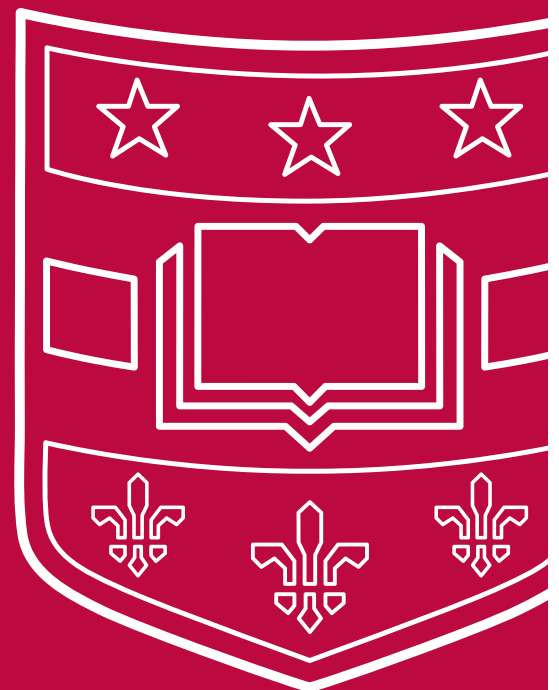


# 2020–21 Bulletin

Graduate School of Art



Washington University in St. Louis



# Table of Contents

About This Bulletin .....	2
About Washington University in St. Louis .....	3
Trustees & Administration .....	3
Academic Calendar .....	3
Campus Resources .....	4
University Policies .....	7
University Affiliations .....	12
Graduate School of Art .....	14
Sam Fox School .....	36
MFA in Illustration & Visual Culture .....	36
MFA in Visual Art .....	38
Administration .....	39
Admissions .....	39
Policies .....	40
Financial Information .....	43
Interdisciplinary Opportunities .....	45
Inter-University Exchange Program .....	45
Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship .....	46
Index .....	48

## About This Bulletin

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

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

The *2020-21 Bulletin* is entirely online but may be downloaded in PDF format for printing. Individual pages may be downloaded in PDF format using the "Download This Page as a PDF" option on each page. To download the full PDF, please choose from the following:

- Architecture & Urban Design Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Grad\\_Arch.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Grad_Arch.pdf))
- Art Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Grad\\_Art.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Grad_Art.pdf))
- Arts & Sciences Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Grad\\_School.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Grad_School.pdf))
- Business Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Grad\\_Business.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Grad_Business.pdf))
- Engineering Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Grad\\_Engineering.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Grad_Engineering.pdf))
- Law Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Law.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Law.pdf))
- Medicine Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Medicine.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Medicine.pdf))
- Social Work & Public Health Bulletin (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_Brown.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_Brown.pdf))
- University College Bulletin (undergraduate & graduate) (PDF) ([http://bulletin.wustl.edu/grad/Bulletin\\_2020-21\\_UCollege.pdf](http://bulletin.wustl.edu/grad/Bulletin_2020-21_UCollege.pdf))

The degree requirements and policies in the *2020-21 Bulletin* apply to students entering Washington University during the 2020-21 academic year.

Every effort is made to ensure that the information, applicable policies and other materials presented in the *Bulletin* are accurate and correct as of the date of publication (November 6, 2020). Washington University reserves the right to make changes at any time without prior notice. Therefore, the electronic version of the *Bulletin* may change from time to time

without notice. The governing document at any given time is the then-current version of the *Bulletin*, as published online, and then-currently applicable policies and information are those contained in that *Bulletin*.

For the most current information about available courses and class scheduling, visit WebSTAC (<https://acadinfo.wustl.edu>). Please email the Bulletin editor ([bulletin\\_editor@wustl.edu](mailto:bulletin_editor@wustl.edu)) with any questions concerning the *Bulletin*.

# About Washington University in St. Louis

## Who We Are Today

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

The university offers more than 250 programs and 5,500 courses leading to associate, bachelor's, master's, and doctoral degrees in a broad spectrum of traditional and interdisciplinary fields, with additional opportunities for minor concentrations and individualized programs. For more information about the university, please visit the University Facts (<http://wustl.edu/about/facts/>) page of our website.

## Enrollment by School

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

## Committed to Our Students: Mission Statement

Washington University's mission is to discover and disseminate knowledge and to protect the freedom of inquiry through research, teaching and learning.

Washington University creates an environment that encourages and supports an ethos of wide-ranging exploration. Washington University's faculty and staff strive to enhance the lives and livelihoods of students, of the people of the greater St. Louis community, of the country and of the world.

