MFA in Visual Art

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

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

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

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

Website: [http://samfoxschool.wustl.edu/gradart](http://samfoxschool.wustl.edu/gradart)

Faculty

Our faculty (http://samfoxschool.wustl.edu/node/4159) are practicing artists and designers who engage in projects internationally, nationally and regionally. They exhibit their work in museums, galleries and other venues. They engage a variety of audiences, receive critical review in periodicals, publish their own writing, and produce documentaries. Others produce site-specific performances and lead community-based programs.

Their range of creative practice spans conceptual and media territories that include art and social practice, propaganda and print media, figurative painting, and cinematic, time-based work including sound and digital film-making, book arts, and large-scale sculptural installations. Students often have the opportunity to assist faculty members with studio-based work and research, which addresses timely and relevant topics, including race, global politics, the environment, art + science, evolving technologies, social justice, and materials culture and studies.

**Visiting Artists and Lecturers**

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

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

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

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

**Degree Requirements**

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

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

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

<table>
<thead>
<tr>
<th>Required</th>
<th>Units</th>
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<tbody>
<tr>
<td>Graduate Studio</td>
<td>44</td>
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<tr>
<td>Graduate Seminar</td>
<td>6</td>
</tr>
<tr>
<td>Thesis</td>
<td>3</td>
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<tr>
<td>Art/Art History /Academic Electives</td>
<td>7</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>60</strong></td>
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Students must complete 44 units of Graduate Studio (10 credits each semester in the first year; 12 credits each semester in the second year) and two seminars in contemporary practice (3 credits each) in the first year. In the last semester, students take a 3-credit thesis seminar. The culminating event of the graduate
program requires students to present, defend and document a thesis exhibition (http://samfoxschool.wustl.edu/node/4182).

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

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

Students may not register for courses in University College.

Courses

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

F10 ART 543 A Context for Artmaking
This seminar will provide various historical and critical contexts in which to place contemporary creative work. Discussions will focus on the aesthetic, social, political and economic implications of creative production and reveal the intentions and strategies artists employ in their work.
Credit 3 units. EN: H

F10 ART 544 A Context for Artmaking
Continuation of F10 553. This course provides graduate students with a historical and critical context in which to place their work. Among other topics, discussions will focus on "definitions" of art, on the political implications of art production and criticism, and on the position of the artist in relation to cultural and economic powers. Preparation and participation in the meetings will be crucial to the success of this seminar as conversations will always ask how the student's own work relates to the larger history of contemporary art. The two essays that constitute the writing requirements for the course — one due at midterm and another written within the exam period at the end of the semester — will synthesize readings, discussions and students' own research in answering the same question. The seminar meets throughout the academic year, and the syllabus will remain flexible to allow for meetings with visiting artists and members of the faculty of the Graduate School of Art. Part 2 of 2. Prerequisites: first-year MFA student standing; F10 553.
Graduate School of Art majors only.
Credit 3 units. EN: H

F10 ART 641 Graduate Studio
Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.
Prerequisite: second-year MFA student standing.
Graduate School of Art majors only.
Credit 12 units. EN: H

F10 ART 642 Graduate Studio
Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.
Prerequisite: second-year MFA student standing.
Graduate School of Art majors only.
Credit 12 units. EN: H

F10 ART 660 Thesis
Credit 3 units. EN: H
F20 Art


F20 ART 501A Drawing: Art Practice
Conceptual Methods in Drawing: Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing. Prerequisite: First-year MFA student standing. Figure Structure Context: This rigorous drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involving presentations and extensive sketchbook activities provides a vehicle for discovering the figure's architecture, mechanics and proportions. Students access visual data from a variety of sources — model sessions, the internet, schematic/diagrammatic drawings, photography, sculpture and memory — with the goal of developing expressive qualities in material, process and pictorial construction. Lectures, films, critical readings and the analysis of historical and contemporary modes of representation support students in their investigations, which culminate in an independent series of works. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 502D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)
This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice. Credit 3 units. Art: FAAM

F20 ART 511D Painting: Art Practice
Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative strategies in relation to painting’s mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc... Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: First-year MFA student standing. Body Image: This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figurative representation will support students in their investigations. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 511G Painting: Art Practice (Place and Space)
This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art. Credit 3 units.

