: The Learning Center.** Located on the first floor of Gregg House on the South 40, Cornerstone is the hub of academic support at Washington University. We provide undergraduate students with help in a variety of forms, including course-specific structured study groups and highly trained academic peer mentors who provide support in locations, at times, and in formats that are convenient for students. Other services include workshops and individual consultations on study skills, time management, and note-taking. Cornerstone also offers fee-based graduate and professional school entrance exam preparation courses. Additionally, Cornerstone administers TRiO, a federally-funded program that offers advising, leadership development, financial assistance, and other support to undergraduate students who are low-income, the first in their family to go to college, and/or have a documented disability. On Sundays and weekday evenings, we offer flexible space where students can study, work on class projects, or relax. Most services are free, and each year, more than 2,000

students participate in one or more of our programs. For more information, visit our website (<http://cornerstone.wustl.edu>) or call 314-935-5970.

**Disability Resources.** Cornerstone is also home to Disability Resources, which assists students with disabilities and students with suspected disabilities by providing guidance and accommodations to ensure equal access to our campus, both physically and academically. Disability Resources serves both undergraduate and graduate students enrolled in the schools on the Danforth Campus. Students enrolled as students in the School of Medicine should contact their program director or their program's Student Affairs staff member. Students enrolled in the Division of Biology & Biomedical Sciences (DBBS) are considered graduate students in Arts & Sciences and are served by Disability Resources. Students may visit our website (<http://disability.wustl.edu>) or call Cornerstone at 314-935-5970 for more information.

**Office for International Students and Scholars.** If a student is joining the university from a country other than the United States, this office can assist that individual through its orientation programs, by issuing certificates of eligibility (visa documents), and by offering special services for non-native English speakers in the English Language Programs. In addition, the office provides personal and cross-cultural counseling and arranges social, cultural and recreational activities that foster international understanding on campus.

The Office for International Students and Scholars is located in the Stix International House at 6470 Forsyth Boulevard and on the Medical School campus in the Mid Campus Center (MCC Building), 4590 Children's Place, Room 2043. For more information, visit our website (<http://oiss.wustl.edu>) or call 314-935-5910.

**Medical Student Support Services.** For information about Medical Student Support Services, please visit the School of Medicine website (<https://medicine.wustl.edu>).

**The Writing Center.** The Writing Center, a free service, offers writing advice to all Washington University undergraduate and graduate students. Tutors will read and discuss any kind of work in progress, including student papers, senior theses, application materials, dissertations, and oral presentations. The Writing Center staff is trained to work with students at any stage of the writing process, including brainstorming, developing and clarifying an argument, organizing evidence, and improving style. Rather than editing or proofreading, tutors will emphasize the process of revision and teach students how to edit their own work. Appointments are preferred and can be made online (<http://writingcenter.wustl.edu>).

The Writing Center is located in Olin Library on level one.

## Student Health Services, Danforth Campus

Student Health Services (SHS) provides medical and mental health care for undergraduate and graduate students. Student Health Services staff members include licensed professionals in Medical Services, Mental Health Services, and Health Promotion Services. Please visit us in Dardick House on the South 40, or visit our website (<http://shs.wustl.edu>) for more information about each of our services and staff members.

### Hours:

Monday, Tuesday and Thursday 8 a.m.-6 p.m.

Wednesday 10 a.m.-6 p.m.

Friday 8 a.m.-5 p.m.

Saturday 9 a.m.-1 p.m.

A nurse answer line is available to answer any medical questions a student may have when SHS is closed. For after-hours care, please call: 314-935-6666.

**Medical Services** staff members provide care for the evaluation and treatment of an illness or injury, preventive health care and health education, and nutrition, physical therapy, travel medicine and women's health services. Student Health Services' providers are considered in-network and are participating members of the Washington University in St. Louis Physician's Network. Any condition requiring specialized medical services will be referred to an appropriate community specialist. Student Health Services accepts most health insurance plans and will be able to bill the plan according to plan benefits when care is accessed at SHS. The student health insurance plan requires a referral any time care is not provided at SHS. Call 314-935-6666 or visit our website (<http://shs.wustl.edu>) to schedule an appointment for medical care, including allergy injections prescribed by your allergist, health consultations, for HIV or other STD testing, or for immunizations.

Appointments also are available for assessment, treatment and referral for students who are struggling with substance abuse.

The SHS pharmacy is available to all Washington University students and their dependents who participate in the student health insurance plan. The pharmacy accepts most prescription insurance plans; please check with the pharmacist to see if your prescription plan is accepted at the pharmacy.

The SHS lab provides full laboratory services. Approximately 20 tests can be performed in the SHS lab. The remainder of all testing that is ordered by SHS is completed by LabCorp. LabCorp serves as our reference lab and is on the student health insurance plan as a preferred provider. The SHS lab can collect any test ordered by our providers.

All incoming students must provide proof of immunization for two measles, mumps, rubella vaccines after the age of one year old. (A titer may be provided in lieu of the immunizations.) Meningococcal vaccine proof is required for all incoming

undergraduate students. A PPD skin test in the past six months is required for students entering the university from certain countries. This list of countries may be found on our website. We suggest all students also have Tetanus Diphtheria immunization within the past five years, Hepatitis A vaccine series, Hepatitis B vaccine series and Varicella vaccine. Medical History Forms are available online (<http://shs.wustl.edu>). Failure to complete the required forms will delay registration and will prevent entrance into housing assignment. Please visit our website (<http://shs.wustl.edu>) for complete information about requirements and deadlines.

**Mental Health Services** staff members work with students to resolve personal and interpersonal difficulties, including conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. Although some concerns are more frequent than others, students' experiences are as varied as the students themselves. Staff members help each person figure out their own situation. Services include individual, group and couples counseling; crisis counseling; psychiatric consultation; and referral for off-campus counseling. Call 314-935-6666 or visit our website (<http://shs.wustl.edu>) to schedule an appointment.

**Health Promotion Services** staff members provide information and resources on issues of interest to Washington University students including alcohol and other drugs, weight and body image, sexual health, sleep and stress; customize professional health education programs for groups; and work with groups of students dedicated to educating their peers about healthy decision making. Call 314-935-7139 for more information.

## Important Information About Health Insurance, Danforth Campus

Washington University has a student health fee designed to improve the health and wellness of the entire Washington University community. This fee supports health and wellness services and programs on campus. In addition, all full-time, degree-seeking Washington University students are automatically enrolled in the Student Health Insurance Plan upon completion of registration. Students may opt out of this coverage if there is proof of existing comprehensive insurance coverage. Information concerning opting out of the student health insurance plan can be found online (<http://shs.wustl.edu>) after June 1 of each year. Student Health Services does provide billing services to many of the major insurance companies in the United States. Specific fees and co-pays apply to students using Medical Services and Mental Health Services; these fees may be billable to your insurance plan. More information is available on our website (<http://shs.wustl.edu>).

## Student Health Services, Medical Campus

For information about student health services on the Medical Campus, please visit the Student Health Services page (<http://shs.wustl.edu>).

bulletin.wustl.edu/medicine/departments/student-health) of the medical school *Bulletin*.

## Campus Security

The Washington University campus is among the most attractive in the nation and enjoys a safe, relaxed atmosphere. Your personal safety and the security of your property while on campus is a shared responsibility. Washington University has made safety and security a priority through our commitment to a full-time professional police department, use of closed circuit television, card access, good lighting, shuttle services, emergency telephones, and ongoing educational safety awareness programs. The vast majority of crimes that occur on college campuses are crimes of opportunity, which can be prevented.

The best protection against crime is an informed, alert campus community. Washington University has developed several programs to help make your experience here a safe and secure one. An extensive network of emergency telephones, including more than 200 "blue light" telephones, is connected directly to the University Police Department and can alert the police to your exact location. In addition to the regular shuttle service, an evening walking escort service or mobile Campus Circulator is available on the Danforth Campus.

The Campus2Home shuttle will provide a safe ride home for those living in four designated areas off campus — Skinker-DeBaliviere, Loop South, north of The Loop and just south of the campus — from 7:00 p.m. to 4:00 a.m. seven days a week. The shuttle leaves from both the Mallinckrodt Center and the Brookings Drive steps and takes passengers directly to the front doors of their buildings. Shuttle drivers then will wait and watch to make sure passengers get into their buildings safely.

The University Police Department is a full-service organization staffed by certified police officers who patrol the campus 24 hours a day throughout the entire year. The Police Department offers a variety of crime prevention programs including a high-security bicycle lock program, free personal-safety whistles, computer security tags, personal safety classes for women and men, property inventory services and security surveys. For more information on these programs, check out the Washington University Police Department website (<http://police.wustl.edu>).

In compliance with the Campus Crime Awareness and Security Act of 1990, Washington University publishes online (<http://police.wustl.edu/clerylogsandreports/Pages/default.aspx>) an annual report, *Safety & Security: Guide for Students, Faculty, and Staff & Annual Campus Security and Fire Safety Reports*, which is available to all current and prospective students on the Danforth Campus and university employees on the Danforth, North and West campuses. To request a hard copy, contact the Washington University Police Department, CB 1038, One Brookings Drive, St. Louis, MO 63130-4899, 314-935-9011.

For information regarding protective services at the School of Medicine, please visit the Security page (<https://facilities.med.wustl.edu/security>) of the Washington University Operations & Facility Management Department.

## University Policies

Washington University has various policies and procedures that govern our faculty, staff and students. Highlighted below are several key policies of the university. Web links to key policies and procedures are available on the Office of the University Registrar website (<http://registrar.wustl.edu>) and on the university's Compliance and Policies page (<http://wustl.edu/policies>). Please note that the policies identified on these websites and in this *Bulletin* do not represent an entire repository of university policies, as schools, offices and departments may implement policies that are not listed. In addition, policies may be amended throughout the year.

## Nondiscrimination Statement

Washington University encourages and gives full consideration to all applicants for admission, financial aid and employment. The university does not discriminate in access to, or treatment or employment in, its programs and activities on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability or genetic information.

## Policy on Discrimination and Harassment

Washington University is committed to having a positive learning and working environment for its students, faculty and staff. University policy prohibits discrimination on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability or genetic information. Harassment based on any of these classifications is a form of discrimination and violates university policy and will not be tolerated. In some circumstances such discriminatory harassment may also violate federal, state or local law. A copy of the Policy on Discrimination and Harassment (<http://hr.wustl.edu/policies/Pages/DiscriminationAndHarassment.aspx>) is available on the Human Resources website.

## Sexual Harassment

Sexual harassment is a form of discrimination that violates university policy and will not be tolerated. It is also illegal under state and federal law. Title IX of the Education Amendments of 1972 prohibits discrimination based on sex (including sexual harassment and sexual violence) in the university's educational programs and activities. Title IX also prohibits retaliation for asserting claims of sex discrimination. The university has designated the Title IX Coordinator identified below to coordinate its compliance with and response to inquiries concerning Title IX.

For more information or to report a violation under the Policy on Discrimination and Harassment, please contact:

**Discrimination and Harassment Response Coordinators**

Apryle Cotton, Asst. Vice Chancellor for Human Resources  
Section 504 Coordinator  
Phone: 314-362-6774  
Email: [apryle.cotton@wustl.edu](mailto:apryle.cotton@wustl.edu)

Leanne Stewart, Employee Relations Manager  
Phone: 314-362-8278  
Email: [leannerstewart@wustl.edu](mailto:leannerstewart@wustl.edu)

**Title IX Coordinator**

Jessica Kennedy, Director of Title IX Office  
Title IX Coordinator  
Phone: 314-935-3118  
Email: [jwkennedy@wustl.edu](mailto:jwkennedy@wustl.edu)

You may also submit inquiries or a complaint regarding civil rights to the United States Department of Education's Office of Civil Rights at 400 Maryland Avenue, SW, Washington, DC 20202-1100 or by visiting the U.S. Department of Education website (<http://ed.gov>) or calling 800-421-3481.