Our goals are as follows:

- to welcome students, faculty and staff from all backgrounds to create an inclusive community that is welcoming, nurturing and intellectually rigorous;
- to foster excellence in our teaching, research, scholarship and service;

- to prepare students with the attitudes, skills and habits of lifelong learning and leadership, thereby enabling them to be productive members of a global society; and
- to be an institution that excels by its accomplishments in our home community of St. Louis as well as in the nation and the world.

To this end, we intend to do the following:

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

## Trustees & Administration

### Board of Trustees

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

### University Administration

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

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

## Academic Calendar

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

## Fall Semester 2020

College of Arts & Sciences, McKelvey School of Engineering, Olin Business School, Sam Fox School of Design & Visual Arts, and University College

Date	Day	Description
September 14	Monday	First day of classes
November 26-27	Thursday-Friday	Thanksgiving break (no classes)
December 18	Friday	Last day of classes
January 4-10, 2021	Monday-Sunday	Final exams (remote)

**Brown School at Washington University**

Date	Day	Description
August 24	Monday	First day of classes
September 7	Monday	Labor Day holiday
November 26-27	Thursday-Friday	Thanksgiving break (no classes)
December 16	Wednesday	Last day of classes

**Washington University Law**

Date	Day	Description
August 24	Monday	First day of classes
September 7	Monday	Labor Day holiday
November 20	Friday	Last day of classes
November 30-December 11	Monday-Friday	Final exams (remote)

## Spring Semester 2021

College of Arts & Sciences, McKelvey School of Engineering, Olin Business School, Sam Fox School of Design & Visual Arts, and University College

Date	Day	Description
January 25	Monday	First day of classes
March 15-19	Monday-Friday	Spring break (no classes)
May 6	Thursday	Last day of classes
May 7-13	Friday-Thursday	Final exams

**Brown School at Washington University**

Date	Day	Description
January 19	Tuesday	First day of classes
March 15-19	Monday-Friday	Spring break (no classes)
May 12	Wednesday	Last day of classes

**Washington University Law**

Date	Day	Description
January 19	Tuesday	First day of classes
March 15-19	Monday-Friday	Spring break (no classes)
April 23	Friday	Last day of classes
April 26-May 7	Monday-Friday	Final exams

**Commencement Ceremonies**

Date	Day	Description
May 21	Friday	Class of 2021 Commencement
May 30	Sunday	Class of 2020 Commencement

## Summer Semester 2021

Date	Day	Description
May 24	Monday	First Summer Session begins
May 31	Monday	Memorial Day holiday
July 5	Monday	Independence Day holiday
August 19	Thursday	Last Summer Session ends

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

## Campus Resources

### Student Support Services

The Learning Center is located on the ground floor of Gregg House on the South 40, and it is the hub of academic support at Washington University in St. Louis. We provide undergraduate students with assistance in a variety of forms. Most services are free, and each year more than 2,000 students participate in one or more of our programs. For more information, visit the Learning Center website (<https://learningcenter.wustl.edu/>) or call 314-935-5970. There are three types of services housed within the Learning Center:

- **Academic Mentoring Programs** offer academic support in partnership with the academic departments in a variety of forms. Academic mentoring programs are designed to support students in their course work by helping them develop the lifelong skill of "learning how to learn" and by stimulating their independent thinking. Programs include course-specific weekly structured study groups facilitated by highly trained peer leaders as well as course-specific weekly walk-in sessions facilitated by academic mentors in locations, at times and in formats convenient for the students. The Learning Center also offers individual consulting/coaching for academic skills such as time management, study skills, note taking, accessing resources and so on. Other services include fee-based graduate and professional school entrance preparation courses.

- **Disability Resources** supports students with disabilities by fostering and facilitating an equal access environment for the Washington University community of learners. Disability Resources partners with faculty and staff to facilitate academic and housing accommodations for students with disabilities on the Danforth Campus. Students enrolled in the School of Medicine should contact their program's director. Please visit the Disability Resources website (<https://students.wustl.edu/disability-resources/>) or contact the Learning Center at 314-935-5970 for more information.
- **TRIO: Student Support Services** is a federally funded program that provides customized services for undergraduate students who are low income, who are the first in their family to go to college, and/or who have a documented disability. Services include academic coaching, academic peer mentoring, cultural and leadership programs, summer internship assistance and post-graduation advising. First-year and transfer students are considered for selection during the summer before they enter their first semester. Eligible students are encouraged to apply when they are notified, because space in this program is limited. For more information, visit the TRIO Program website (<https://students.wustl.edu/trio-program/>).