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

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

F20 ART 513D Sculpture: Art Practice
Special Topics: The Book as Object and Artifact: When we read a book, it is always the physical volume in our hands
Credit variable, maximum 6 units.

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

F20 ART 513F Sculpture: Foundry
The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: first-year MFA student standing or Director's signature, Bixby 1. Credit variable, maximum 6 units.

F20 ART 513H Sculpture: Blacksmithing
This course is an introduction to blacksmithing materials, tools and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary. Credit variable, maximum 6 units. EN: H

F20 ART 513I Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit variable, maximum 6 units. EN: H

F20 ART 513M Sculpture: Art Practice (Sculptural Bodies)
This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organ, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor. Credit 3 units.

F20 ART 5143 Matter in Hand Workshop
Same as F20 6143. First-year MFAs (only) register for F20 5143. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experiment. 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 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 chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: senior standing or departmental approval. Credit variable, maximum 6 units. EN: H

F20 ART 514J Sculpture: Metal Fabrication
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools. Credit 3 units.

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

F20 ART 515B Printmaking: Art Practice
Propaganda to Decoration: This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, are from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 515H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

F20 ART 515B Printmaking: Art Practice (Extra-Dimensional Printmaking)
This course uses the print multiple

F20 ART 515H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course uses the print multiple

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

F20 ART 516F Printmaking: Art Practice
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, are from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)
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, are from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 516H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)
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, are from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

F20 ART 516H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)
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, are from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils and photocopy. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H
F20 ART 517H Photography: Art Practice  
**Methods of Distribution:** One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts. Prerequisite: First-year MFA student standing. 
Credit 3 units. EN: H

F20 ART 517L Photography: Art Practice (Constellations, Sequences, Series)  
Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression. Required for a concentration in photography. Prerequisite: Photography Studio: Material and Culture (F10 217B or 218B). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. 
Credit 3 units.

F20 ART 5185 Kinetic Image/Digital Video  
This course addresses the use of digital technology and software for capturing, editing and producing moving images. The course examines the visual language and poetics of moving images while providing students with foundation knowledge of camera operations, production storyboarding, software tools and presentation strategies. The course assumes no prior knowledge or experience with kinetic imaging technologies or software. 
Credit 3 units. EN: H

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

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

F20 ART 527A History of Photography  
Same as F20 627A. First-year MFAs (only) register for F20 527A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium. 
Credit 3 units. EN: H

F20 ART 528A History of Photography  
Same as F20 628A. First-year MFAs (only) register for F20 528A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium. 
Credit 3 units. Art: FAAM EN: H

F20 ART 529C Time-Based Media: Art Practice  
**Mediated Performance:** This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and viceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: First-year MFA student standing. **Expanded Cinema:** Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental
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.

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 535J Introduction to Animating in Three Dimensions

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

F20 ART 535A Interaction Design: Applications for Public Health

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

F20 ART 535I Communication Design I

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

F20 ART 535L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)

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

Credit 3 units.
F20 ART 536A Interaction Design: Understanding Health and Well-Being
Same as F20 635A. First-year MFA students (only) register for F20 535A. Through a blend of presentations from practitioners, classroom lectures, readings, discussion and hands-on exercises, this class will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes and a final presentation, which may include visual design, animation and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful. No prerequisites. Open to sophomore through graduate-level students across the university.
Credit 3 units. EN: H

F20 ART 536I Communication Design I
Same as F20 636I. First-year MFAs (only) register for F20 536I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. No prerequisites. This course is appropriate for any student in the university. Counts toward design minor.
Credit 3 units. EN: H

F20 ART 539A History of Communication Design
Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.
Credit 3 units.