## Student Health

### Drug and Alcohol Policy

Washington University is committed to maintaining a safe and healthful environment for members of the university community by promoting a drug-free environment as well as one free of the abuse of alcohol. Violations of the Washington University Drug and Alcohol Policy (<http://hr.wustl.edu/policies/Pages/DrugandAlcoholPolicy.aspx>) or Alcohol Service Policy (<http://pages.wustl.edu/prograds/alcohol-service-policy>) will be handled according to existing policies and procedures concerning the conduct of faculty, staff and students. This policy is adopted in accordance with the Drug-Free Workplace Act and the Drug-Free Schools and Communities Act.

### Tobacco-Free Policy

Washington University is committed to providing a healthy, comfortable and productive work and learning environment for all students, faculty and staff. Research shows that tobacco use in general, including smoking and breathing secondhand smoke, constitutes a significant health hazard. The university strictly prohibits all smoking and other uses of tobacco products within all university buildings and on university property, at all times. A copy of our complete tobacco-free policy (<http://hr.wustl.edu/policies/Pages/tobaccofreepolicy.aspx>) is available on the Human Resources website.

### Medical Examinations

Entering students must provide medical information to Student Health Services. This will include completion of a health history

and a record of all current immunizations. The university strongly recommends appropriate vaccination for meningococcal disease.

If students fail to comply with these requirements prior to registration, they will be required to obtain vaccinations for measles, mumps and rubella at Student Health Services, if there is no evidence of immunity. They will be assessed the cost of the vaccinations. Students will be unable to complete registration for classes until all health requirements have been satisfied.

If students are unimmunized, they may be barred from classes and from all university facilities, including housing units, if in the judgment of the university their continued presence would pose a health risk to themselves or to the university community.

Medical and immunization information is to be given via the Student Health Services (<http://shs.wustl.edu>) website. All students who have completed the registration process should access the website and create a student profile by using their WUSTL key. Creating a student profile enables a student to securely access the medical history form. Fill out the form and follow the instructions for transmitting it to Student Health Services. Student information is treated securely and confidentially.

## Student Conduct

The University Student Conduct Code sets forth community standards and expectations for Washington University students. These community standards and expectations are intended to foster an environment conducive to learning and inquiry. Freedom of thought and expression is essential to the university's academic mission.

Disciplinary proceedings are meant to be informal, fair and expeditious. Charges of non-serious misconduct are generally heard by the student conduct officer. With limited exceptions, serious or repeated allegations are heard by the campuswide University Student Conduct Board or the University Sexual Assault Investigative Board where applicable.

Complaints against students that include allegations of sexual assault or certain complaints that include allegations of sexual harassment in violation of the University Student Conduct Code are governed by the procedures found in the University Sexual Assault Investigative Board Policy (<https://wustl.edu/about/compliance-policies/governance/usaib-procedures-complaints-sexual-assault-filed-students>), which is available online or in hard copy from the Title IX coordinator or the director of Student Conduct and Community Standards.

Students may be accountable to both governmental authorities and to the university for acts that constitute violations of law and the University Student Conduct Code.

For a complete copy of the University Student Conduct Code (<https://wustl.edu/about/compliance-policies/academic-policies>), visit the university website.



## Undergraduate Student Academic Integrity Policy

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged, and work that is presented as original must be, in fact, original. Faculty, students and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University.

### Scope and Purpose

This statement on academic integrity applies to all undergraduate students at Washington University. Graduate students are governed by policies in each graduate school or division. All students are expected to adhere to the highest standards of behavior.

The purpose of the statement is twofold:

- To clarify the university's expectations with regard to undergraduate students' academic behavior, and
- To provide specific examples of dishonest conduct. The examples are only illustrative, *not* exhaustive.

### Violations of This Policy Include, but Are Not Limited To:

#### 1. Plagiarism

Plagiarism consists of taking someone else's ideas, words or other types of work product and presenting them as one's own. To avoid plagiarism, students are expected to be attentive to proper methods of documentation and acknowledgment. To avoid even the suspicion of plagiarism, a student must always:

- Enclose every quotation in quotation marks and acknowledge its source.
- Cite the source of every summary, paraphrase, abstraction or adaptation of material originally prepared by another person and any factual data that is not considered common knowledge. Include the name of author, title of work, publication information and page reference.
- Acknowledge material obtained from lectures, interviews or other oral communication by citing the source (name of the speaker, the occasion, the place and the date).
- Cite material from the internet as if it were from a traditionally published source. Follow the citation style or requirements of the instructor for whom the work is produced.

#### 2. Cheating on an Examination

A student must not receive or provide any unauthorized assistance on an examination. During an examination a student may use only materials authorized by the faculty.

#### 3. Copying or Collaborating on Assignments without Permission

When a student submits work with their name on it, this is a written statement that credit for the work belongs to that student alone. If the work was a product of collaboration, each student is expected to clearly acknowledge in writing all persons who contributed to its completion.

Unless the instructor explicitly states otherwise, it is dishonest to collaborate with others when completing any assignment or test, performing laboratory experiments, writing and/or documenting computer programs, writing papers or reports, and completing problem sets.

If the instructor allows group work in some circumstances but not others, it is the student's responsibility to understand the degree of acceptable collaboration for each assignment, and to ask for clarification if necessary.

To avoid cheating or unauthorized collaboration, a student should never:

- Use, copy or paraphrase the results of another person's work and represent that work as one's own, regardless of the circumstances.
- Refer to, study from or copy archival files (e.g., old tests, homework, solutions manuals or backfiles) that were not approved by the instructor.
- Copy another's work, or permit another student to copy one's work.
- Submit work as a collaborative effort if they did not contribute a fair share of the effort.

#### 4. Fabrication or Falsification of Data or Records

It is dishonest to fabricate or falsify data in laboratory experiments, research papers or reports or in any other circumstances; to fabricate source material in a bibliography or "works cited" list; or to provide false information on a résumé or other document in connection with academic efforts. It is also dishonest to take data developed by someone else and present them as one's own.

Examples of falsification include:

- Altering information on any exam, problem set or class assignment being submitted for a re-grade.
- Altering, omitting or inventing laboratory data to submit as one's own findings. This includes copying laboratory data from another student to present as one's own; modifying

data in a write-up; and providing data to another student to submit as one's own.

## 5. Other Forms of Deceit, Dishonesty or Inappropriate Conduct

Under no circumstances is it acceptable for a student to:

- Submit the same work, or essentially the same work, for more than one course without explicitly obtaining permission from all instructors. A student must disclose when a paper or project builds on work completed earlier in their academic career.
- Request an academic benefit based on false information or deception. This includes requesting an extension of time, a better grade or a recommendation from an instructor.
- Make any changes (including adding material or erasing material) on any test paper, problem set or class assignment being submitted for a re-grade.
- Willfully damage the efforts or work of other students.
- Steal, deface or damage academic facilities or materials.
- Collaborate with other students planning or engaging in any form of academic misconduct.
- Submit any academic work under someone else's name other than one's own. This includes but is not limited to sitting for another person's exam; both parties will be held responsible.
- Engage in any other form of academic misconduct not covered here.

This list is not intended to be exhaustive. To seek clarification, students should ask the professor or the assistant to the instructor for guidance.

## Reporting Misconduct

### Faculty Responsibility

Faculty and instructors are strongly encouraged to report incidents of student academic misconduct to the academic integrity officer in their school or college in a timely manner so that the incident may be handled fairly and consistently across schools and departments. Assistants to the instructor are expected to report instances of student misconduct to their supervising instructors. Faculty members are expected to respond to student concerns about academic dishonesty in their courses.

### Student Responsibility

If a student observes others violating this policy, the student is strongly encouraged to report the misconduct to the instructor, to seek advice from the academic integrity officer of the school or college that offers the course in question, or to address the student(s) directly.

## Exam Proctor Responsibility

Exam proctors are expected to report incidents of suspected student misconduct to the course instructor and/or the Disability Resource Center, if applicable.

## Procedure

### Jurisdiction

This policy covers all undergraduate students, regardless of their college of enrollment. Cases will be heard by school-specific committees according to the school in which the class is listed, not the school in which the student is enrolled. All violations and sanctions will be reported to the student's college of enrollment.

### Administrative Procedures

Individual undergraduate colleges and schools may design specific procedures to resolve allegations of academic misconduct by students in courses offered by that school, so long as the procedures are consistent with this policy and with the University Student Conduct Code.

## Student Rights and Responsibilities in a Hearing

A student accused of an academic integrity violation, whether by a professor, assistant to instructor, academic integrity officer or student, is entitled to:

- Review the written evidence in support of the charge.
- Ask any questions.
- Offer an explanation as to what occurred.
- Present any material that would cast doubt on the correctness of the charge.
- Determination of the validity of the charge without reference to any past record of misconduct.

When responding to a charge of academic misconduct, a student may:

- Deny the charges and request a hearing in front of the appropriate academic integrity officer or committee.
- Admit the charges and request a hearing to determine sanction(s).
- Admit the charges and accept the imposition of sanctions without a hearing.
- Request a leave of absence from the university. The academic integrity matter must be resolved prior to re-enrollment.
- Request to withdraw permanently from the university with a transcript notation that there is an unresolved academic integrity matter pending.

A student has the following responsibilities in resolving the charge of academic misconduct:

- Admit or deny the charge. This will determine the course of action to be pursued.

- Provide truthful information regarding the charges. It is a University Student Conduct Code violation to provide false information to the university or anyone acting on its behalf.

## Sanctions

### If Found *Not* in Violation of the Academic Integrity Policy

If the charges of academic misconduct are not proven, no record of the allegation will appear on the transcript.

### If Found in Violation of the Academic Integrity Policy

If, after a hearing, a student is found to have acted dishonestly, or if a student has admitted to the charges prior to a hearing, the school's academic integrity officer or committee may impose sanctions, including but not limited to the following:

- Issue a formal written reprimand.
- Impose educational sanctions, such as completing a workshop on plagiarism or academic ethics.
- Recommend to the instructor that the student fail the assignment. (A grade is ultimately the prerogative of the instructor.)
- Recommend to the instructor that the student fail the course.
- Recommend to the instructor that the student receive a course grade penalty less severe than failure of the course.
- Place the student on disciplinary probation for a specified period of time or until defined conditions are met. The probation will be noted on the student's transcript and internal record while it is in force.
- In cases serious enough to warrant suspension or expulsion from the university, refer the matter to the University Student Conduct Board for consideration.

Additional educational sanctions may be imposed. This list is not intended to be exhaustive.

Withdrawing from the course will not prevent the academic integrity officer or hearing panel from adjudicating the case, imposing sanctions or recommending grade penalties, including a failing grade in the course.

A copy of the sanction letter will be placed in the student's academic file.

## Appeals

If a student believes the academic integrity officer or the committee did not conduct a fair hearing, or if a student believes the sanction imposed for misconduct is excessive, they may appeal to the University Student Conduct Board within 14 days of the original decision. Appeals are governed by Section VII C of the University Student Conduct Code.

## Records

### Administrative Record-Keeping Responsibilities

It is the responsibility of the academic integrity officer in each school to keep accurate, confidential records concerning academic integrity violations. When a student has been found to have acted dishonestly, a letter summarizing the allegation, the outcome and the sanction shall be placed in the student's official file in the office of the school or college in which the student is enrolled.