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

**Office for International Students and Scholars.** If a student is joining the university from a country other than the United States, this office can assist that individual through their orientation programs, issue certificates of eligibility (visa documents), and provide visa and immigration information. In addition, the office provides personal and cross-cultural counseling and arranges social, cultural and recreational activities that foster international understanding on campus.

The Office for International Students and Scholars is located on the Danforth Campus in the Danforth University Center at 6475 Forsyth Boulevard, Room 330. The office can be found on the Medical Campus in the Mid Campus Center (MCC Building) at 4590 Children's Place, Room 2043. For more information, visit the Office for International Students and Scholars website (<http://oiss.wustl.edu>) or call 314-935-5910.

**Office of Military and Veteran Services** is located in Umrath Hall on the Danforth Campus. This office serves as the university's focal point for military and veteran matters, including transitioning military-connected students into higher education, providing and connecting students with programs and services, and partnering across campus and in the community. Services include advising current and prospective students on how to navigate the university and maximize Department of Defense and Veterans Affairs (VA) educational benefits, transition support, Veteran Ally training for faculty and staff, veteran-unique programming, and connecting students to campus and

community resources. Military-connected students include veterans, military service members, spouses, dependent children, caregivers, survivors and Reserve Officer Training Corp cadets. There are two university policies that apply to students who still serve in the Armed Forces and students who use VA educational benefits:

- The Policy on Military Absences, Refunds and Readmissions (<https://veterans.wustl.edu/policies/policy-for-military-students/>) applies to students serving in the U.S. Armed Forces and their family members when military service forces them to be absent or withdraw from a course of study.
- The Policy on Protections for VA Educational Benefit Users (<https://veterans.wustl.edu/policies/policy-for-va-students/>) applies to students using VA education benefits when payments to the institution and the individual are delayed through no fault of the student.

Please visit the Military and Veteran Services website (<https://veterans.wustl.edu/>) or send an email to [veterans@wustl.edu](mailto:veterans@wustl.edu) for more information.

**Relationship and Sexual Violence Prevention (RSVP) Center.**

The RSVP Center offers free and confidential services including 24/7 crisis intervention, counseling services, resources, support and prevention education for all students on the Danforth Campus. The RSVP Center operates from a public health model and uses trauma-informed practices to address the prevalent issues of relationship and sexual violence. By providing support for affected students, it is our goal to foster post-traumatic growth and resilience and to help ensure academic retention and success. Our prevention efforts call for community engagement to engender an intolerance of violence and an active stance toward challenging cultural injustices that perpetuate such issues. Learn more at the RSVP Center website (<https://rsvpcenter.wustl.edu/>).

**WashU Cares.** WashU Cares assists the university with handling situations involving the safety and well-being of Danforth Campus students. WashU Cares is committed to fostering student success and campus safety through a proactive, collaborative and systematic approach to the identification of, intervention with and support of students of concern while empowering all university community members to create a culture of caring. If there is a concern about the physical or mental well-being of a student, please visit the WashU Cares website (<https://washucares.wustl.edu/>) to file a report.

**The Writing Center.** The Writing Center, a free service, offers writing advice to all Washington University undergraduate and graduate students. Tutors will read and discuss any kind of work in progress, including student papers, senior theses, application materials, dissertations and oral presentations. The Writing Center staff is trained to work with students at any stage of the writing process, including brainstorming, developing and



clarifying an argument, organizing evidence, and improving style. Rather than editing or proofreading, tutors will emphasize the process of revision and teach students how to edit their own work.

The Writing Center is located in Mallinkrodt Center on the lower level. Appointments (<http://writingcenter.wustl.edu>) are preferred and can be made online.

## Student Health Services, Danforth Campus

Habif Health and Wellness Center, formerly known as Student Health Services, provides medical and mental health care for undergraduate and graduate students. Habif staff members include licensed professionals in Medical Services, Mental Health Services and Health Promotion Services. Please visit Dardick House on the South 40 or the Habif Health and Wellness Center website (<http://shs.wustl.edu>) for more information about Habif's services and staff members.

### Hours:

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

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

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

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

A nurse answer line and after hours mental health crisis line are available to answer any medical or mental health questions a student may have when Habif is closed. For after-hours care, please call 314-935-6666.

**Medical Services** staff members provide care for the evaluation and treatment of an illness or injury, preventive health care and health education, immunizations, nutrition counseling, physical therapy, and travel medicine and sexual health services. Habif Health and Wellness Center providers are participating members of the Washington University in St. Louis Physician's Network. Any condition requiring specialized medical services will be referred to an appropriate specialist. Habif accepts most health insurance plans and will be able to bill the plan according to plan benefits. The student health insurance plan requires a referral for medical care any time care is not provided at Habif (except in an emergency). Call 314-935-6666 or visit the Habif website to schedule an appointment (<http://shs.wustl.edu>).