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

F20 ART 5441 Fiber and Form in the 21st Century
Same as F20 6441. First-year MFAs (only) register for F20 5441. Whether deployed as structure, surface or mass, fiber media exists in a panoply of expression in late modern and postmodern art. The media offers its own particular qualities and capabilities ranging from archaic — burlap combined with mud and sticks, sensual — latex and string, soft sculpture, otherworldly — fiber optics, to precise — digitally rendered thread. To manage this media the activity will be sorted into the three broad categories: sculpture, installation/sites and performance. An inquiry into the nature of fiber as an essential and compelling media for a range of expression will be conducted. Following will be an exploration of a variety of fiber media to discover expressive qualities. Finally, students will develop concept and realization of a fiber-based piece. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none.
Credit 1.5 units.

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

F20 ART 5481 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods may include relief & letterpress, engraving & intaglio, offset lithography, and digital, “virtual” media. Certain projects may require a second semester of study to complete.
Credit 3 units.

F20 ART 5482 The Illustrated Book: Design and Production
An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester will yield to a single sustained project to be proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure & sequencing, and material investigation. Production methods
may include relief & letterpress, engraving & intaglio, offset lithography and digital (“virtual”) media. Certain projects may require a second semester of study to complete.
Credit 3 units. EN: H

F20 ART 5662 Contemporary Berlin: An Introduction to its Language and Culture
Designed to familiarize MFA students participating in the Sommerakademie program with the city of Berlin, this course will provide them with the fundamental language skills and an overview of current topics relevant to Berlin today. Drawing from a wide variety of films and texts, students will be introduced to the major historical issues that help shape the character of Berlin today, as well as cultural, political and social trends that inform our understanding of the diverse and ever more global character of contemporary German culture. Students will also learn about the contemporary art scene in Berlin and Germany at large, including an introduction to major figures, academic programs, museum and exhibit sites throughout the country. This course is open only to MFA students participating in the Sommerakademie program and is pass/fail (does not fulfill degree requirements). Credit 3 units.

F20 ART 571 Introduction to Letterpress Printing
This class will serve as an introduction to printing with the Vandercook handpress. Through a series of assignments, students will learn a systematic approach to planning, arranging and printing type on a page. The students will receive a basic introduction to typography, history of letterforms, and history of the book. The mechanics of relief printing with the cylinder proof press, ink composition, and resolution of the typographic image will also be explored. As an exploration of the publishing process, students will produce a chapbook of a short literary image.
The class will primarily focus on typographic composition, but one assignment will employ a combination of word and image.
Credit 3 units. EN: H

F20 ART 571A Book Arts: Art Practice (The Visual Book)
This course investigates various forms of visuality as primary content in the book format, with a focus on the construction of nontextual narratives. Through lectures and demonstrations, students explore topics such as page format, book design, serial and sequential structures and approaches toward binding. The primary project is the production of a printed book. Students work with letterpress and intaglio printing, bookbinding, and photopolymer plate making. Prerequisite: Introduction to Printmaking (F10 215 of F10 216) or Introduction to Letterpress or Introduction to Book Binding. Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies
How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.
Credit 3 units.

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 accordian and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings. Prerequisite: First-year MFA standing or Director's signature (Bixby 1).
Credit variable, maximum 6 units. EN: H

F20 ART 571A Book Arts: Art Practice (The Visual Book)
This course investigates various forms of visuality as primary content in the book format, with a focus on the construction of nontextual narratives. Through lectures and demonstrations, students explore topics such as page format, book design, serial and sequential structures and approaches toward binding. The primary project is the production of a printed book. Students work with letterpress and intaglio printing, bookbinding, and photopolymer plate making. Prerequisite: Introduction to Printmaking (F10 215 of F10 216) or Introduction to Letterpress or Introduction to Book Binding. Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor.
Credit 3 units. EN: H

F20 ART 5714 Introduction to Book Binding
Same as F20 6714. First-year MFAs (only) register for F20 5714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordian and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings. Prerequisite: First-year MFA standing or Director's signature (Bixby 1).
Credit variable, maximum 6 units. EN: H

F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies
How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.
Credit 3 units.