Additionally, each school's academic integrity officer shall make a report of the outcome of every formal accusation of student academic misconduct to the director of Student Conduct and Community Standards, who shall maintain a record of each incident.

### Multiple Offenses

When a student is formally accused of academic misconduct and a hearing is to be held by an academic integrity officer, a committee, or the Office of Student Conduct and Community Standards, the person in charge of administering the hearing shall query the Office of Student Conduct and Community Standards about the student(s) accused of misconduct. The director shall provide any information in the records concerning that student to the integrity officer. Such information will be used in determining sanctions *only* if the student is found to have acted dishonestly in the present case. Evidence of past misconduct may not be used to resolve the issue of whether a student has acted dishonestly in a subsequent case.

### Reports to Faculty and Student Body

School and college academic integrity officers are encouraged to make periodic (at least annual) reports to the students and faculty of their school concerning accusations of academic misconduct and the outcomes, without disclosing specific information that would allow identification of the student(s) involved.

## Graduate Student Academic Integrity Policies

For graduate student academic integrity policies, please refer to each individual graduate school.

## Statement of Intent to Graduate

Students are required to file an Intent to Graduate at WebSTAC (<https://acadinfo.wustl.edu>) prior to the semester in which they intend to graduate. Additional information is available in the dean's offices of each school and in the Office of the University Registrar (<http://registrar.wustl.edu>).

## Student Academic Records and Transcripts

The Family Educational Rights and Privacy Act of 1974 (FERPA) — Title 20 of the United States Code, Section 1232g, as amended — provides current and former students of the university with specific rights of access to and control over their student record information. In compliance with the statute, appropriate federal regulations and guidelines recommended by the American Association of Collegiate Registrars and Admissions Officers, the university has adopted procedures that implement these rights.

A copy of the university policies regarding educational records and the release of student record information is available from the Office of the University Registrar (<http://registrar.wustl.edu>) and the university website (<http://www.wustl.edu>).

Transcript requests may be submitted to the Office of the University Registrar through WebSTAC. Instructions and additional information are available on the University Registrar website (<http://registrar.wustl.edu>).

## University Affiliations

Washington University is accredited by the Higher Learning Commission (<https://www.hlcommission.org>) (800-621-7440). Washington University is a member of the Association of American Universities, the American Council on Education, the College Board, and the Independent Colleges and Universities of Missouri.

The College of Arts & Sciences is a member of the Center for Academic Integrity and the American Association of College Registrars.

The College of Architecture was one of the eight founding members of the Association of Collegiate Schools of Architecture (ACSA) in 1912.

The Graduate School is a founding member of both the Association of Graduate Schools and the Council of Graduate Schools.

The Graduate School of Architecture & Urban Design's Master of Architecture degree is accredited by the National Architectural Accreditation Board (NAAB).

The Sam Fox School of Visual Arts & Design (Art) is a founding member of, and is accredited by, the National Association of Schools of Art and Design (NASAD).

The Olin Business School is a charter member of the Association to Advance Collegiate Schools of Business International (1921) (AACSB).

In the School of Engineering & Applied Science, many of the professional degrees are accredited by the Engineering Accreditation Commission of ABET (<http://abet.org>).

University College is a member of the University Professional and Continuing Education Association, the North American Association of Summer Sessions, the Association of University Summer Sessions and the Center for Academic Integrity. Business-related programs in University College are not accredited by the Association to Advance Collegiate Schools of Business (AACSB International).

The School of Law is accredited by the American Bar Association. The School of Law is a member of the Association of American Law Schools, the American Society of Comparative Law, the Clinical Legal Education Association, the Southeastern Association of Law Schools, the Central Law Schools Association, the Mid-America Law Library Consortium, the American Association of Law Libraries, and the American Society of International Law.

The School of Medicine is a member of the Liaison Committee on Medical Education.

The Brown School at Washington University is accredited by the Council on Social Work Education and the Council on Education for Public Health.

The University Libraries are a member of the Association of Research Libraries.

The Mildred Lane Kemper Art Museum is nationally accredited by the American Alliance of Museums.

# Graduate School of Art

The Graduate School of Art (<http://samfoxschool.wustl.edu/gradart>) offers a two-year, critically engaged studio practice program with myriad opportunities for collaboration, cross-disciplinary work, and research. The program promotes a rigorous exchange of ideas within a tight-knit community of approximately 50 students.

Our program is an open landscape for the emerging artist — one that reflects the dynamic cultural shifts, global perspectives, and evolving technologies that shape today's complex art world. While investigating their roles and responsibilities as artists, students challenge traditional hierarchies and embrace new forms of aesthetic thinking that include socially engaged and situated practices, site-responsive work, post-studio production, de-skilling, and DIY/maker movements.

Graduate seminars provide contemporary and historical contexts for art making, while a thesis seminar supports students in their writing and the development of their ideas. Through a combination of self-directed study, studio critiques, visiting artist reviews, and research, students build a sophisticated awareness of the cultural conversations of our time.

## Contact Information

Graduate School of Art  
CB 1031  
One Brookings Drive  
St. Louis, MO 63130-4899  
Phone: 314-935-8423  
Website: <http://samfoxschool.wustl.edu/gradart>  
Email: [olynyk@wustl.edu](mailto:olynyk@wustl.edu)  
Contact Form: [http://samfoxschool.wustl.edu/gradart\\_contact](http://samfoxschool.wustl.edu/gradart_contact)

## Faculty

### Endowed Professors

**Michael Byron** ([http://samfoxschool.wustl.edu/portfolios/faculty/michael\\_byron](http://samfoxschool.wustl.edu/portfolios/faculty/michael_byron))

Kenneth E. Hudson Professor of Art  
MFA, Nova Scotia College of Art and Design

**Carmon Colangelo** ([http://samfoxschool.wustl.edu/portfolios/faculty/carmon\\_colangelo](http://samfoxschool.wustl.edu/portfolios/faculty/carmon_colangelo))

E. Desmond Lee Professor for Collaboration in the Arts  
MFA, Louisiana State University

**Heather Corcoran** ([http://samfoxschool.wustl.edu/portfolios/faculty/heather\\_corcoran](http://samfoxschool.wustl.edu/portfolios/faculty/heather_corcoran))

Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art  
MFA, Yale University

**Patricia Olynyk** ([http://samfoxschool.wustl.edu/portfolios/faculty/patricia\\_olynyk](http://samfoxschool.wustl.edu/portfolios/faculty/patricia_olynyk))

Florence and Frank Bush Professor of Art  
MFA, California College of the Arts

### Professors

**Ken Botnick** ([http://samfoxschool.wustl.edu/portfolios/faculty/ken\\_botnick](http://samfoxschool.wustl.edu/portfolios/faculty/ken_botnick))

BBS, University of Wisconsin

**Lisa Schneider Bulawsky** ([http://samfoxschool.wustl.edu/portfolios/faculty/lisa\\_bulawsky](http://samfoxschool.wustl.edu/portfolios/faculty/lisa_bulawsky))

MFA, University of Kansas

**D.B. Dowd** ([http://samfoxschool.wustl.edu/portfolios/faculty/db\\_dowd](http://samfoxschool.wustl.edu/portfolios/faculty/db_dowd))

MFA, University of Nebraska–Lincoln

**Ron Fondaw** ([http://samfoxschool.wustl.edu/portfolios/faculty/ron\\_fondaw](http://samfoxschool.wustl.edu/portfolios/faculty/ron_fondaw))

MFA, University of Illinois at Urbana

**Jeff Pike** ([http://samfoxschool.wustl.edu/portfolios/faculty/jeff\\_pike](http://samfoxschool.wustl.edu/portfolios/faculty/jeff_pike))

MFA, Syracuse University

**Buzz Spector** ([http://samfoxschool.wustl.edu/portfolios/faculty/buzz\\_spector](http://samfoxschool.wustl.edu/portfolios/faculty/buzz_spector))

MFA, University of Chicago

**Stan Stembicki** ([http://samfoxschool.wustl.edu/portfolios/faculty/stan\\_stembicki](http://samfoxschool.wustl.edu/portfolios/faculty/stan_stembicki))

MFA, California Institute of the Arts

### Associate Professors

**Jamie Adams** ([http://www.samfoxschool.wustl.edu/portfolios/faculty/jamie\\_adams](http://www.samfoxschool.wustl.edu/portfolios/faculty/jamie_adams))

MFA, Pennsylvania Academy of Fine Arts

**John Hendrix** ([http://samfoxschool.wustl.edu/portfolios/faculty/john\\_hendrix](http://samfoxschool.wustl.edu/portfolios/faculty/john_hendrix))

MFA, School of Visual Art

**Richard Krueger** ([http://samfoxschool.wustl.edu/portfolios/faculty/richard\\_krueger](http://samfoxschool.wustl.edu/portfolios/faculty/richard_krueger))

MFA, University of Notre Dame

**Arny Nadler** ([http://samfoxschool.wustl.edu/portfolios/faculty/arny\\_nadler](http://samfoxschool.wustl.edu/portfolios/faculty/arny_nadler))

MFA, Cranbrook Academy of Art

**Franklin Oros** ([http://samfoxschool.wustl.edu/portfolios/faculty/franklin\\_oros](http://samfoxschool.wustl.edu/portfolios/faculty/franklin_oros))

BS, Western Michigan University

**Tim Portlock** ([http://samfoxschool.wustl.edu/portfolios/faculty/tim\\_portlock](http://samfoxschool.wustl.edu/portfolios/faculty/tim_portlock))

MFA, University of Illinois

**Mary Ruppert-Stroescu**

PhD, University of Missouri-Columbia

**Robin VerHage-Abrams** ([http://samfoxschool.wustl.edu/portfolios/faculty/robin\\_verhage\\_abrams](http://samfoxschool.wustl.edu/portfolios/faculty/robin_verhage_abrams))

portfolios/faculty/robin\_verhage\_abrams)

MFA, University of Michigan

**Denise D. Ward-Brown** ([http://samfoxschool.wustl.edu/portfolios/faculty/denise\\_ward\\_brown](http://samfoxschool.wustl.edu/portfolios/faculty/denise_ward_brown))

portfolios/faculty/denise\_ward\_brown)

MFA, Howard University

**Cheryl Wassenaar** ([http://samfoxschool.wustl.edu/portfolios/faculty/cheryl\\_wassenaar](http://samfoxschool.wustl.edu/portfolios/faculty/cheryl_wassenaar))

faculty/cheryl\_wassenaar)

MFA, University of Cincinnati

**Monika Weiss** ([http://samfoxschool.wustl.edu/portfolios/faculty/monika\\_weiss](http://samfoxschool.wustl.edu/portfolios/faculty/monika_weiss))

monika\_weiss)

MFA, Academy of Fine Arts, Warsaw

## Assistant Professors

**Penina Acayo** ([http://samfoxschool.wustl.edu/portfolios/penina\\_acayo](http://samfoxschool.wustl.edu/portfolios/penina_acayo))

penina\_acayo)

MFA, Kent State University

**Chrissi Cowhey** ([http://samfoxschool.wustl.edu/portfolios/chrissi\\_cowhey](http://samfoxschool.wustl.edu/portfolios/chrissi_cowhey))

chrissi\_cowhey)

MFA, Rhode Island School of Design

**Jonathan Hanahan** ([http://samfoxschool.wustl.edu/portfolios/jonathan\\_hanahan](http://samfoxschool.wustl.edu/portfolios/jonathan_hanahan))

jonathan\_hanahan)