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

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

The Habif Health and Wellness Center lab provides full laboratory services. Approximately 20 tests can be performed in the lab. The remainder of all testing that is ordered by Habif is completed by LabCorp. LabCorp serves as Habif's reference lab, and it is a preferred provider on the student health insurance plan. This lab can perform any test ordered by Habif providers or outside providers.

All incoming students must provide proof of immunization for measles, mumps, and rubella (i.e., two vaccinations after the age of one year old; a titer may be provided in lieu of the immunizations). Proof of receiving a meningococcal vaccine is required for all incoming undergraduate students. A PPD skin test in the past six months is required for students entering the university from certain countries; this list of countries may be found on the Habif website. It is also recommended that, during the five years before beginning their studies at Washington University, all students will have received the tetanus diphtheria immunization, the hepatitis A vaccine series, the hepatitis B vaccine series, and the varicella vaccine. Medical History Forms (<http://shs.wustl.edu>) are available online. Failure to complete the required forms will delay a student's registration and prevent their entrance into housing assignments. Please visit the Habif website for complete information about requirements and deadlines (<http://shs.wustl.edu>).

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

**Health Promotion Services** provides free programs and risk reduction information related to issues such as stress, sleep, sexual health and alcohol/other drugs. For more information, visit the Zenker Wellness Suite in Sumers Recreation Center to learn about the programs on campus led by student peer health educators. Call 314-935-7139 or send an email to [wellness@wustl.edu](mailto:wellness@wustl.edu) for more information.

In 2018, this department launched the **WashU Recover Group** to provide an opportunity for students in recovery from substance use to connect with other students with similar experiences. The group provides local resources, support, meetings and activities. Members have 24/7 access to a private facility to study, meet and socialize. The group is not a recovery program; it is a confidential resource that students can add to their support system. For more information, send an email to [recovery@wustl.edu](mailto:recovery@wustl.edu).

## Important Information About Health Insurance, Danforth Campus

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

## Student Health Services, Medical Campus

For information about student health services on the Medical Campus, please visit the Student & Occupational Health Services page (<https://wumhealth.wustl.edu/students/>) of the School of Medicine website.

## Campus Security

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

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

The Campus2Home shuttle will provide a safe ride home for those living in four designated areas off campus — Skinker-DeBaliviere, Loop South, north of the Loop, and just south of the campus — from 6:00 p.m. to 4:00 a.m. seven days a week. The shuttle leaves from the Mallinckrodt Center every 30 minutes and

takes passengers directly to the front doors of their buildings. Shuttle drivers will then wait and watch to make sure passengers get into their buildings safely. Community members can track the shuttle in real time using the WUSTL Mobile App. The app can be downloaded free of charge from the Apple App Store or the Google Play Store.

The University Police Department is a full-service organization staffed by certified police officers who patrol the campus 24 hours a day throughout the entire year. The department offers a variety of crime prevention programs, including a high-security bicycle lock program, free personal-safety whistles, computer security tags, personal safety classes for women and men, and security surveys. Community members are encouraged to download and install the personal safety app Noonlight on their phones; this app allows users to call for help during emergencies. For more information about these programs, visit the Washington University Police Department website (<https://police.wustl.edu/Pages/Home.aspx>).

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

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

## University Policies

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



## Nondiscrimination Statement

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

## Policy on Discrimination and Harassment

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

## Sexual Harassment

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

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

### Discrimination and Harassment Response Coordinator

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

### Title IX Coordinator

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

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

## Student Health

### Drug and Alcohol Policy

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

### Tobacco-Free Policy

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

### Medical Examinations

Entering students must provide medical information to the Habif Health and Wellness Center. This will include the completion of a health history and a record of all current immunizations.

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

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

Medical and immunization information is to be given via the Habif Health and Wellness Center (<http://shs.wustl.edu>) website. All students who have completed the registration process should access the website and create a student profile by using their

WUSTL Key. Creating a student profile enables a student to securely access the medical history form. Students should fill out the form and follow the instructions for transmitting it to the Habib Health and Wellness Center. Student information is treated securely and confidentially.