F20 ART 583 Special Topics: Eco-Art
Same as F20 683. First-year MFA students (only) register for F20 583. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envisions our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include "green" methodologies, repurposed objects, land art, ecoventions, social sculpture and community activism. This studio-based course explores various artistic practices and working methodologies related to environmental art. The course is organized around contemporary and art historical precedents, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.
Credit 3 units. EN: H

F20 ART 583B Special Topics: Better Health Through Art
This project is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, we can contribute to the well-being of the viewer. Students will be creating permanently installed artworks
for the low-income Affinia health clinic in the Soulard area of St. Louis. There is a modest budget to cover the hard cost of the artwork to be created and installed. We will start with a workshop about how to interact with our identified community. We will then make several visits to the clinic to map out the physical spaces and interview the clients and staff. Each student will (based on their findings) research the aesthetic history and traditions of the community they met. Based on these findings, the budget and the parameters of the physical space, each student will design a work of art. Students will present their proposed artwork to a committee from the clinic for approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. This is a hand-delivered commission for each student and the opportunity to learn about and contribute to an underserved community.

Credit 1.5 units.

F20 ART 584B Special Topics: Better Health Through Art
The Better Health Through Art workshop is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, they can contribute to the well-being of the viewer. Each student will be given a modest budget to create an artwork permanently installed in the Affinia health clinic for underserved community in St. Louis. We start with a seminar on how to engage our identified community. We then make several visits to the clinic to map out the physical spaces, ask questions, and interview the clients and staff. Each student will research the aesthetic history and traditions of the community. Based on this research, and the budget and the parameters of the physical space, each student will design a work of art that evokes a sense of well-being in the viewer. The effects of the artwork on the viewer will be measured by several physiological measurements, such as heart rate and galvanic skin response. Students present their proposed artwork to a committee from the clinic staff for final approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. There will be demonstrations on processes of papermaking, ceramic forming, welding, glass casting and concrete.

Credit 1.5 units.

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

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

Credit 1.5 units.

F20 ART 585A Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course From Design to Realization. It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to first-year MFA students only.

Credit 3 units. EN: H

F20 ART 586A Public Practice: Art Practice (Realized Actions)
This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fail Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor. Level 300-600.

Credit 3 units. EN: H

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

**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

**F20 ART 611D Painting: Art Practice**
Special Topics: Narrative Systems: The Frame, The Grid, The Screen: This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting. Prerequisite: Second-year MFA student standing. **Body Image:** This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations. Prerequisite: Second-year MFA student standing. Credit 3 units. EN: H

**F20 ART 611G Painting: Art Practice (Place and Space)**
This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting. Prerequisite: Introduction to Painting. Open to BFA students who have taken the prerequisite, and others, including minors with consent of instructor. College of Art students pursuing the BFA in Art will have priority. This class counts toward the minor in art. Credit 3 units.

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

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

**F20 ART 613D Sculpture: Art Practice**
Special Topics: The Book as Object and Artifact: When we read a book, it is always the physical volume in our hands — or in some substitute for hands — that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as
object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning. Prerequisite: Second-year MFA student standing. **Symbiosis:** This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogical, and digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience. Prerequisite: Second-year MFA student standing. **Matter in Hand:** This course focuses on an array of moldable and castable materials and processes that have played a key role in the history of artistic expression. In-depth demonstrations supported by critiques, discussions, lectures and historical readings provide opportunities to re-evaluate the meanings these primal materials bring to contemporary practice. Students explore these concepts through artistic and architectonic lenses and are encouraged to experiment with these processes in their work. Prerequisite: Second-year MFA student standing.

Credit variable, maximum 6 units. EN: H

**F20 ART 613F Sculpture: Foundry**
The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: Second-year MFA student standing or Director’s signature, Bixby I. Credit variable, maximum 6 units.

