Graduate School of Art

The Graduate School of Art confers the terminal professional Master of Fine Arts in Illustration & Visual Culture and the Master of Fine Arts in Visual Arts as set forth and accredited by the College Art Association of America and the National Association of Schools of Art and Design.

The residence requirement for the Master of Fine Arts degree is at least two years of full-time study (minimum 12 credits each semester). Students have five calendar years to complete their degree. Students work closely with faculty advisers to explore individual interests within the Sam Fox School and the larger university.

The MFA in Illustration & Visual Culture (IVC) (https://www.mfaivc.samfoxschool.wustl.edu/about) explores the idea of illustration and authorship by combining student practice in illustration and cartooning with curatorial training in visual and material culture. The program is built on the strengths and expertise of the Sam Fox School's illustration and design faculty and the vast visual resources of Washington University, including the D. B. Dowd Modern Graphic History Library (https://library.wustl.edu/spec/mghl), a permanent site for studying the history and culture of American illustration.

The MFA in Visual Art (https://samfoxschool.wustl.edu/programs/mfa-va) is a critically engaged studio practice program that provides a forum for collaboration and both discipline-specific and interdisciplinary study. The 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
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St. Louis, MO 63130-4899
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Contact Form (http://samfoxschool.wustl.edu/gradart_contact)

Email: jordanm@wustl.edu
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Faculty

Endowed Professors

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

Heather Corcoran (http://samfoxschool.wustl.edu/portfolios/faculty/heather_corcoran)
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art
MFA, Yale University School of Art

Amy Hauft
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art
MFA, School of the Art Institute of Chicago

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)
BBS, University of Wisconsin

Lisa Schneider Bulawsky (http://samfoxschool.wustl.edu/portfolios/faculty/lisa_bulawsky)
MFA, University of Kansas

D.B. Dowd (http://samfoxschool.wustl.edu/portfolios/faculty/db_dowd)
MFA, University of Nebraska–Lincoln

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)
MFA, Syracuse University

Jack Risley
MFA, Yale University School of Art
Denise D. Ward-Brown (http://samfoxschool.wustl.edu/portfolios/faculty/denise_ward_brown)
MFA, Howard University

**Associate Professors**

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)
MFA, School of Visual Art

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)
MFA, Cranbrook Academy of Art

Franklin Oros (http://samfoxschool.wustl.edu/portfolios/faculty/franklin_oros)
BS, Western Michigan University

Tim Portlock (http://samfoxschool.wustl.edu/portfolios/tim_portlock)
MFA, University of Illinois

Mary Ruppert-Stroescu (http://samfoxschool.wustl.edu/portfolios/mary_ruppert-stroescu)
PhD, University of Missouri-Columbia

Cheryl Wassenaar (http://samfoxschool.wustl.edu/portfolios/faculty/cheryl_wassenaar)
MFA, University of Cincinnati

Monika Weiss (http://samfoxschool.wustl.edu/portfolios/faculty/monika_weiss)
MFA, Academy of Fine Arts, Warsaw

**Assistant Professors**

Penina Acayo Laker (http://samfoxschool.wustl.edu/portfolios/penina_acayo)
MFA, Kent State University

Chrissi Cowhey (http://samfoxschool.wustl.edu/portfolios/chrissi_cowhey)
MFA, Rhode Island School of Design

Jonathan Hanahan (http://samfoxschool.wustl.edu/portfolios/jonathan_hanahan)
MFA, Rhode Island School of Design

Meghan Kirkwood (http://samfoxschool.wustl.edu/portfolios/meghan_kirkwood)
MFA, Tulane University
PhD, University of Florida

Heidi Kolk
PhD, Washington University

**Visiting Assistant Professors**

Shreyas R. Krishnan (https://samfoxschool.wustl.edu/portfolios/12823)
MFA, Maryland Institute College of Art

**Senior Lecturers**

Mary Borgman (http://samfoxschool.wustl.edu/portfolios/faculty/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)
MFA, University of Iowa

Jennifer Colten Schmidt (http://samfoxschool.wustl.edu/portfolios/faculty/jennifer_colten_schmidt)
MFA, Massachusetts College of Art

Linda Solovic (http://samfoxschool.wustl.edu/portfolios/faculty/linda_solovic)
BFA, Washington University

Lindsey Stouffer (http://samfoxschool.wustl.edu/portfolios/lindsey_stouffer)
MFA, Washington University

Claire Thomas-Morgan (http://samfoxschool.wustl.edu/portfolios/12511)
MFA, Academy of Art University