## Student Conduct

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

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

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

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

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

## Undergraduate Student Academic Integrity Policy

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

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

## Scope and Purpose

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

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

## Violations of This Policy Include but Are Not Limited to the Following:

### 1. Plagiarism

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

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

### 2. Cheating on an Examination

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

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

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

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

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

To avoid cheating or unauthorized collaboration, a student should never do any of the following:

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

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

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

Examples of falsification include the following:

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

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

Under no circumstances is it acceptable for a student to do any of the following:

- Submit the same work, or essentially the same work, for more than one course without explicitly obtaining permission from all instructors. A student must disclose when a paper or project builds on work completed earlier in their academic career.

- Request an academic benefit based on false information or deception. This includes requesting an extension of time, a better grade or a recommendation from an instructor.
- Make any changes (including adding material or erasing material) on any test paper, problem set or class assignment being submitted for a re-grade.
- Willfully damage the efforts or work of other students.
- Steal, deface or damage academic facilities or materials.
- Collaborate with other students planning or engaging in any form of academic misconduct.
- Submit any academic work under someone else's name other than one's own. This includes but is not limited to sitting for another person's exam; both parties will be held responsible.
- Engage in any other form of academic misconduct not covered here.

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

## Reporting Misconduct

### Faculty Responsibility

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

### Student Responsibility

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

### Exam Proctor Responsibility

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

## Procedure

### Jurisdiction

This policy covers all undergraduate students, regardless of their college of enrollment. Cases will be heard by school-specific committees according to the school in which the class is listed rather than the school in which the student is enrolled. All violations and sanctions will be reported to the student's college of enrollment.

## Administrative Procedures

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

## Student Rights and Responsibilities in a Hearing

A student accused of an academic integrity violation — whether by a professor, an assistant in instruction, an academic integrity officer or another student — is entitled to do the following:

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

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

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

A student has the following responsibilities with regard to resolving the charge of academic misconduct:

- Admit or deny the charge. This will determine the course of action to be pursued.
- Provide truthful information regarding the charges. It is a Student Conduct Code violation to provide false information to the university or anyone acting on its behalf.

## Sanctions

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

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

## If Found in Violation of the Academic Integrity Policy

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

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

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

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

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

## Appeals

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

## Records

### Administrative Record-Keeping Responsibilities

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

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

## Multiple Offenses

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

## Reports to Faculty and Student Body

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

## Graduate Student Academic Integrity Policies

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

## Statement of Intent to Graduate

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

## Student Academic Records and Transcripts

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

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

Transcript requests for Danforth Campus students may be submitted to the Office of the University Registrar through WebSTAC. The School of Medicine registrar (<http://registrar.med.wustl.edu/services/transcripts-and-certification/>) accepts requests for transcripts and certification records for students and alumni of Audiology and Communication Sciences, Biomedical Informatics, Biostatistics, Clinical Investigation, Genetic Epidemiology, Health Administration, Health Behavior Research, Nurse Anesthesia, Occupational Therapy, Pediatric Nurse Practitioner, Physical Therapy, Population Health Sciences, Psychiatric Epidemiology, the School of Dentistry and the School of Medicine. Instructions and additional information are available on the University Registrar website (<http://registrar.wustl.edu>).

## University Affiliations

Washington University is accredited by the Higher Learning Commission (<https://www.hlcommission.org/>) (800-621-7440). Washington University is a member of the American Academy of Arts & Sciences, the American Association of University Women (AAUW), the American Council of Learned Societies (ACLS), the American Council on Education (ACE), the Association of American Colleges & Universities (AACU), the Association of American Universities (AAU), the College Board, the Hispanic Association of Colleges & Universities (HACU), the Independent Colleges and Universities of Missouri (ICUM), the National Association of Independent Colleges and Universities (NAICU), the National Council for State Authorization Reciprocity Agreements (NC-SARA), the Oak Ridge Associated Universities (ORAU), and the University Research Association (URA).

The College of Arts & Sciences is a member of the American Association of Collegiate Registrars and Admissions Officers (AACRAO), the International Center for Academic Integrity (ICAI), the National Association of Fellowship Advisors (NAFA), the National Association of Advisors for Health Professions (NAAHP), and the Midwest Associate of Pre-Law Advisors (MAPLA).

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

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



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

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

The Olin Business School is a charter member (1921) of and accredited by the Association to Advance Collegiate Schools of Business International (AACSB). Olin Business School is also accredited by the Association of MBAs (AMBA).