**F20 ART 613G Sculpture: Wood**
The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. College of Art majors and non-art students pursuing an art minor will have priority.

Credit variable, maximum 6 units. EN: H

**F20 ART 613H Sculpture: Blacksmithing**
This course is an introduction to blacksmithing materials, tools and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.

Credit variable, maximum 6 units. EN: H

**F20 ART 613I Sculpture: Metal Fabrication**
Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed into primary 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)**
This course investigates the sociopolitical issues of the body, the figure and their potential in contemporary art practice. The term “body” is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Credit 3 units.

**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 3 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.
F20 ART 614F Sculpture: Foundry
Same as F20 514F. Second-year MFA students (only) register for F20 614F. Art. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required. Prerequisite: senior standing or departmental approval. Credit 3 units. EN: H

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

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

F20 ART 615H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking. Prerequisite: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor. Credit 3 units.

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
Same as F20 516F. Second-year MFAs (only) register for F20 616F. The Printed Image: This course explores the printed image as storyteller, educator, political tool and narrative. Historical precedents and contemporary examples of political
F20 ART 6183 Digital Photography
This course explores digital technology for capturing, enhancing, and producing still lens-based images. The course addresses basic digital camera operations, the visual language of camera-generated images, computer workflow, and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials. Credit variable, maximum 6 units.

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

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

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 627A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit variable, maximum 6 units. EN: H

F20 ART 628A History of Photography
Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.
Credit variable, maximum 6 units. Art: FAAM EN: H

F20 ART 629C Time-Based Media: Art Practice
Mediated Performance: This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists. Prerequisite: Second-year MFA student standing. Expanded Cinema: Focusing on experimental approaches to digital filmmaking this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will acquire basic understanding of independent video production and collaboration, as well as time-based composition, camera operation, editing software and presentation strategies. Active participation in discussions of contemporary experimental cinema and video art will be part of this course. Prerequisite: Second-year MFA student standing. Sonic Space: Sound Art I: Sonic Space: Sound Art I explores sound and musical composition in digital format as a sculptural, spatial and architectural intervention. The course offers an introduction to current Sound Art practices in the context of fine arts and examines how such practices are capable of altering our sense of space and time. The course necessarily touches upon experimental music and installation art as closely related to sound art. The course introduces students to basic methods of recording and editing sound technologies with a goal of composing sound works for space and for headphones. No prior musical or electronic education is necessary; however, basic computer literacy is highly recommended. Prerequisite: Second-year MFA student standing.
Credit 3 units. EN: H

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 Premiere and archival preservation. No prerequisites.
Same as I50 InterD 329F
Credit 3 units.

F20 ART 629L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)
This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Credit 3 units.

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

F20 ART 636J Introduction to Animating in Three Dimensions
This course explores 3-D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character-driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3-D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: F10 101 (Drawing) or equivalent or permission of instructor.
Credit 3 units. EN: H

F20 ART 639A History of Communication Design
Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work. Credit 3 units. EN: H

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

F20 ART 6441 Fiber and Form in the 21st Century
Same as F20 6441. Second-year MFAs (only) register for F20 6441. Whether deployed as structure, surface or mass, fiber media exists in a panoply of expression in late modern and postmodern art. The media offers its own particular qualities and capabilities ranging from arcahic — burlap combined with mud and sticks; sensual — latex and string, soft sculpture; otherworldly — fiber optics; to precise — digitally rendered thread. To manage this media the activity will be sorted into the three broad categories: sculpture, installation/sites and performance. An inquiry into the nature of fiber as an essential and compelling media for a range of expression will be conducted. Following will be an exploration of a variety of fiber media to discover expressive qualities. Finally, students will develop concept and realization of a fiber-based piece. Open to all Sam Fox graduate students with priority given to MFA
candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none. Credit 1.5 units.

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 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 6783 Special Topics in Visual Culture: Introduction to Illustration Studies
How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor. Credit 3 units.