Enrique von Rohr (http://samfoxschool.wustl.edu/portfolios/enrique_von_rohr)
BFA, Washington University

**Professors Emeriti**

William Fett

Joan Hall

Gene R. Hoefel

Ronald A. Leax

Peter Marcus

James McGarrell

Hylarie M. McMahon
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

F10 ART 561 Illustration Studio 1: Drawing and Voice
This course provides a thorough exploration of drawing for communicative purposes, stretching from ideation to storytelling to authorship of text and image. Students will create single images and sequences, explore reproduction and multiplicity, and develop a sketchbook practice. In the process, students will develop a set of visual questions and thematic concerns. Working through projects designed for print and screen, illustrators will begin to define a distinctive voice to express their chosen content, including words, images, audio, and typography or lettering.

Credit 6 units.

F10 ART 571 The Illustrated Periodical
This course engages the cultural phenomenon of illustrated papers and magazines, primarily in the United States, in the 19th and 20th centuries. We will study the publishing enterprise as an early form of translocal community formation that anticipated the online culture of today. Course content will include the advent of industrial image production; modern reading and looking; the rivalry of illustration and photography; advertising; race and gender in the production and reception of commercial images; and the contingent status of illustration and its associated alienation from high visual culture. Canonical illustrators, cartoonists, projects, and texts will be included through a combination of lecture and discussion.

Credit 3 units.

F10 ART 573 Special Collections: Practice & Purpose
This course is an introduction to the theoretical foundations, practice, and profession of special collections and archives, with a focus on the diverse holdings of Washington University Libraries’ Special Collections, including the D.B. Dowd Modern Graphic History Library. Course topics will include the core concepts and values related to the access, design, curation, preservation, and stewardship of visual materials. Through discussions and hands-on activities, students will explore the processing, cataloging, and digitization of visual materials, offering them an opportunity to put theory into practice in special collections and archives.

Credit 3 units.

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.

Credit 10 units. EN: H

Courses

F10 Art: Art foundation and major studio courses
F20 Art: Art elective courses

F10 Art

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

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

F10 ART 553 A Context for Artmaking
This seminar provides 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

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

F10 Art elective courses

William Quinn
W. Patrick Schuchard
Buzz Spector
Stan Strembicki
Stanley Tasker

F10 ART 552 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

F10 ART 551 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

F10 ART 550 A Context for Artmaking
This course provides a historical and critical context 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

F10 ART 551 A Context for Artmaking
Continuation of F10 550. 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

F10 ART 552 A Context for Artmaking
Continuation of F10 551. 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

F10 ART 553 A Context for Artmaking
Continuation of F10 552. 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

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
looks at the practice of drawing in the context of language, and expression, from thought to form. This studio course of conceptual strategy leading to effective visual exploration modes. Drawing is a communicative device; it is a primary means 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.
Credit 3 units.

F20 ART 502D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)
Same as F20 602D - First-year MFAs (only) register for F20 502D. 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 EN: H

Same as F20 611D - First-year MFAs (only) register for F20 511D. 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, and so on. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. EN: H

F20 ART 502G Painting: Art Practice (Language of Abstraction)
Same as F20 602G, First-year MFAs (only) register for F20 502G. 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 discussions 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.

F20 ART 511G Painting: Art Practice (Place and Space)
Same as F20 611G - First-year MFAs (only) register for F20 511G. 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.
Credit 3 units.
F20 ART 511T The Poetics of Image-Making: People, Place & Space
This painting elective course examines the poetics of image-making, with a focus on the representation of people, place, and space, both observed and invented. Students learn the practice of painting and develop works through fundamental exercises as well as through the shared exploration of painting processes. Work outside of class for the beginner is project-based; advanced students produce an independent body of work. Critical assessment of work is complemented by faculty and peer discussions, readings, and field study. Required text: “The Poetics of Space” by Gaston Bachelard.
Credit 3 units.

F20 ART 512E Painting: Art Practice (Place and Space)
Same as F20 612E. First-year MFAs (only) register for F20 512E. 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.
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 512G Painting: Art Practice (Body Image)
Same as F20 612G - First-year MFAs (only) register for F20 512G. 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.
Credit 3 units.

F20 ART 513F Sculpture: Foundry
Same as F20 613F - First-year MFAs (only) register for F20 513F. 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.
Credit variable, maximum 6 units.