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

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

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

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

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

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

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



# Graduate School of Art

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

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

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

The MFA in Visual Art (<https://samfoxschool.wustl.edu/programs/mfa-va/>) is a critically engaged studio practice program that provides a forum for collaboration and both discipline-specific and interdisciplinary study. The program is an open landscape for the emerging artist — one that reflects the dynamic cultural shifts, global perspectives and evolving technologies that shape today's complex art world. While investigating their roles and responsibilities as artists, students challenge traditional hierarchies and embrace new forms of aesthetic thinking that include socially engaged and situated practices, site-responsive work, post-studio production, de-skilling and DIY/maker movements. Graduate seminars provide contemporary and historical contexts for art making, while a thesis seminar supports students in their writing and the development of their ideas. Through a combination of self-directed study, studio critiques, visiting artist reviews, and research, students build a sophisticated awareness of the cultural conversations of our time.

## Contact Information

Graduate School of Art  
CB 1213  
One Brookings Drive  
St. Louis, MO 63130-4899  
Phone: 314-935-8423  
Contact Form ([http://samfoxschool.wustl.edu/gradart\\_contact/](http://samfoxschool.wustl.edu/gradart_contact/))

**Email:** [jordanm@wustl.edu](mailto:jordanm@wustl.edu)  
**Website:** <https://samfoxschool.wustl.edu/node/4145> (<https://samfoxschool.wustl.edu/node/4145/>)

## Faculty

### Endowed Professors

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

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

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

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

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

Halsey C. Ives Professor  
MFA, Yale University School of Art

Amy Hautf (<https://samfoxschool.wustl.edu/portfolios/amy-hautf/>)

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

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

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

### Professors

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

MFA, University of Kansas

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

MFA, University of Nebraska–Lincoln

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

MFA, School of Visual Art

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

MFA, Syracuse University

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

MFA, University of Illinois

Jack Risley ([https://samfoxschool.wustl.edu/portfolios/jack\\_risley/](https://samfoxschool.wustl.edu/portfolios/jack_risley/))

MFA, Yale University School of Art

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

### Associate Professors

Jamie Adams ([http://www.samfoxschool.wustl.edu/portfolios/faculty/jamie\\_adams/](http://www.samfoxschool.wustl.edu/portfolios/faculty/jamie_adams/))  
MFA, Pennsylvania Academy of Fine Arts

Richard Krueger ([http://samfoxschool.wustl.edu/portfolios/faculty/richard\\_krueger/](http://samfoxschool.wustl.edu/portfolios/faculty/richard_krueger/))  
MFA, University of Notre Dame

Arny Nadler ([http://samfoxschool.wustl.edu/portfolios/faculty/arny\\_nadler/](http://samfoxschool.wustl.edu/portfolios/faculty/arny_nadler/))  
MFA, Cranbrook Academy of Art

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

Aggie Toppins ([https://samfoxschool.wustl.edu/portfolios/aggie\\_toppins/](https://samfoxschool.wustl.edu/portfolios/aggie_toppins/))  
MFA, Maryland Institute College of Art

Cheryl Wassenaar ([http://samfoxschool.wustl.edu/portfolios/faculty/cheryl\\_wassenaar/](http://samfoxschool.wustl.edu/portfolios/faculty/cheryl_wassenaar/))  
MFA, University of Cincinnati

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

### Assistant Professors

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

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

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

#### Heidi Kolk

PhD, Washington University

Shreyas R. Krishnan ([https://samfoxschool.wustl.edu/portfolios/shreyas\\_r\\_krishnan/](https://samfoxschool.wustl.edu/portfolios/shreyas_r_krishnan/))  
MFA, Maryland Institute College of Art

Penina Acayo Laker ([http://samfoxschool.wustl.edu/portfolios/penina\\_acayo/](http://samfoxschool.wustl.edu/portfolios/penina_acayo/))  
MFA, Kent State University

### Senior Lecturers

Jennifer Colten ([http://samfoxschool.wustl.edu/portfolios/faculty/jennifer\\_colten\\_schmidt/](http://samfoxschool.wustl.edu/portfolios/faculty/jennifer_colten_schmidt/))  
MFA, Massachusetts College of Art

John Early ([https://samfoxschool.wustl.edu/portfolios/john\\_early/](https://samfoxschool.wustl.edu/portfolios/john_early/))  
MFA, Washington University

#### Audra Hubbell

MFA, University of Illinois at Chicago

Jennifer Ingram (<http://samfoxschool.wustl.edu/directory/6509/>)  
MS, Iowa State University-Des Moines

Noah Kirby (<http://samfoxschool.wustl.edu/directory/517/>)  
MFA, Washington University

Becca Leffell Koren (<https://samfoxschool.wustl.edu/directory/12181/>)  
MFA, Rhode Island School of Design

Jon Navy (<http://samfoxschool.wustl.edu/directory/527/>)  
MFA, School of the Art Institute of Chicago