MFA, Rhode Island School of Design

## Visiting Assistant Professors

**Rebecca Leffell**

MFA, Rhode Island School of Design

**Shreyas Ravikrishanan**

MFA, Maryland Institute College of Art

**Emmy Thelander**

MFA, Yale University

## Senior Lecturers

**Mary Borgman** ([http://samfoxschool.wustl.edu/portfolios/faculty/mary\\_borgman](http://samfoxschool.wustl.edu/portfolios/faculty/mary_borgman))

mary\_borgman)

MFA, Fontbonne University

**Audra Hubbell**

MFA, University of Illinois at Chicago

**Jennifer Ingram** (<http://samfoxschool.wustl.edu/directory/6509>)

BFA, Washington University

**Noah Kirby** (<http://samfoxschool.wustl.edu/directory/517>)

MFA, Washington University

**Jon Navy** (<http://samfoxschool.wustl.edu/directory/527>)

MFA, School of the Art Institute of Chicago

**Tom Reed** ([http://samfoxschool.wustl.edu/portfolios/tom\\_reed](http://samfoxschool.wustl.edu/portfolios/tom_reed))

MFA, University of Iowa

**Jennifer Colten Schmidt** ([http://samfoxschool.wustl.edu/portfolios/faculty/jennifer\\_colten\\_schmidt](http://samfoxschool.wustl.edu/portfolios/faculty/jennifer_colten_schmidt))

portfolios/faculty/jennifer\_colten\_schmidt)

MFA, Massachusetts College of Art

**Linda Solovic** ([http://samfoxschool.wustl.edu/portfolios/faculty/linda\\_solovic](http://samfoxschool.wustl.edu/portfolios/faculty/linda_solovic))

linda\_solovic)

BFA, Washington University

**Lindsey Stouffer** ([http://samfoxschool.wustl.edu/portfolios/faculty/lindsey\\_stouffer](http://samfoxschool.wustl.edu/portfolios/faculty/lindsey_stouffer))

faculty/lindsey\_stouffer)

MFA, Washington University

**Enrique von Rohr** ([http://samfoxschool.wustl.edu/portfolios/faculty/enrique\\_von\\_rohr](http://samfoxschool.wustl.edu/portfolios/faculty/enrique_von_rohr))

faculty/enrique\_von\_rohr)

BFA, Washington University

## Full-Time Lecturers

**Heather Bennett** (<http://samfoxschool.wustl.edu/portfolios/9362>)

MFA, Hunter College

**John Early** (<http://samfoxschool.wustl.edu/directory/8198>)

MFA, Washington University

## Professors Emeriti

**William Fett**

**Joan Hall**

**Gene R. Hoefel**

**Peter Marcus**

**James McGarrell**

**Hylarie M. McMahon**

**William Quinn**

**W. Patrick Schuchard**

**Stanley Tasker**

## Courses

Please visit the Courses (p. 15) section of the MFA in Visual Art.

## Sam Fox School of Design & Visual Arts

The Sam Fox School of Design & Visual Arts (<http://samfoxschool.wustl.edu>) is a unique collaboration in architecture, art and design education, linking professional studio programs with one of the country's finest university art museums in the context of an internationally recognized research university.

The Sam Fox School is composed of the College of Architecture, the Graduate School of Architecture & Urban Design, the College of Art, the Graduate School of Art, and the Mildred Lane Kemper Art Museum (<http://www.kemperartmuseum.wustl.edu>).

**Website:** <http://samfoxschool.wustl.edu>

## MFA in Visual Art

Our Master of Fine Arts (MFA) in Visual Art program provides a dynamic, experimental environment that supports the production of original creative work while challenging the conventional and habitual. Students explore a wide spectrum of media, production methods, and distribution strategies and learn to balance making with the generation of ideas.

The Graduate School of Art offers a two-year, critically engaged studio practice program with myriad opportunities for collaboration, cross-disciplinary work, and research. The program promotes a rigorous exchange of ideas within a tight-knit community of approximately 50 artists.

Our program is an open landscape for the emerging artist — one that reflects the dynamic cultural shifts, global perspectives, and evolving technologies that shape today's complex art world. While investigating their roles and responsibilities as artists, students challenge traditional hierarchies and embrace new forms of aesthetic thinking that include socially engaged and situated practices, site-responsive work, post-studio production, de-skilling, and DIY/maker movements.

Graduate seminars provide contemporary and historical contexts for art making, while a thesis seminar supports students in their writing and the development of their ideas. Through a combination of self-directed study, studio critiques, visiting artist reviews, and research, students build a sophisticated awareness of the cultural conversations of our time.

**Website:** <http://samfoxschool.wustl.edu/gradart>

## Faculty

Our faculty (<http://samfoxschool.wustl.edu/node/4159>) are practicing artists and designers who engage in projects internationally, nationally and regionally. They exhibit their work in museums, galleries and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs. Their range of creative practice spans conceptual and media territories that include art and social practice, propaganda and print media, figurative painting, and cinematic, time-based work including sound and digital film-making, book arts, and large-scale sculptural installations. Students often have the opportunity to assist faculty members with studio-based work and research, which addresses timely and relevant topics, including race, global politics, the environment, art + science, evolving technologies, social justice, and materials culture and studies.

## Visiting Artists and Lecturers

The school brings nationally and internationally recognized artists, designers, historians and critics to campus, promoting new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits, conducting one-on-one reviews of work.

The Creative Research Fellows Program (<http://samfoxschool.wustl.edu/node/6109>) (CRFP) supports cross-disciplinary discourse, research and collaboration by providing MFA students with access to visiting artists and scholars.

The Henry L. and Natalie E. Freund Teaching Fellowship is an internationally recognized program that consists of two month-long artist residencies in the Graduate School of Art, which culminate with a public lecture and solo exhibition at the Saint Louis Art Museum. During their fellowship, artists teach the graduate students and conduct studio critiques with students.

The Arthur L. and Sheila Prenskey Island Press (<http://samfoxschool.wustl.edu/news/5191>) Visiting Artist Program brings distinguished artists to the school for intensive studio residencies at Island Press. Visiting artists work closely with faculty, graduate students, and advanced undergraduate students to create innovative prints that garner a critical response from national and international audiences.

## Degree Requirements

The Graduate School of Art subscribes to the standards for the MFA degree as set forth by the College Art Association of America (CAA) and the National Association of Schools of Art and Design (NASAD).

The residence requirement for the MFA degree is at least two academic years of full-time study (minimum 12 credits each semester). Students have five calendar years from the date of first registration to complete the degree. Individual programs are arranged with the Director of the Graduate School of Art. Graduate students work with faculty advisers according to their areas of interest within the Sam Fox School and the university at large.

In order to earn the Master of Fine Arts in Visual Art, the terminal professional degree in studio art, students must complete the following requirements:

Required	Units
Graduate Studio	44
Graduate Seminar	6
Thesis	3
Art/Art History*/Academic Electives	7
<b>Total</b>	<b>60</b>

Students must complete 44 units of Graduate Studio (10 credits each semester in the first year; 12 credits each semester in the second year) and two seminars in contemporary practice (3

credits each) in the first year. In the last semester, students take a 3-credit thesis seminar. The culminating event of the graduate program requires students to present, defend and document a thesis exhibition (<http://samfoxschool.wustl.edu/node/4182>).

Electives may be taken from art, art history, and academic courses:

- Art electives introduce students to the intellectual and conceptual issues and production methods of a broad array of practices which complement and expand the student's area of study. First-year students must take all art electives at the 500 level; second-year students must take all art electives at the 600 level.
- \*A combined total of 18 units of undergraduate and graduate art history course work is required for the degree. To earn graduate-level credit as a matriculated student, courses in the Department of Art History and Archaeology (<http://arthistory.artsci.wustl.edu>) must be taken at the 300 level or higher.
- Academic electives must be taken at the 400 or 500 level to earn graduate credit.

Students may not register for courses in University College.

## Courses

**F10 Art:** Art foundation and major studio courses

**F20 Art:** Art elective courses

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### F10 Art

Visit online course listings to view semester offerings for F10 ART (<https://courses.wustl.edu/CourseInfo.aspx?sch=F&dept=F10&crslvl=5:6>).

#### F10 ART 541 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.

Credit 10 units. EN: H

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#### F10 ART 542 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.

Credit 10 units. EN: H

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#### F10 ART 553 A Context for Artmaking

This seminar will provide various historical and critical contexts in which to place contemporary creative work. Discussions will focus on the aesthetic, social, political and economic implications of creative production and reveal the intentions and strategies artists employ in their work.

Credit 3 units. EN: H

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#### F10 ART 554 A Context for Artmaking

Continuation of F10 553. This course provides graduate students with a historical and critical context in which to place their work. Among other topics, discussions will focus on "definitions" of art, on the political implications of art production and criticism, and on the position of the artist in relation to cultural and economic powers. Preparation and participation in the meetings will be crucial to the success of this seminar as conversations will always ask how the student's own work relates to the larger history of contemporary art. The two essays that constitute the writing requirements for the course — one due at midterm and another written within the exam period at the end of the semester — will synthesize readings, discussions and students' own research in answering the same question. The seminar meets throughout the academic year, and the syllabus will remain flexible to allow for meetings with visiting artists and members of the faculty of the Graduate School of Art. Part 2 of 2. Prerequisites: first-year MFA student standing; F10 553. Graduate School of Art majors only.

Credit 3 units. EN: H

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#### F10 ART 641 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Prerequisite: second-year MFA student standing. Graduate School of Art majors only.

Credit 12 units. EN: H

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#### F10 ART 642 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Prerequisite: second-year MFA student standing. Graduate School of Art majors only.

Credit 12 units. EN: H

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#### F10 ART 660 Thesis

Credit 3 units. EN: H

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## F20 Art

Visit online course listings to view semester offerings for F20 ART (<https://courses.wustl.edu/CourseInfo.aspx?sch=F&dept=F20&crslvl=5:6>).

### F20 ART 501A Drawing: Art Practice

**Conceptual Methods in Drawing:** Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing. Prerequisite: First-year MFA student standing. **Figure Structure Context:** This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure's architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

### F20 ART 502D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)

This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice. Credit 3 units. Art: FAAM

### F20 ART 511D Painting: Art Practice

**Special Topics: Narrative Systems: The Frame, The Grid, The Screen:** This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc... Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: First-year MFA student standing. **Body Image:** This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme

and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: First-year MFA student standing.

Credit 3 units. EN: H

### F20 ART 511G Painting: Art Practice (Place and Space)

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art. Credit 3 units.

### F20 ART 512E Painting: Art Practice

Same as F20 612E. First-year MFAs (only) register for F20 512E. **Place and Space:** This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: First-year MFA student standing. **Body Image:** This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

### F20 ART 512F Painting: Art Practice (Language of Abstraction)

Same as F20 612F. First-year MFAs (only) register for F20 512F. This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content. Credit 3 units. Art: FAAM

### F20 ART 513D Sculpture: Art Practice

**Special Topics: The Book as Object and Artifact:** When we read a book, it is always the physical volume in our hands

— or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: First-year MFA student standing. **Symbiosis:** This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: First-year MFA student standing. **Matter in Hand:** This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

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#### **F20 ART 513F Sculpture: Foundry**

The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: first-year MFA student standing or Director's signature, Bixby 1. Credit variable, maximum 6 units.

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#### **F20 ART 513H Sculpture: Blacksmithing**

This course is an introduction to blacksmithing materials, tools and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary. Credit variable, maximum 6 units. EN: H

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#### **F20 ART 513I Sculpture: Metal Fabrication**

Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit variable, maximum 6 units. EN: H

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#### **F20 ART 513M Sculpture: Art Practice (Sculptural Bodies)**

This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Credit 3 units.