F20 ART 513H Sculpture: Blacksmithing
Same as F20 613H - First-year MFAs (only) register for F20 513H. 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

F20 ART 513I Sculpture: Metal Fabrication
Same as F20 613I - First-year MFAs (only) register for F20 513I. 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 plasticly 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

F20 ART 513M Sculpture: Art Practice (Sculptural Bodies)
Same as F20 613M - First-year MFAs (only) register for F20 513M. This course investigates the socio-political 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.
Credit 3 units.

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 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.
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.

F20 ART 514F Sculpture: Foundry
Same as F20 614F - First-year MFA students (only) register for F20 514F. 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 chassing, 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.
Credit variable, maximum 6 units. EN: H

F20 ART 514H Sculpture: Blacksmithing
Same as F20 614H - First-year MFAs (only) register for F20 514H. 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 3 units. EN: H

F20 ART 514I Sculpture: Metal Fabrication
Same as F20 614I - First-year MFAs (only) register for F20 514I. 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.

F20 ART 514J Sculpture: Art Practice (Material as Metaphor)
Same as F20 614J. First-year MFAs (only) register for F20 514J. 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.
Credit 3 units. EN: H

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 EN: H

F20 ART 515B Printmaking: Art Practice (Propaganda to Decoration)
Same as F20 615B - First-year MFAs (only) register for F20 515B. 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.
Credit 3 units. EN: H

F20 ART 515F Printmaking: Call and Response
In music, a call and response is a succession of two distinct phrases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in response to the first. Printmaking: Call and Response is a survey of printmaking with a foundation in traditional, historical, and philosophical aspects of printmaking. It will cover basic processes in intaglio, lithography, relief, and monotype. Students are encouraged to work in response to the history of the print, with an emphasis on mixed media and experimentation. This class counts for the minor in art.
Credit 3 units.

F20 ART 515H Printmaking: Art Practice (Feedback Loop: Process and Print)
Same as F20 615H - First-year MFAs (only) register for F20 515H. 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.
approaches. Through a rigorous critique structure, course strategies through narrative and non-narrative photographic techniques. Students also explore various documentary and set-digital systems as well as intermediate digital editing and printing of image capture through medium-format analog and full-frame spatial placement. The course provides in-depth coverage is given to the material meaning embedded in print size, order are conceptualized, structured and sequenced. Special attention generated projects, students discover how photographic series photographic images. Through assignment-based and self-Same as F20 617L - First-year MFAs (only) register for F20 617L. 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. Credit 3 units.

F20 ART 517M Architecture Through the Photographic Lens
Same as F20 617M - First-year MFAs (only) register for F20 517M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required. Credit 3 units.

F20 ART 517N Contemporary Portraiture
Same as F20 617N - First-year MFAs (only) register for F20 517N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material. Credit 3 units.

F20 ART 517O. This studio course introduces techniques and strategies for using artificial light sources to interpret subject matter, build narratives, and develop creative environments. Studio sessions will cover the use of continuous lighting systems, strobes, and hot shoe flashes. Course lectures will address principles of light, expanded applications of studio lighting, and editing strategies. Class projects will challenge students to apply lighting techniques in studio and on-location settings. Field trips will provide opportunities to work in a variety of built and natural environments and in conjunction with partner organizations. Credit 3 units.

F20 ART 517P Drone Photography
This combination studio and discussion-based course examines the use of small unmanned aerial systems (sUAS) — otherwise known as drones — as a photographic medium. Studio sessions will introduce students to sUAS operation, various editing platforms, and output strategies. Lecture and discussion sessions will examine FAA regulations, the ethical implications of sUAS use by visual artists, and the rise of sUAS in the visual arts within the context of the history of aerial photography. All
students will produce a body of work using drone capture as the primary medium. In order to ensure equal access to sUAS, students will be required to meet outside of class sessions. Credit 3 units.

F20 ART 517Q Context, Curation, Communication: Seriality in the Photographic Image
Series and sequences 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 setup 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. Credit 3 units.

F20 ART 518J Photography: Art Practice (Slow Image: Large Format Photography)
Same as F20 618J. First-year MFAs (only) register for F20 518J. 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. 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 EN: H

F20 ART 525J Sculpting Realities
This course investigates new digital technologies — particularly mixed, augmented, and virtual reality — through the consideration of one critical question: “What does it mean to be real?” Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one. Credit 3 units.

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)
Same as F20 629C - First-year MFAs (only) register for F20 529C. 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. Credit 3 units. EN: H

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 INTER D 329F
Credit 3 units. A&S IQ: SC Arch; SSC Art; CPSC; SSC BU: BA

F20 ART 529L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)
Same as F20 629L - First-year MFAs (only) register for F20 529L. 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.
Credit 3 units.