Tom Reed ([http://samfoxschool.wustl.edu/portfolios/tom\\_reed/](http://samfoxschool.wustl.edu/portfolios/tom_reed/))  
MFA, University of Iowa

Linda Solovic ([http://samfoxschool.wustl.edu/portfolios/faculty/linda\\_solovic/](http://samfoxschool.wustl.edu/portfolios/faculty/linda_solovic/))  
BFA, Washington University

Lindsey Stouffer ([http://samfoxschool.wustl.edu/portfolios/faculty/lindsey\\_stouffer/](http://samfoxschool.wustl.edu/portfolios/faculty/lindsey_stouffer/))  
MFA, Washington University

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

Enrique von Rohr ([http://samfoxschool.wustl.edu/portfolios/faculty/enrique\\_von\\_rohr/](http://samfoxschool.wustl.edu/portfolios/faculty/enrique_von_rohr/))  
MA, Savannah College of Art and Design

### Artist in Residence

Jude Agboada (<https://samfoxschool.wustl.edu/directory/13263/>)  
Louis D. Beaumont Artist in Residence  
MFA, School of the Art Institute of Chicago

### Professors Emeriti

**Sarah Birdsall**

**Ken Botnick**

**Ron Fondaw**

**Joan Hall**

**Gene R. Hoefel**

**Ronald A. Leax**

**Peter Marcus**

Hylarie M. McMahon

Franklin Oros

Robert Smith

Buzz Spector

Stan Strembicki

Robin VerHage

## Courses

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

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### F10 Art

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

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#### F10 ART 541 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.  
Credit 10 units. EN: H

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#### F10 ART 541A Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.  
Credit 9 units.

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#### F10 ART 542 Graduate Studio

Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making.  
Credit 10 units. EN: H

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#### F10 ART 542A Graduate Studio

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Credit 9 units. EN: H

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#### F10 ART 553 A Context for Artmaking

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

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#### F10 ART 554 A Context for Artmaking

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

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#### F10 ART 561 Illustration Studio 1: Drawing and Voice

This course provides a thorough exploration of drawing for communicative purposes, stretching from ideation to storytelling to authorship of text and image. Students will create single images and sequences, explore reproduction and multiplicity, and develop a sketchbook practice. In the process, students will develop a set of visual questions and thematic concerns. Working through projects designed for print and screen, illustrators will begin to define a distinctive voice to express their chosen content, including words, images, audio, and typography or lettering.  
Credit 6 units.

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#### F10 ART 562 Illustration Studio II: Artist, Author, Audience

This course explores the format of the self-generated publication: zines, mini-comics and short visual essays. Expanding upon the content discovered in the first semester studio, illustrators will create a variety of short works to be mass produced for public readership for both the screen and in print. Projects may range from animated sketches to formal visual essays. Research on audience and viewer experience will be a critical focus.  
Credit 6 units.

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**F10 ART 571 The Illustrated Periodical**

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

Credit 3 units.

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**F10 ART 572 Literatures of Drawing**

This theoretically oriented seminar course covers drawing, printing, and cultural form, focusing on ideologies of illustration and cartooning as well as problems of visual representation, broadly speaking. Complementary focus will be placed on the portrayals of illustrators and cartoonists in literature and film to explore the complicated cultural status of the people who produce such work. Students will produce critical and argumentative writing and conduct research in the D.B. Dowd Modern Graphic History Library collections.

Credit 3 units.

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**F10 ART 573 Special Collections: Practice & Purpose**

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

Credit 3 units.

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**F10 ART 574 Special Collections: Exhibition & Engagement**

This course focuses on the development, planning and mounting of exhibitions, which serve as a critical form of scholarly engagement and a vehicle for collection engagement in special collections practice. Students will learn underlying theories that guide exhibition creation, and they will have the opportunity to apply those theories through the curation and design of an exhibition of materials from the D.B. Dowd Modern Graphic History Library. The course will also explore additional WashU Libraries' Special Collections visual holdings, such as the moving image and numismatics, through guest lectures and workshops.

Credit 3 units.

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**F10 ART 576 Comics and Cartooning: A Critical Survey**

This survey course addresses the language and history of comics, beginning with the tradition of caricature in Europe and America; the emergence of proto-comics in the mid-19th century; early Sunday comic supplements beginning in the 1890s and the explosion of the comic strip as a popular form between 1900 and

1935; the advent of the comic book as an advertising premium and its development through the imposition of the comics code in 1954; and the development of underground comix and the emergence of the graphic novel.

Credit 3 units.