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#### **F20 ART 5143 Matter in Hand Workshop**

Same as F20 6143. First-year MFAs (only) register for F20 5143. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to their own studio practice. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Credit 1.5 units.

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#### **F20 ART 5144 Matter in Hand Workshop**

Same as F20 6144. First-year MFAs (only) register for F20 5144. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This 11-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to their own studio practice. Credit 1.5 units.

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**F20 ART 514F Sculpture: Foundry**

Same as F20 614F. First-year MFA students (only) register for F20 514F Art. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: senior standing or departmental approval. Credit variable, maximum 6 units. EN: H

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**F20 ART 514I Sculpture: Metal Fabrication**

Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit 3 units.

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**F20 ART 514J Sculpture: Art Practice**

Same as F20 614J. First-year MFAs (only) register for F20 514J. **Material as Metaphor:** All materials carry meaning. This course familiarizes students with histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands on experiences, primarily but not exclusively with metal and woodworking processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found material as a formal and conceptual component resulting in the final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions. Prerequisite: First-year MFA student standing. **Sculptural Bodies:** This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 514K Sculpture: Art Practice (Symbiosis)**

Same as F20 614K. First-year MFAs (only) register for F20 514K. This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Credit 3 units. Art: FAAM

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**F20 ART 515B Printmaking: Art Practice**

**Propaganda to Decoration:** This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 515H Printmaking: Art Practice (Feedback Loop: Process and Print)**

This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

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**F20 ART 516F Printmaking: Art Practice**

Same as F20 611F. First-year MFAs (only) register for F20 516F. **The Printed Image:** This course explores the printed image as storyteller, educator, political tool and narrative. Historical precedents and contemporary examples of political prints, graphic novels, posters and narrative suites are examined as possible models for self-directed projects. Readings and discussions include strategies for drawing and appropriating imagery. Students will have the opportunity to produce a thematically unified body of work while gaining technical expertise in woodcut, etching and lithography. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)**

Same as F20 616G. First-year MFAs (only) register for F20 516G. Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silkscreen, and intaglio processes are explored with an emphasis on print as theatre, object, and immersive environment. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work that is extra-dimensional in physical and conceptual scope. Credit 3 units. Art: FAAM

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**F20 ART 517H Photography: Art Practice**

**Methods of Distribution:** One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts. Prerequisite: First-year MFA student standing.

Credit 3 units. EN: H

**F20 ART 517L Photography: Art Practice (Constellations, Sequences, Series)**

Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.

Credit 3 units.

**F20 ART 5185 Kinetic Image/Digital Video**

This course addresses the use of digital technology and software for capturing, editing and producing moving images. The course examines the visual language and poetics of moving images while providing students with foundation knowledge of camera operations, production storyboarding, software tools and presentation strategies. The course assumes no prior knowledge or experience with kinetic imaging technologies or software.

Credit 3 units. EN: H

**F20 ART 518J Photography: Art Practice**

Same as F20 618J. First-year MFAs (only) register for F20 518J. **Slow Image: Large Format Photography:** This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4"x5" format, students examine this slow, high-fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants

investigate the role of high-fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape and abstract photography. Large format 4"x5" cameras will be available for use. Prerequisite: First-year MFA student standing.

Credit 3 units. EN: H

**F20 ART 518K Photography: Art Practice (Documentary Photography & Social Practice)**

Same as F20 618K. First-year MFAs (only) register for F20 518K. This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open.

Credit 3 units. Art: FAAM

**F20 ART 527A History of Photography**

Same as F20 627A. First-year MFAs (only) register for F20 527A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. EN: H

**F20 ART 528A History of Photography**

Same as F20 628A. First-year MFAs (only) register for F20 528A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

**F20 ART 529C Time-Based Media: Art Practice**

**Mediated Performance:** This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: First-year MFA student standing. **Expanded Cinema:** Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental

cinema and video art will be part of this course. Prerequisite: First-year MFA student standing. **Sonic Space: Sound Art I: Sonic Space: Sound Art I** explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Prerequisite: First-year MFA student standing.  
Credit 3 units. EN: H

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**F20 ART 529F Tale of Two Cities: Documenting Our Divides**

The metropolitan St. Louis area has become the nation's symbol of modern segregation erupting into urban unrest and violence foiled against nonviolent direct-action interventions, youth-driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides will bring together students working in transdisciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students will partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a "divided city" that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that will draw upon the team's collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills will be developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier and archival preservation. No prerequisites.  
Same as I50 InterD 329F  
Credit 3 units.

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**F20 ART 529L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)**

This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.  
Credit 3 units.

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**F20 ART 530I Time-Based Media: Art Practice (New Media in Art)**

Same as F20 630I. First-year MFAs (only) register for F20 530I. Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar.  
Credit 3 units. Art: FAAM

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**F20 ART 535A Interaction Design: Applications for Public Health**

Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems and services with a focus on behavior and user experience. We will take on an in-depth challenge in an area such as transportation or community health resources and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful. No prerequisites. Open to sophomore through graduate-level students across the university.  
Credit 3 units. EN: H

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**F20 ART 535I Communication Design I**

An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students will be exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas will be discussed. An excellent introduction to the subject as a tool for business and marketing.  
Credit 3 units. EN: H

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**F20 ART 535J Introduction to Animating in Three Dimensions**

This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character driven content. Cinematic shot design, timing, character design and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 101 (Drawing) or equivalent or permission of instructor.

Credit 3 units. EN: H

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**F20 ART 536A Interaction Design: Understanding Health and Well-Being**

Same as F20 635A. First-year MFA students (only) register for F20 535A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage design principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful. No prerequisites. Open to sophomore through graduate-level students across the university.

Credit 3 units. EN: H

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**F20 ART 536I Communication Design I**

Same as F20 636I. First-year MFAs (only) register for F20 536I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university. Counts toward design minor.

Credit 3 units. EN: H

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**F20 ART 539A History of Communication Design**

Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.

Credit 3 units.

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**F20 ART 540A History of Communication Design**

Same as F20 640A. First-year MFA students (only) register for F20 540A. Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.

Credit 3 units. EN: H

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**F20 ART 544I Fiber and Form in the 21st Century**

Same as F20 644I. First-year MFAs (only) register for F20 544I. Whether deployed as structure, surface or mass, fiber media exists in a panoply of expression in late modern and postmodern art. The media offers its own particular qualities and capabilities

ranging from archaic — burlap combined with mud and sticks, sensual — latex and string, soft sculpture, otherworldly — fiber optics, to precise — digitally rendered thread. To manage this media the activity will be sorted into the three broad categories: sculpture, installation/sites and performance. An inquiry into the nature of fiber as an essential and compelling media for a range of expression will be conducted. Following will be an exploration of a variety of fiber media to discover expressive qualities. Finally, students will develop concept and realization of a fiber-based piece. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none. Credit 1.5 units.

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**F20 ART 546I BookLab**

Same as F20 646I. First-year MFAs (only) register for F20 546I. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio, students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none. Credit 1.5 units.

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**F20 ART 547 The Illustrated Book: Design and Production**

An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods may include relief & letterpress, engraving & intaglio, offset lithography, and digital, "virtual" media. Certain projects may require a second semester of study to complete. Credit 3 units.

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**F20 ART 548I The Illustrated Book: Design and Production**

An investigation of text, image, design, and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods may include relief & letterpress, engraving & intaglio, offset lithography, and digital, "virtual" media. Certain projects may require a second semester of study to complete. Credit 3 units.

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**F20 ART 5482 The Illustrated Book: Design and Production**

An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods

may include relief & letterpress, engraving & intaglio, offset lithography and digital ("virtual") media. Certain projects may require a second semester of study to complete.  
Credit 3 units. EN: H

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**F20 ART 5662 Contemporary Berlin: An Introduction to its Language and Culture**

Designed to familiarize MFA students participating in the Sommerakademie program with the city of Berlin, this course will provide them with the fundamental language skills and an overview of current topics relevant to Berlin today. Drawing from a wide variety of films and texts, students will be introduced to the major historical issues that help shape the character of Berlin today, as well as cultural, political and social trends that inform our understanding of the diverse and ever more global character of contemporary German culture. Students will also learn about the contemporary art scene in Berlin and Germany at large, including an introduction to major figures, academic programs, museum and exhibit sites throughout the country. This course is open only to MFA students participating in the Sommerakademie program and is pass/fail (does not fulfill degree requirements).  
Credit 3 units.

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**F20 ART 571 Introduction to Letterpress Printing**

This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments, students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process, students will produce a chapbook of a short literary work. The class will primarily focus on typographic composition, but one assignment will employ a combination of word and image.

Credit 3 units. EN: H

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**F20 ART 5713 Introduction to Book Binding**

Same as F20 6713. First-year MFAs (only) register for F20 5713. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.  
Credit 3 units. EN: H

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**F20 ART 5714 Introduction to Book Binding**

Same as F20 6714. First-year MFAs (only) register for F20 5714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book

using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.  
Prerequisite: First-year MFA standing or Director's signature (Bixby 1).

Credit variable, maximum 6 units. EN: H

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**F20 ART 571A Book Arts: Art Practice (The Visual Book)**

This course investigates various forms of visuality as primary content in the book format, with a focus on the construction of nontextual narratives. Through lectures and demonstrations, students explore topics such as page format, book design, serial and sequential structures and approaches toward binding. The primary project is the production of a printed book. Students work with letterpress and intaglio printing, bookbinding, and photopolymer plate making. Prerequisite: Introduction to Printmaking (F10 215 or F10 216) or Introduction to Letterpress or Introduction to Book Binding. Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.

Credit 3 units. EN: H

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**F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies**

How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.

Credit 3 units.

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**F20 ART 583 Special Topics: Eco-Art**

Same as F20 683. First-year MFA students (only) register for F20 583. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envisions our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include "green" methodologies, repurposed objects, land art, ecoventions, social sculpture and community activism. This studio-based course explores various artistic practices and working methodologies related to environmental art. The course is organized around contemporary and art historical precedents, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Credit 3 units. EN: H

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**F20 ART 583B Special Topics: Better Health Through Art**

This project is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, we can contribute to the well-being of the viewer. Students will be creating permanently installed artworks

for the low-income Affinia health clinic in the Soulard area of St. Louis. There is a modest budget to cover the hard cost of the artwork to be created and installed. We will start with a workshop about how to interact with our identified community. We will then make several visits to the clinic to map out the physical spaces and interview the clients and staff. Each student will (based on their findings) research the aesthetic history and traditions of the community they met. Based on these findings, the budget and the parameters of the physical space, each student will design a work of art. Students will present their proposed artwork to a committee from the clinic for approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. This is a hand-delivered commission for each student and the opportunity to learn about and contribute to an underserved community.

Credit 1.5 units.

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**F20 ART 584B Special Topics: Better Health Through Art**

The Better Health Through Art workshop is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, they can contribute to the well-being of the viewer. Each student will be given a modest budget to create an artwork permanently installed in the Affinia health clinic for underserved community in St. Louis. We start with a seminar on how to engage our identified community. We then make several visits to the clinic to map out the physical spaces, ask questions, and interview the clients and staff. Each student will research the aesthetic history and traditions of the community. Based on this research, and the budget and parameters of the physical space, each student will design a work of art that evokes a sense of well-being in the viewer. The effects of the artwork on the viewer will be measured by several physiological measurements, such as heart rate and galvanic skin response. Students present their proposed artwork to a committee from the clinic staff for final approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. There will be demonstrations on processes of papermaking, ceramic forming, welding, glass casting and concrete.