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

F20 ART 535A Interaction Design: Applications for Public Health
Same as F20 635A - First-year MFAs (only) register for F20 535A. 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.
Credit 3 units. EN: H

F20 ART 535I Communication Design I
Same as F20 635I - First-year MFAs (only) register for F20 535I. 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

F20 ART 535J Introduction to Animating in Three Dimensions
Same as F20 635J - First-year MFAs (only) register for F20 535J. This course explores 3D 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 3D 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: Drawing or equivalent or permission of instructor.
Credit 3 units. EN: H

F20 ART 536A Interaction Design: Understanding Health and Well-Being
Same as F20 636A - First-year MFA students (only) register for F20 536A. 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.
Credit 3 units. EN: H

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.
F20 ART 5444 The Art of Community Engagement Project
Same as F20 6444 - First-year MFAs (only) register for F20 5444. This course consists of a public art project completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course’s duration. Students will engage with various communities in creative collaborative research and thinking, resulting in work, which reflects and honors the cultural aesthetic and ecological values of the specific community. Each student will present their concepts to a committee from the institution. Each student will be given a modest budget to support the production and installation of their work. Course will involve guest speakers, individual research, site visits and group discussions.
Credit 3 units. EN: H

F20 ART 5445 Art & Community Engagement
This 11-week course consists of public art projects completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course’s duration. Students engage with communities in creative collaborative research and thinking, and this results in works that reflect and honor the cultural aesthetic and ecological values of the specific community. Each student will be given a modest budget to support their concept. The course involves guest speakers, individual research, site visits, and group discussions.
Credit 1.5 units. EN: H

F20 ART 5461 BookLab
Same as F20 6461 - First-year MFAs (only) register for F20 5461. 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.

F20 ART 551A Sound Environments
This course explores sound and musical composition in a digital format, functioning as a sculptural, spatial, psychological, and architectural intervention. The course offers an introduction to current sound art practices and examines how sound projects are capable of altering our sense of space and time. Sonic space necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of sound recording and editing software and hardware, with the goal of composing sound works for space and for headphones. Readings pertaining to current developments in contemporary experimental music and sound art as well as regular writing assignments accompany the course.
Credit 3 units.

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 they will produce a variety of decorated papers to be used in their bindings.
Credit 3 units. EN: H

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 non-traditional 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 they will produce a variety of decorated papers to be used in their bindings.
Credit variable, maximum 6 units. EN: H

F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies
Same as F20 5783 - First-year MFAs (only) register for F20 5783. 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 counter-culture 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.

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 graduate students whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers in the studio that then generate more questioning. What does this historical and 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, graduate students 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.

Credit 1.5 units.

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.

F20 ART 601A Drawing: Art Practice (Conceptual Methods in Drawing)
Same as F20 501A - Second-year MFAs (only) register for F20 601A. 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, socio-political 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.

Credit 3 units. EN: H

F20 ART 602 Drawing
An advanced drawing course for graduate students. Individualized instruction allows students to explore various media and stylistic approaches in both figurative and nonfigurative modes.

Credit variable, maximum 6 units.

F20 ART 602B Drawing: Art Practice (Conceptual Methods in Drawing)
Same as F20 502B - Second-year MFAs (only) register for F20 602B. 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, socio-political 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.

Credit 3 units.

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

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

Same as F20 511D. Second-year MFAs (only) register for F20 611D. 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, and so on. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting.

Credit 3 units. EN: H

F20 ART 611F Painting: Art Practice (Language of Abstraction)
Same as F20 511FF. First-year MFAs (only) register for F20 611F. 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 discussions 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.

F20 ART 611G Painting: Art Practice (Place and Space)
Same as F20 511G - Second-year MFAs (only) register for F20 611G. 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.
Credit 3 units.

F20 ART 611T The Poetics of Image-Making: People, Place & Space
This painting elective course examines the poetics of image-making, with a focus on the representation of people, place, and space, both observed and invented. Students learn the practice of painting and develop works through fundamental exercises as well as through the shared exploration of painting processes. Work outside of class for the beginner is project-based; advanced students produce an independent body of work. Critical assessment of work is complemented by faculty and peer discussions, readings, and field study. Required text: "The Poetics of Space" by Gaston Bachelard.
Credit 3 units.