F20 ART 683 Special Topics: Eco-Art
Same as F20 583. Second-year MFA students (only) register for F20 683. Eco-art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-imagines our relationship with the natural world by informing, challenging, inventing and reclaiming. The practice can include “green” methodologies, repurposed objects, land art, ecoventions, social sculpture and community activism. This studio-based course explores various artistic practices and working methodologies related to environmental art. The course is organized around contemporary and art historical precedents, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media. Credit 3 units. EN: H

F20 ART 683B Special Topics: Better Health Through Art
This project is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, we can contribute to the well-being of the viewer. Students will be creating permanently installed artworks for the low-income Affinia health clinic in the Soulard area of St. Louis. There is a modest budget to cover the hard cost of the artwork to be created and installed. We will start with a workshop about how to interact with our identified community. We will then make several visits to the clinic to map out the physical spaces and interview the clients and staff. Each student will (based on their findings) research the aesthetic history and traditions of the community they met. Based on these findings, the budget and the parameters of the physical space, each student will design a work of art. Students will present their proposed artwork to a committee from the clinic for approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. This is a hand-delivered commission for each student and the opportunity to learn about and contribute to an underserved community. Credit 1.5 units.

F20 ART 684B Special Topics: Better Health Through Art
The Better Health Through Art workshop is based on the fact that for every emotion we have, a corresponding chemical is released into our blood stream. It stands to reason if the artist can evoke a positive emotion through their art, they can contribute to the well-being of the viewer. Each student will be given a modest budget to create an artwork permanently installed in the Affinia health clinic for underserved community in St. Louis. We start with a seminar on how to engage our identified community. We then make several visits to the clinic to map out the physical spaces, ask questions, and interview the clients and staff. Each student will research the aesthetic history and traditions of the community. Based on this research, and the budget and parameters of the physical space, each student will design a work of art that evokes a sense of well-being in the viewer. The effects of the artwork on the viewer will be measured by several physiological measurements, such as heart rate and galvanic skin response. Students present their proposed artwork to a committee from the clinic staff for final approval. A line-item budget and timeline of creation must be approved by the faculty prior to beginning work. There will be demonstrations on processes of papermaking, ceramic forming, welding, glass casting and concrete. Credit 1.5 units.

F20 ART 6851 Art-ivism
Same as F20 5851. Second-year MFAs (only) register for F20 6851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings and brainstorming sessions for grads whose studio practice touches on the intersection of art & the political. We will begin with questioning and seeking answers in the studio that then generates more questioning. What does this historical & geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals,
we stand in our own truths and this can be empowering. As artists, how can we activate our passions toward actuality, and how can this be contagious for our “audience” through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, grads will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: none. Credit 1.5 units.

F20 ART 685A Public Practice: Art Practice
Students examine, critically explore and execute work in the public sphere. Readings, discussions and presentations generate a framework for understanding historical, theoretical and practical considerations for creating artwork in relation to the material/social conditions of public space. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Students learn the discipline of proposal development and present final projects that are adjudicated by an outside jury. Students whose work is selected by the jury must enroll in the spring semester course From Design to Realization. It is highly recommended that students who wish to concentrate in sculpture enroll in this course. Open to second-year MFA students only. Credit 3 units.

F20 ART 686A Public Practice: Art Practice (Realized Actions)
This studio course focuses on the realization of art projects in the public sphere. The class is a forum for students to explore self-generated public art projects as well as public art challenges and opportunities brought to the class from outside sources. Students will have the opportunity to work with local community and civic organizations to use artwork as a means of social engagement. Projects may respond to any number of approaches in the contemporary field, including public sculpture, participatory art and ephemeral art practices. Faculty and student generated readings, discussions and presentations will be the platform for creating actionable projects that operate within the material/social conditions of public space. This course is required for those students awarded a commission in Fall Art Practice: Public Practice as part of the University City Community Visuals Public Sculpture Series. Open to BFA students with junior-level standing, and others, including minors and MFA students, with consent of instructor. Level 300-600. Credit 3 units.

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.