Credit 1.5 units.

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**F20 ART 5851 Art-ivism**

Same as F20 6851. First-year MFAs (only) register for F20 5851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings and brainstorming sessions for grads whose studio practice touches on the intersection of art & the political. We will begin with questioning and seeking answers in the studio that then generates more questioning. What does this historical & geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals, we stand in our own truths and this can be empowering. As artists, how can we activate our passions toward actuality and how can this be contagious for our "audience" through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, grads will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change. Open to all Sam Fox graduate students with priority given to MFA candidates.

Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none.

Credit 1.5 units.

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**F20 ART 585A Public Practice: Art Practice**

Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course From Design to Realization. It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to first-year MFA students only.

Credit 3 units. EN: H

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**F20 ART 586A Public Practice: Art Practice (Realized Actions)**

This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor. Level 300-600.

Credit 3 units. EN: H

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**F20 ART 592A BookLab**

Same as F20 692A. First-year MFAs (only) register for F20 592A. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists' books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio, students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.

Credit 1.5 units.

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**F20 ART 601A Drawing: Art Practice**

**Conceptual Methods in Drawing:** Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may



consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesesthetic approaches, and performative aspects of drawing. Prerequisite: Second-year MFA student standing. **Figure Structure Context:** This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure's architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 602D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)**

Same as F20 502D. Second-year MFAs (only) register for F20 602D. This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice. Credit 3 units. Art: FAAM

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**F20 ART 611 Painting**

Same as F20 511. Second-year MFAs (only) register for F20 611. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters, but can accommodate painters at all levels of proficiency. Credit variable, maximum 6 units. EN: H

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**F20 ART 611D Painting: Art Practice**

**Special Topics: Narrative Systems: The Frame, The Grid, The Screen:** This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc... Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Second-year MFA student standing. **Body Image:** This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender

politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Second-year MFA student standing.

Credit 3 units. EN: H

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**F20 ART 611G Painting: Art Practice (Place and Space)**

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art. Credit 3 units.

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**F20 ART 612E Painting: Art Practice**

Same as F20 512E. Second-year MFAs (only) register for F20 612E. **Place and Space:** This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: Second-year MFA student standing. **Body Image:** This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 612F Painting: Art Practice (Language of Abstraction)**

Same as F20 512F. Second-year MFAs (only) register for F20 612F. This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussion will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content. Credit 3 units. Art: FAAM

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**F20 ART 613D Sculpture: Art Practice**

**Special Topics: The Book as Object and Artifact:** When we read a book, it is always the physical volume in our hands — or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as

object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Second-year MFA student standing. **Symbiosis:** This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Second-year MFA student standing. **Matter in Hand:** This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 613F Sculpture: Foundry**

The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: second-year MFA student standing or Director's signature, Bixby 1. Credit variable, maximum 6 units.

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**F20 ART 613G Sculpture: Wood**

The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor will have priority. Credit variable, maximum 6 units. EN: H

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**F20 ART 613H Sculpture: Blacksmithing**

This course is an introduction to blacksmithing materials, tools and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary. Credit variable, maximum 6 units. EN: H

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**F20 ART 613I Sculpture: Metal Fabrication**

Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both

gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit variable, maximum 6 units. EN: H

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**F20 ART 613M Sculpture: Art Practice (Sculptural Bodies)**

This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Credit 3 units.

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**F20 ART 6143 Matter in Hand Workshop**

Same as F20 5143. Second-year MFAs (only) register for F20 6143. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This 11-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to their own studio practice. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Credit 1.5 units.

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**F20 ART 6144 Matter in Hand Workshop**

Same as F20 5144. Second-year MFAs (only) register for F20 6144. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This 11-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to their own studio practice.

Credit 1.5 units.

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**F20 ART 614F Sculpture: Foundry**

Same as F20 514F. Second-year MFA students (only) register for F20 614F Art. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: senior standing or departmental approval. Credit variable, maximum 6 units. EN: H

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**F20 ART 614I Sculpture: Metal Fabrication**

Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit 3 units.

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**F20 ART 614J Sculpture: Art Practice**

Same as F20 514J. Second-year MFAs (only) register for F20 614J. **Material as Metaphor:** All materials carry meaning. This course familiarizes students with histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands on experiences, primarily but not exclusively with metal and woodworking processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found material as a formal and conceptual component resulting in the final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions. Prerequisite: Second-year MFA student standing. **Sculptural Bodies:** This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 614K Sculpture Art Practice (Symbiosis)**

Same as F20 514K. Second-year MFA students (only) register for F20 614K. This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and

potentials of symbiotic relationships between a work of art and its audience.

Credit 3 units. Art: FAAM

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**F20 ART 615 Printmaking**

Same as F20 515. Second-year MFAs (only) register for F20 615. Survey of printmaking covering basic processes in intaglio, lithography, relief, and monotype. Emphasis on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Credit variable, maximum 6 units. EN: H

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**F20 ART 615B Printmaking: Art Practice**

**Propaganda to Decoration:** This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

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**F20 ART 615H Printmaking: Art Practice (Feedback Loop: Process and Print)**

This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

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**F20 ART 616 Printmaking**

Same as F20 516. Second-year MFAs (only) register for F20 616. Students will explore various mixed media approaches to relief printmaking in combination with collagraph, photo lithography and drawing. Relief techniques covered will include wood and linoleum cuts using the black line and white line approaches. (Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.) Credit variable, maximum 6 units. EN: H

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**F20 ART 616F Printmaking: Art Practice**

Same as F20 516F. Second-year MFAs (only) register for F20 616F. **The Printed Image:** This course explores the printed image as storyteller, educator, political tool and narrative. Historical precedents and contemporary examples of political

prints, graphic novels, posters and narrative suites are examined as possible models for self-directed projects. Readings and discussions include strategies for drawing and appropriating imagery. Students will have the opportunity to produce a thematically unified body of work while gaining technical expertise in woodcut, etching and lithography. Prerequisite: Second-year MFA student standing.  
Credit 3 units. EN: H

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**F20 ART 616G Printmaking: Art Practice (Extra-Dimensional Printmaking)**

Same as F20 516G. Second-year MFAs (only) register for F20 616G. Pushing the boundaries of printmaking, prints move beyond the wall and into sculpture, installation, and time-based work. Relief, silkscreen, and intaglio processes are explored with an emphasis on print as theatre, object, and immersive environment. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work that is extra-dimensional in physical and conceptual scope.  
Credit 3 units. Art: FAAM

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**F20 ART 617H Photography: Art Practice**

**Methods of Distribution:** One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts. Prerequisite: Second-year MFA student standing.  
Credit 3 units. EN: H

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**F20 ART 617L Photography: Art Practice (Constellations, Sequences, Series)**

Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.  
Credit 3 units.

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**F20 ART 6183 Digital Photography**

This course explores digital technology for capturing, enhancing, and producing still lens-based images. The course addresses basic digital camera operations, the visual language of camera-generated images, computer workflow, and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials.  
Credit variable, maximum 6 units.

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**F20 ART 618J Photography: Art Practice**

Same as F20 518J. Second-year MFAs (only) register for F20 618J. **Slow Image: Large Format Photography:** This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4"x5" format, students examine this slow, high-fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high-fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape and abstract photography. Large format 4"x5" cameras will be available for use. Prerequisite: Second-year MFA student standing.  
Credit 3 units. EN: H

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**F20 ART 618K Photography: Art Practice (Documentary Photography & Social Practice)**

Same as F20 518K. Second-year MFAs (only) register for F20 618K. This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open. Required for a concentration in photography.  
Credit 3 units. Art: FAAM

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**F20 ART 619 Ceramics**

Same as F20 519. Second-year MFA students (only) register for F20 619. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.  
Credit 3 units. EN: H

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**F20 ART 620 Ceramics**

Same as F20 520. Second-year MFA students (only) register for F20 620. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced

processes and skills are encouraged according to the individual's level.

Credit variable, maximum 6 units. EN: H

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**F20 ART 627A History of Photography**

Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit variable, maximum 6 units. EN: H

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**F20 ART 628A History of Photography**

Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit variable, maximum 6 units. Art: FAAM EN: H

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**F20 ART 629C Time-Based Media: Art Practice**

**Mediated Performance:** This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: Second-year MFA student standing. **Expanded Cinema:** Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Second-year MFA student standing. **Sonic Space: Sound Art I:** Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Prerequisite: Second-year MFA student standing.

Credit 3 units. EN: H

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**F20 ART 629F Tale of Two Cities: Documenting Our Divides**

The metropolitan St. Louis area has become the nation's symbol of modern segregation erupting into urban unrest and

violence foiled against nonviolent direct-action interventions, youth driven social protests and grassroots revitalization. With the assistance of a faculty seed grant from the Divided City Initiative, in partnership with the Center for the Humanities in Arts & Sciences and the Mellon Foundation, Tale of Two Cities: Documenting Our Divides will bring together students working in transdisciplinary teams to create documentary videos of street events, meetings and interviews that capture the immediacy of this historical moment. Students will partner and engage with a local nonprofit organization, grassroots movement or religious institution. Topics can include personal and/or institutional issues of a "divided city" that are exacerbated by race, gender, economic status, sexual orientation or geography. Successful completion of this course involves researching and creating a short video with a distinctive perspective and point of view that will draw upon the team's collaborative voices from history, performing arts, economics, law, social work, African-American studies, architecture and art. Skills will be developed in the fundamentals of story development, video and audio-capture in the field, editing with Adobe Premier and archival preservation. No prerequisites.

Same as 150 InterD 329F

Credit 3 units.

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**F20 ART 629L Time-Based Media: Art Practice (Special**

**Topics: The Language of Moving Images)**

This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Credit 3 units.

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**F20 ART 630I Time-Based Media: Art Practice (New Media in Art)**

Same as F20 530I. Second-year MFAs (only) register for F20 630I. Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar.

Credit 3 units. Art: FAAM

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**F20 ART 635A Interaction Design: Applications for Public Health**

Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction

design is the practice of designing products, environments, systems and services with a focus on behavior and user experience. We will take on an in-depth challenge in an area such as transportation or community health resources and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful. No prerequisites. Open to sophomore through graduate-level students across the university.  
Credit 3 units. EN: H

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**F20 ART 635I Communication Design I**

An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students will be exposed to the broad range of conceptual, aesthetic and strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas will be discussed. An excellent introduction to the subject as a tool for business and marketing.  
Credit 3 units. EN: H

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**F20 ART 635J Introduction to Animating in Three Dimensions**

This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 101 (Drawing) or equivalent or permission of instructor.  
Credit 3 units. EN: H

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**F20 ART 636A Interaction Design: Understanding Health and Well-Being**

Same as F20 535A. Second-year MFA students (only) register for F20 635A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful.