F20 ART 612E Painting: Art Practice (Place and Space)
Same as F20 512E - Second-year MFAs (only) register for F20 612E. 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.
Credit 3 units. EN: H

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: FAA

F20 ART 612G Painting: Art Practice (Body Image)
Same as F20 512G - Second-year MFAs (only) register for F20 612G. 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 figurative representation will support students in their investigations.
Credit 3 units.

F20 ART 613F Sculpture: Foundry
Same as F20 513F - Second-year MFAs (only) register for F20 613F. 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. Credit variable, maximum 6 units.

F20 ART 613G Sculpture: Wood
Same as F20 513G - Second-year MFAs (only) register for F20 613G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.
Credit variable, maximum 6 units. EN: H

F20 ART 613H Sculpture: Blacksmithing
Same as F20 513H - Second-year MFAs (only) register for F20 613H. 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

F20 ART 613I Sculpture: Metal Fabrication
Same as F20 513I - Second-year MFAs (only) register for F20 613I. 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

F20 ART 613M Sculpture: Art Practice (Sculptural Bodies)
Same as F20 513M - Second-year MFAs (only) register for F20 613M. This course investigates the socio-political 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.
Credit 3 units.

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.

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.

F20 ART 6145F Sculpture: Foundry
Same as F20 5145F - Second-year MFAs (only) register for F20 6145F. 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. Credit variable, maximum 6 units. EN: H

F20 ART 6146H Sculpture: Blacksmithing
Same as F20 5146H - Second-year MFAs (only) register for F20 6146H. 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 3 units.

F20 ART 6147 Sculpture: Metal Fabrication
Same as F20 5147 - Second-year MFAs (only) register for F20 6147. 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.

F20 ART 614J Sculpture: Art Practice (Material as Metaphor)
Same as F20 514J. Second-year MFAs (only) register for F20 614J. 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. Credit 3 units. Art: FAAM

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

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

F20 ART 615B Printmaking: Art Practice (Propaganda to Decoration)
Same as F20 515B - Second-year MFAs (only) register for F20 615B. 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. Credit 3 units. EN: H

F20 ART 615F Printmaking: Call and Response
In music, a call and response is a succession of two distinct phrases usually written in different parts of the music, where the second phrase is heard as a direct commentary on or in
response to the first. Printmaking: Call and Response is a survey of printmaking with a foundation in traditional, historical, and philosophical aspects of printmaking. It will cover basic processes in intaglio, lithography, relief, and monotype. Students are encouraged to work in response to the history of the print, with an emphasis on mixed media and experimentation. This class counts for the minor in art.
Credit 3 units.

F20 ART 615H Printmaking: Art Practice (Feedback Loop: Process and Print)
Same as F20 515H - Second-year MFAs (only) register for F20 615H. 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.
Credit 3 units.

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

F20 ART 616F Printmaking: Art Practice (The Printed Image)
Same as F20 516F. Second-year MFAs (only) register for F20 616F. 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.
Credit 3 units. EN: H

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

F20 ART 617H Photography: Art Practice (Methods of Distribution)
Same as F20 517H - Second-year MFAs (only) register for F20 617H. 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.
Credit 3 units. EN: H

F20 ART 617L Photography: Art Practice (Constellations, Sequences, Series)
Same as F20 517L - Second-year MFAs (only) register for F20 617L. 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.
Credit 3 units.

F20 ART 617M Architecture Through the Photographic Lens
Same as F20 517M - Second-year MFAs (only) register for F20 617M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required.
Credit 3 units.

F20 ART 617N Contemporary Portraiture
Same as F20 517N - Second-year MFAs (only) register for F20 617N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary
practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.
Credit 3 units.

F20 ART 617O Photography: Art Practice (Studio Location and Lighting)
Same as F20 517O. Second-year MFAs (only) register for F20 617O. This studio course introduces techniques and strategies for using artificial light sources to interpret subject matter, build narratives, and develop creative environments. Studio sessions will cover the use of continuous lighting systems, strobes, and hot shoe flashes. Course lectures will address principles of light, expanded applications of studio lighting, and editing strategies. Class projects will challenge students to apply lighting techniques in studio and on-location settings. Field trips will provide opportunities to work in a variety of built and natural environments and in conjunction with partner organizations.
Credit 3 units.

F20 ART 617P Drone Photography
This combination studio and discussion-based course examines the use of small unmanned aerial systems (sUAS) — otherwise known as drones — as a photographic medium. Studio sessions will introduce students to sUAS operation, various editing platforms, and output strategies. Lecture and discussion sessions will examine FAA regulations, the ethical implications of sUAS use by visual artists, and the rise of sUAS in the visual arts within the context of the history of aerial photography. All students will produce a body of work using drone capture as the primary medium. In order to ensure equal access to sUAS, students will be required to meet outside of class sessions.
Credit 3 units.