No prerequisites. Open to sophomore through graduate-level students across the university.  
Credit 3 units. EN: H

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**F20 ART 636J Introduction to Animating in Three Dimensions**

This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character-driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 101 (Drawing) or equivalent or permission of instructor.  
Credit 3 units. EN: H

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**F20 ART 636K Communication Design II**

This course continues the elements of communication design in a more professional context. Students will advance their understanding of concept development and visual execution. They will also examine contemporary professional work in the field and will be introduced to the business of the profession, including work with clients. Course work will integrate fundamental design skills with business presentations and team-based projects. The final course assignment will come from an external firm. Students will work in groups and make a professional presentation to the client.  
Credit 3 units. EN: H

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**F20 ART 639A History of Communication Design**

Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.  
Credit 3 units. EN: H

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**F20 ART 640A History of Communication Design**

Same as F20 540A. Second-year MFA students (only) register for F20 640A. Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.  
Credit 3 units. EN: H

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**F20 ART 6441 Fiber and Form in the 21st Century**

Same as F20 6441. Second-year MFAs (only) register for F20 6441. Whether deployed as structure, surface or mass, fiber media exists in a panoply of expression in late modern and postmodern art. The media offers its own particular qualities and capabilities ranging from archaic — burlap combined with mud and sticks; sensual — latex and string, soft sculpture; otherworldly — fiber optics; to precise — digitally rendered thread. To manage this media the activity will be sorted into the three broad categories: sculpture, installation/sites and performance. An inquiry into the nature of fiber as an essential and compelling media for a range of expression will be conducted. Following will be an exploration of a variety of fiber media to discover expressive qualities. Finally, students will develop concept and realization of a fiber-based piece. Open to all Sam Fox graduate students with priority given to MFA

candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none.  
Credit 1.5 units.

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**F20 ART 6461 BookLab**

Same as F20 5461. Second-year MFAs (only) register for F20 6461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio, students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none.  
Credit 1.5 units.

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**F20 ART 663 Thesis Seminar: Giving Form to Opinions**

This seminar provides second-year students in the Graduate School of Art with the opportunity to respond to critical positions in modern and contemporary art practice. The course uses touchstone issues to sharpen the student's skills in research and analysis and to accustom the students to writing on a regular basis. Writing assignments and presentations throughout the semester — based on assigned critical readings — will help prepare the student's critical positions with respect to their thesis projects.

Credit 3 units. Art: GFAH

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**F20 ART 6783 Special Topics in Visual Culture: Introduction to Illustration Studies**

How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.

Credit 3 units.

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**F20 ART 683 Special Topics: Eco-Art**

Same as F20 583. Second-year MFA students (only) register for F20 683. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include "green" methodologies, repurposed objects, land art, ecoventions, social sculpture and community activism. This studio-based course explores various artistic practices and working methodologies related to environmental art. The course is organized around contemporary and art historical precedents,

including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Credit 3 units. EN: H

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**F20 ART 683B Special Topics: Better Health Through Art**

This project is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, we can contribute to the well-being of the viewer. Students will be creating permanently installed artworks for the low-income Affinia health clinic in the Soulard area of St. Louis. There is a modest budget to cover the hard cost of the artwork to be created and installed. We will start with a workshop about how to interact with our identified community. We will then make several visits to the clinic to map out the physical spaces and interview the clients and staff. Each student will (based on their findings) research the aesthetic history and traditions of the community they met. Based on these findings, the budget and the parameters of the physical space, each student will design a work of art. Students will present their proposed artwork to a committee from the clinic for approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. This is a hand-delivered commission for each student and the opportunity to learn about and contribute to an underserved community.

Credit 1.5 units.

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**F20 ART 684B Special Topics: Better Health Through Art**

The Better Health Through Art workshop is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, they can contribute to the well-being of the viewer. Each student will be given a modest budget to create an artwork permanently installed in the Affinia health clinic for underserved community in St. Louis. We start with a seminar on how to engage our identified community. We then make several visits to the clinic to map out the physical spaces, ask questions, and interview the clients and staff. Each student will research the aesthetic history and traditions of the community. Based on this research, and the budget and parameters of the physical space, each student will design a work of art that evokes a sense of well-being in the viewer. The effects of the artwork on the viewer will be measured by several physiological measurements, such as heart rate and galvanic skin response. Students present their proposed artwork to a committee from the clinic staff for final approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. There will be demonstrations on processes of papermaking, ceramic forming, welding, glass casting and concrete.

Credit 1.5 units.

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**F20 ART 6851 Art-ivism**

Same as F20 5851. Second-year MFAs (only) register for F20 6851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings and brainstorming sessions for grads whose studio practice touches on the intersection of art & the political. We will begin with questioning and seeking answers in the studio that then generates more questioning. What does this historical & geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals,

we stand in our own truths and this can be empowering. As artists, how can we activate our passions toward actuality, and how can this be contagious for our "audience" through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, grads will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none.  
Credit 1.5 units.

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**F20 ART 685A Public Practice: Art Practice**

Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course From Design to Realization. It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to second-year MFA students only.  
Credit 3 units. EN: H

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**F20 ART 686A Public Practice: Art Practice (Realized Actions)**

This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor. Level 300-600.  
Credit 3 units. EN: H

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**F20 ART 692A BookLab**

Same as F20 592A. Second-year MFAs (only) register for F20 692A. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists' books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio, students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.  
Credit 1.5 units.

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## Administration

### Graduate School of Art

**Heather Corcoran** (<http://samfoxschool.wustl.edu/directory/222>)  
Director, College and Graduate School of Art  
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art  
MFA, Yale University

**Patricia Olynyk** (<http://samfoxschool.wustl.edu/directory/528>)  
Director, Graduate School of Art  
Florence and Frank Bush Professor of Art  
MFA, California College of the Arts

## Admission Procedures

### Eligibility

Washington University encourages and gives full consideration to all applicants for admission, financial aid, and employment. The university does not discriminate in access to, or treatment or employment in, its programs and activities on the basis of race, color, age, religion, sex, sexual orientation, gender identity or expression, national origin, veteran status, disability or genetic information.

### Admissions

From October until January 15, the application instructions for the upcoming fall semester are available on our Graduate Admissions (<http://samfoxschool.wustl.edu/node/4178>) website. Please note, candidates cannot apply for spring enrollment.

Admissions decisions are based on the applicant's portfolio, academic records, statement of objectives, and references. Applicants may be admitted to the MFA program upon completion of the BFA degree or equivalent academic preparation. Specific requirements include: a minimum of 6 credits (suggested minimum of 9 credits) of Art History, grade point average above 3.0, and good writing skills. No applicant will be considered for admission until all required items have been received by the Graduate School of Art.

### International Student Admissions

Applicants for whom English is not the native language must submit a score report for one of the tests below in order to obtain admission to the MFA program:

1. Test for English as a Foreign Language (TOEFL) with a minimum score of 90 on the internet-based test, 577 on the paper-based test, or 233 on the computer-based test.
2. International English Language Testing System (IELTS) Academic module with a minimum score of 7.5.



To ensure that official TOEFL and IELTS score reports arrive as needed, please use our institution code (6929) and department code (15) when making arrangements with the testing agency. It takes six weeks for scores to be sent to us, so applicants should plan to take the test well in advance of the application deadline (January 15).

The TOEFL and IELTS scores and written essay do not in and of themselves presume adequate qualification for study. Functional English and familiarity with additional art-related terminology are required upon entrance in order to pass course work. In addition, international students will be interviewed by phone prior to the issuance of an I-20 for a student visa.

International students will receive specific instructions regarding the necessary financial documentation for visa purposes when admission letters are issued.

**Phone:** 314-935-8423  
**Email:** olynk@wustl.edu  
**Website:** <http://samfoxschool.wustl.edu/gradart>

## Academic Regulations

Students are expected to proceed at a pace which enables them to finish the degree within the appropriate time limit. For MFA students, this is usually four semesters.

Students must maintain a minimum grade point average of 2.70 (B-) or better. Failure to do so places the student on academic probation and may result in dismissal from the program. A grade of B- in Graduate Studio places the student on academic probation. A second grade of B- in Graduate Studio results in dismissal from the program. A grade of C+ or below in Graduate Studio results in immediate dismissal from the program. Work completed with a grade of C+ or below in other course work does not count toward degree requirements.

The unit of credit in the Graduate School of Art is the semester hour and is a measure of the quantity of achievement. One semester hour of credit is assigned for every three hours of graduate studio work, per week, for one semester. A grade point is a measure of quality assigned to, or withheld from, units according to the following system:

Credit	Meaning	Degree Credit	Grade Points Per Unit
A+	superior	yes	4.0
A	superior	yes	4.0
A-	superior	yes	3.7
B+	good	yes	3.3
B	good	yes	3.0
B-	passing	yes	2.7
C+	unsatisfactory	no	2.3
C	unsatisfactory	no	2.0

C-	unsatisfactory	no	1.7
D+	unsatisfactory	no	1.3
D	unsatisfactory	no	1.0
D-	unsatisfactory	no	0.7
F	failing	no	0.0
I	course work incomplete	no	--
X	examination not taken	no	--
N	no grade reported	no	--
P#	pass (pass/fail option)	no	--
F#	fail (pass/fail option)	no	--
L	successful audit	no	--
Z	unsuccessful audit	no	--
W	withdraw	--	--

Grades of I, X and N will automatically become grades of F if the deficiency is not made up within the next semester in residence. The grade point average is determined by dividing the number of grade points earned by the number of semester hours for which grades of A, B, C, D or F have been recorded. Grades of P#, F#, L or Z are not figured into the grade point average and do not count toward degree requirements.

If, following the last day for withdrawal from courses, the student experiences medical or personal problems that make satisfactory completion of course work unlikely, they may request a grade of I (incomplete) from one or more instructors and must take the following steps: 1) discuss the request with the instructor before the final critique or portfolio review; 2) with the instructor's consent, complete an Incomplete Grade Petition signed by both the instructor and the student; and 3) return the signed petition to the director of the Graduate School of Art for final approval.

## Candidacy

Upon completion of the first semester of study each student selects a Graduate Committee composed of faculty from the Sam Fox School and the larger university. This committee recommends program content and thesis approval. Admission to candidacy for the MFA degree is contingent upon passing a review by the Graduate Committee at the end of the first year of study. At that time, consideration may be given to the transfer of up to 6 units of graduate credit earned at another institution, provided the student can demonstrate that this would further the achievement of a specific academic goal. A student who fails to achieve degree candidacy prior to the beginning of the second year of residence may be advised to withdraw from the program. If denied admission to candidacy twice, the student will be dismissed.

The thesis requirement for the MFA degree comprises an exhibition of work; a defense of the thesis work and written document; and approval of both by the Graduate Committee.

## General Policies

### Student Conduct and Academic Integrity

Students are expected to comply with the rules and regulations of the university. Please refer to the Washington University policies and procedures available on the Compliance and Policies (<https://wustl.edu/about/compliance-policies>) webpage for more information. Additional information regarding grading policies and end-of-year committee and panel reviews is available in the Graduate Student Handbook distributed at Orientation.

### Retention of Student Work

The Graduate School of Art reserves the right to hold work(s) for exhibition purposes and holds reproduction rights of any work(s) executed in fulfillment of course requirements.

### Leave of Absence

A student may request a leave of absence from the school for up to one year. If this is granted, students may re-enroll at the end of one year without going through further admission procedures. A "Request for Leave of Absence Form," available from the Administrative Office, Bixby Hall, Room 1, must be completed before a leave of absence will be granted. In the case of a medical leave of absence, a letter of clearance is required from Student Health Services before a student will be permitted to re-enroll.

### Graduation

Students are responsible for filing an Intent to Graduate form in order to have the degree conferred. The Intent to Graduate is available online through WebSTAC (<https://acadinfo.wustl.edu/WSHome/Default.aspx>). No degree will be awarded if this form has not been filed by the appropriate deadlines. Students who do not complete their degree requirements by their intended graduation date must re-file for the next graduation date.

## Financial Information

### Financial Aid

All students accepted for admission to the Graduate School of Art who have applied for financial aid are automatically considered for available fellowships and scholarships, as well as partial-tuition remission art scholarships (<http://samfoxschool.wustl.edu/node/412>). MFA awards range from 25 percent to 100 percent of tuition. Scholarships are awarded by the Graduate Admissions Committee, and awards are based on separate considerations of academic excellence and financial need.

An application for financial aid will have no effect on the admission decision. The Graduate School of Art strives to provide aid to as many fellows as possible. Financial aid

packages most often consist of a combination of fellowships or scholarships, teaching and/or technical assistantships, and loan assistance.

Merit-based scholarships, including the Ernestine Betsberg and Arthur Osver Scholarship, the McMillan Graduate Scholarship, and the Henrietta Wahlert Graduate Scholarship, are also awarded, based on the strength of the student's application and portfolio. No additional application is necessary.

In addition, universitywide fellowships and scholarships are available that require a separate application. These opportunities include the Spencer T. Olin Fellowship for Women (<http://pages.wustl.edu/olinfellowship>), the Chancellor's Graduate Fellowship (<http://pages.wustl.edu/cgfp>), and the McDonnell International Scholars Academy (<https://global.wustl.edu/mcdonnell-academy>).

Students are awarded teaching assistantships based on the strength of their applications and portfolios. Teaching assistants work about 10 hours per week and earn up to \$2,000 per semester. Students are paid on a biweekly schedule for work completed. Teaching assistantships are limited in number for first-year MFA candidates; notification of this award will be included in any scholarship offer. All second-year MFA candidates are eligible for a teaching assistant position.

Admissions and awards of financial aid are for the specific academic year, but accepted applicants may request deferment of admission for up to one year. Fellowship, scholarship, and assistantship awards are renewable for the second year of study. Students must reapply for loan assistance each year. Instructions for applying for financial aid are available on our Financial Aid (<http://samfoxschool.wustl.edu/node/4179>) webpage.

## Tuition Payment Policy and Billing Procedures

Full-time students must be enrolled in a minimum of 12 credit hours. Graduate students may not be enrolled in more than 16 credit hours following the add/drop deadlines for the semester without the approval of the director of the Graduate School of Art.

The university reserves the right to change the fees stated or to establish additional fees at any time without prior written notice. Whenever fee changes or additions are made, they become effective with the next payment due.

If a student withdraws from the program, a written request for a refund must be submitted to the director of the Graduate School of Art for consideration. Approval is required to officially withdraw from the university. Tuition adjustments will be processed based on information received and according to Washington University policies as stated on the Student Accounting (<http://studentaccounting.wustl.edu>) website. Material fees for Graduate School of Art courses will not be refunded after the fourth week

of classes. For any student whose medical condition makes attendance for the semester impossible or medically inadvisable, the university will make a pro rata refund of tuition as of the date of withdrawal when that date occurs prior to the 12th week of classes, provided the condition is verified by the university's Student Health Services or a private physician. The date of withdrawal may correspond to the date of hospitalization or the date on which the medical condition was determined.

## Interdisciplinary Opportunities

Washington University offers courses through Interdisciplinary Programs that include studies in a variety of disciplines that cross traditional academic boundaries and support academic areas outside the schools.

- A limited opportunity for some Washington University students to enroll in courses at Saint Louis University and the University of Missouri-St. Louis is available through the Inter-University Exchange Program (p. 35).
- The Skandalaris Center (p. 36) offers co-curricular programming and practical, hands-on training and funding opportunities to students and faculty in all disciplines and schools.

## Inter-University Exchange Program

The Inter-University Exchange (IE) program between Washington University, Saint Louis University and the University of Missouri-St. Louis began in 1976 as an exchange agreement encouraging greater inter-institutional cooperation at the graduate level. Over time, this program has evolved to include undergraduate education; however, the basic provisions of the original agreement are still in place today, and participation continues to be at the discretion of each academic department or unit.

At Washington University, there are several schools that **do not participate** in this program (i.e., degree-seeking students in these schools are not eligible to participate in the IE program, and courses offered in these schools are not open to SLU and UMSL students attending Washington University through the IE program). They are the School of Law, the School of Medicine, University College and the Summer School. The Washington University schools that are open to participation in the Inter-University Exchange program may have specific limitations or requirements on participation; details are available in those offices.

**The following provisions apply to all course work taken by Washington University students attending Saint Louis University or the University of Missouri-St. Louis through the Inter-University Exchange program:**

- Such courses can be used in the fulfillment of degree or major requirements. (Students should consult with their dean's office for information about how IE course work will count toward GPA, units, and major requirements.)
- Such courses are not regularly offered at Washington University.

- Registration for such courses requires preliminary approval of the student's major/department adviser, the student's division office or dean, and the academic department of the host university.
- Students at the host institution have first claim on course enrollment (i.e., a desired course at SLU or UMSL may be fully subscribed and unable to accept Washington University students).
- Academic credit earned in such courses will be considered as resident credit, not transfer credit.
- Tuition for such courses will be paid to Washington University at the prevailing Washington University rates; there is no additional tuition cost to the student who enrolls in IE course work on another campus. However, students are responsible for any/all fees charged by the host school.
- Library privileges attendant on enrolling in a course on a host campus will be made available in the manner prescribed by the host campus.

## Instructions

Washington University students must be enrolled full-time in order to participate in the IE program and have no holds, financial or otherwise, on their academic record at Washington University or at the host institution.

1. The student must complete the Inter-University Exchange application form. Forms are available from the Office of the University Registrar and on its website (link below).
2. The student must provide all information requested in the top portion of the form and indicate the course in which they wish to enroll.
3. The student must obtain the approval signature of the professor teaching the class (or department chair) at SLU or UMSL, preferably in person.
4. The student also must obtain approval signatures of their major adviser at Washington University and the appropriate individual in their dean's office.
5. Completed forms must be submitted to the Office of the University Registrar in the Women's Building a minimum of one week before the start of the term.

Course enrollment is handled administratively by the registrars of the home and host institutions. Washington University students registered for IE course work will see these courses on their class schedule and academic record at WebSTAC under departments I97 (SLU) and I98 (UMSL). Final grades are recorded when received from the host institution. The student does not need to obtain an official transcript from SLU or UMSL to receive academic credit for IE course work at Washington University.

**Contact:** Office of the University Registrar  
**Phone:** 314-935-5959  
**Email:** registrar@wustl.edu  
**Website:** <http://registrar.wustl.edu/student-records/registration/the-inter-university-exchange-program>

## Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship

The Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship (<http://skandalaris.wustl.edu>) is the place on campus *Where Creative Minds Connect*.

### Mission

At the Skandalaris Center, we provide **entrepreneurial resources** to those who **think differently** at Washington University, within St. Louis, and beyond.

### Who We Serve

Our initiatives serve all students, alumni, faculty, staff and the community. We call this the **SC Network**.

### Our Pursuits

Our initiatives are divided into three parts:

1. **Get Connected** (p. 36)
2. **Get Trained** (p. 36)
3. **Get Funded** (p. 37)

### Get Connected

We are building the largest online community of Washington University talent, called ConNEXT (<http://skandalaris.wustl.edu/connect>). ConNEXT is a networking tool for sharing ideas, exchanging skills, and finding mentors and mentees.

ConNEXT is a resource for those who:

- Need someone else's help
- Have a skill to offer
- Want to be a mentor
- Want to find a mentor

Join the community via our website (<http://skandalaris.wustl.edu/connect>) or fill out our connection form (<https://skandalaris.wustl.edu/stay-connected-with-skandalaris>) to join the newsletter and learn about ways to get involved.

### Get Trained

The Skandalaris Center offers co-curricular programs to serve students, alumni, faculty, staff and the community in their

entrepreneurial needs. These programs provide real-world, practical training opportunities.

1. **InSITE Fellowship** (<http://skandalaris.wustl.edu/training/insite-fellowship>)  
The InSITE Fellowship is a prestigious fellowship available to graduate students who demonstrate a passion and drive for innovation, entrepreneurship and/or venture capital. A nationally recognized fellowship, this is an opportunity for graduate students in all schools to work with local entrepreneurs and venture capitalists (VCs) on consulting projects. In addition to connecting with local startups and VCs, fellows will have the opportunity to attend national conferences, including SXSW, and host networking events on campus.  
Washington University is among peer schools such as Stanford, MIT, Harvard, NYU, Columbia and University of Pennsylvania, as it is one of the first schools in the Midwest, along with University of Chicago, to launch the InSITE Fellowship.
2. **Workshops** (<http://skandalaris.wustl.edu/training/workshops>)  
We offer free, noncredit workshops designed to encourage ideation, develop skills and advance ideas. Workshops are held on both campuses, targeted toward various audiences. We recommend, but do not require, that participants attend all sessions, and have found that the workshops help competitors improve their deliverables.  
**Evidence-Based Entrepreneurship** is designed to transform students and faculty from any school into capable innovators and entrepreneurs through seven contiguous sessions.  
**Washington University Startup Training Lab (WU-STL)** is a free, year-long series that serves as a comprehensive introduction to innovation and entrepreneurship. Open to the community.
3. **Hatchery** (<http://skandalaris.wustl.edu/training/hatchery>)  
Various schools at Washington University offer entrepreneurial training for credit. One such course is The Hatchery (Business Planning for New Enterprises). It is offered by the Olin Business School in both the fall and spring semesters and is open to all students at the university.  
Students form teams around a commercial or social venture idea proposed by a student or community entrepreneur. The deliverables for the course include two presentations to a panel of judges and a complete business plan. The deliverables in the course are similar to the deliverables in the Skandalaris Center's business plan competitions and can be a valuable first step toward competitions and funding for a new venture.

## Get Funded

We host several competitions each year that provide funding to social and commercial ventures. Each of these is an annual competition, with the exception of the Bear Cub, which awards funding three times a year.

**Bear Cub Challenge** (<https://source.wustl.edu/2016/06/bear-cub-challenge-awards-225000-five-research-teams>)

- This challenge provides funding for translational research with the goal of advancing the university's intellectual property toward commercialization.
- **Who Can Apply:** Washington University faculty, postdocs and graduate students
- **Award:** Award amounts vary

**The Skandalaris Center Cup (SC Cup)** (<http://skandalaris.wustl.edu/funding/sc-cup>)

- The SC Cup awards student-funded, for-profit ventures.
- **Who Can Apply:** Washington University students and postdocs
- **Award:** Up to \$5K, six months of mentorship

**Social Enterprise and Innovation Competition (SEIC)** (<http://seic.wustl.edu>)

- SEIC awards socially focused for-profit and nonprofit ventures. Teams are funded by community donors and foundations.
- **Who Can Apply:** Anyone (no Washington University affiliation required)
- **Award:** Award amounts vary

**Washington University Patent Challenge** - (<http://skandalaris.wustl.edu/funding/washu-patent-challenge>) **New!**

- Translate real, high-level Washington University patents into everyday English, and then apply the technology to an innovative, commercializable use (no licensing options available, strictly educational).
- **Who Can Apply:** Washington University students and postdocs
- **Award:** \$10K in awards (\$5K to undergraduate teams, \$5K to graduate and postdoc teams)

**Suren G. Dutia and Jas K. Grewal Global Impact Award (GIA)** (<http://skandalaris.wustl.edu/funding/global-impact-award>)

- This awards scalable, impactful, quick-to-market Washington University startups.
- **Who Can Apply:** Washington University students and recent alumni
- **Award:** Up to \$50K

## Student Groups

IDEA Labs (<http://ideas.wustl.edu>), The Balsa Group (<http://www.thebalsagroup.org>), and The Entrepreneurship and Venture Capital Association (<http://olinwustl.campusgroups.com/evca/about>) provide additional opportunities to train and even launch a venture.

## Learn More

Please contact the Skandalaris Center (<https://skandalaris.wustl.edu/contact-us>) for additional information about all programs. We're excited to hear from you!

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<b>Email:</b>	sc@wustl.edu
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