F20 ART 617Q Context, Curation, Communication: Seriality in the Photographic Image
Series and sequences 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 setup 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.
Credit 3 units.

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.
Credit 3 units. Art: FAAM

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

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

F20 ART 625J Sculpting Realities
This course investigates new digital technologies — particularly mixed, augmented, and virtual reality — through the consideration of one critical question: “What does it mean to be real?” Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one.
Credit 3 units.
F20 ART 627A History of Photography
Same as F20 527A - Second-year MFAs (only) register for F20 627A. 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

F20 ART 628A History of Photography
Same as F20 628A - Second-year MFAs (only) register for F20 628A. 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

F20 ART 629C Time-Based Media: Art Practice (Mediated Performance)
Same as F20 529C - Second-year MFAs (only) register for F20 629C. 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.
Credit 3 units. EN: H

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 IS0 INTER D 329F
Credit 3 units. A&S I:Q: SC Arch: SSC Art: CPSC, SSC BU: BA

F20 ART 629L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)
Same as F20 529L - Second-year MFAs (only) register for F20 629L. 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.
Credit 3 units.

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

F20 ART 635A Interaction Design: Applications for Public Health
Same as F20 535A - Second-year MFAs (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 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.
Credit 3 units. EN: H

F20 ART 635I Communication Design I
Same as F20 535I - Second-year MFAs (only) register for F20 635I. 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

F20 ART 635J Introduction to Animating in Three Dimensions
Same as F20 535J - Second-year MFAs (only) register for F20 635J. This course explores 3D 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 3D 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: Drawing or equivalent or permission of instructor. Credit 3 units. EN: H

F20 ART 636A Interaction Design: Understanding Health and Well-Being
Same as F20 536A - Second-year MFA students (only) register for F20 636A. 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. Credit 3 units. EN: H

F20 ART 636J Introduction to Animating in Three Dimensions
Same as F20 536J - Second-year MFA students (only) register for F20 636J. This course explores 3D 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 3D 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. Credit 3 units. EN: H

F20 ART 636K Communication Design II
Same as F20 536K - Second-year MFAs (only) register for F20 636K. 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

F20 ART 6444 The Art of Community Engagement Project
Same as F20 5444 - Second-year MFAs (only) register for F20 6444. This course consists of a public art project completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course’s duration. Students will engage with various communities in creative collaborative research and thinking, resulting in work, which reflects and honors the cultural aesthetic and ecological values of the specific community. Each student will present their concepts to a committee from the institution. Each student will be given a modest budget to support the production and installation of their work. Course will involve guest speakers, individual research, site visits and group discussions. Credit 1.5 units.

F20 ART 6445 Art & Community Engagement
This 11-week course consists of public art projects completed in association with underserved communities in St. Louis. Works of art will be proposed and executed during the course’s duration. Students engage with communities in creative collaborative research and thinking, which results in works that reflect and honor the cultural aesthetic and ecological values of the specific community. Each student will be given a modest budget to support their concept. The course involves guest speakers, individual research, site visits, and group discussions. Credit 1.5 units.

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.

F20 ART 651A Sound Environments
This course explores sound and musical composition in a digital format, functioning as a sculptural, spatial, psychological, and architectural intervention. The course offers an introduction to current sound art practices and examines how sound projects are capable of altering our sense of space and time. Sonic space necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of sound recording and editing software and hardware, with the goal of composing sound works for space and for headphones. Readings pertaining to current developments...
in contemporary experimental music and sound art as well as regular writing assignments accompany the course. Credit 3 units.

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

F20 ART 6713 Introduction to Book Binding
Same as F20 5713 - Second-year MFAs (only) register for F20 6713. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional 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 funnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and they will produce a variety of decorated papers to be used in their bindings. Credit 3 units. EN: H

F20 ART 6714 Introduction to Book Binding
Same as F20 5714 - Second-year MFAs (only) register for F20 6714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional 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 funnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and they will produce a variety of decorated papers to be used in their bindings. Credit 3 units. EN: H

F20 ART 6783 Special Topics in Visual Culture: Introduction to Illustration Studies
Same as F20 5783 - Second-year MFAs (only) register for F20 6783. 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.

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 graduate students whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers in the studio that then generate more questioning. What does this historical and 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, graduate students 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. Credit 1.5 units.

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.