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**F10 ART 641 Graduate Studio**

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

Credit 12 units. EN: H

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**F10 ART 642 Graduate Studio**

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

Credit 12 units. EN: H

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**F10 ART 660 Thesis**

Credit 3 units. EN: H

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**F10 ART 661 Illustration & Visual Culture Thesis Studio I**

This advanced course focuses on defining a professional orientation in the practice, criticism, and curation of illustration and cartooning today, focusing on the studio and the archive as zones of investigation and achievement. The course work isolates issues of creative approach, production, distribution, and market position to define and test a major project concept. Projects may include picture books, zines, games, animated projects, comics, and other forms of published matter. Students will define research questions and establish an editorial orientation for critical engagement with visual culture. Project definition and early work will carry forward into the work of Illustration & Visual Culture Thesis Studio II.

Credit 9 units.

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**F10 ART 675 Readings in Visual and Material Culture**

"No ideas but in things." Taking as a point of departure this famous line from a William Carlos Williams poem, which is often said to express the poet's commitment to a creative practice rooted in tangible things (as opposed to abstractions, formalism, a given subject matter or politics, and so on), this course explores the idea-thing relationship as it has come to be understood during the past century. Studying influential theories of visual and material culture, this course will engage historical,



theoretical, and creative texts by Marx, Baudrillard, Bourdieu, Sontag, and others alongside concrete visual and material objects. Students will produce responsive writing and conduct individual research.

Credit 3 units.

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## F20 Art

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

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### F20 ART 501A Drawing: Art Practice (Conceptual Methods in Drawing)

Same as F20 601A - First-year MFAs (only) register for F20 501A. Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Credit 3 units. EN: H

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### F20 ART 502 Drawing

An advanced drawing course for third- and fourth-year students. Individualized instruction allows students to explore various media and stylistic approaches in both figurative and nonfigurative modes.

Same as F20 ART 302

Credit 3 units. Art: FAAM EN: H

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### F20 ART 502B 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, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Same as F10 ART 302B

Credit 3 units. Art: CDES, FAAM

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

Same as F20 602D - First-year MFAs (only) register for F20 502D. This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found

and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.

Credit 3 units. Art: FAAM EN: H

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### F20 ART 503B Collage: History & Practice in Contemporary Art

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 303B

Credit 3 units.

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### F20 ART 509B Eco-Art

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. This studio-based course introduces various artistic practices and working methodologies related to environmental art, exploring "green" methodologies, repurposed objects, land art, ecoventions, social sculpture, and community activism. The course is organized around art historical precedents, and it is supported by critical essays and examples of contemporary practice, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Same as F20 ART 309B

Credit 3 units.

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### F20 ART 511D Painting: Art Practice (Special Topics: Narrative Systems: The Frame, The Grid, The Screen)

Same as F20 611D - First-year MFAs (only) register for F20 511D. This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, and so on. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.

Credit 3 units. EN: H

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### F20 ART 511F Painting: Art Practice (Language of Abstraction)

Same as F20 611F. First-year MFAs (only) register for F20 511F. This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space, and/or process. Readings and discussions will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content.

Credit 3 units.

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

Same as F20 611G - First-year MFAs (only) register for F20 511G. This course examines ideas of place and space—both observed and invented—established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units.

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**F20 ART 511J Painting: Art Practice (Figure Structure)**

This rigorous painting/drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involves anatomy lectures and extensive sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Students develop an independent body of work accessing visual data from a variety of sources (paintings, photography, sculpture, memory, model sessions), with the goal of developing expressive qualities with image-making. Lectures, presentations, critical readings, and the analysis of historical and contemporary figurative works support students in their investigations. Required for the BFA in Art painting concentration. Prerequisite: Painting Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with permission of the instructor.

Same as F10 ART 311J

Credit 3 units.

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**F20 ART 511T The Poetics of Image-Making: People, Place & Space**

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

Credit 3 units.

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**F20 ART 511U The Language of Moving Images**

This course will examine the language of moving images, which includes -- among other elements -- shot construction, sequencing, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the skills required to interpret moving images and to think about their productions, which may utilize forms other than video or film and include installation components. This course is not focused on technical approaches, and students' creative work will be driven by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Studio/Digital Design.

Same as F20 ART 311U

Credit 3 units.

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**F20 ART 512E Painting: Art Practice (Place and Space)**

Same as F20 612E. First-year MFAs (only) register for F20 512E. This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: First-year MFA student standing.

Credit 3 units. EN: H

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**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

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**F20 ART 512G Painting: Art Practice (Body Image)**

Same as F20 612G - First-year MFAs (only) register for F20 512G. This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations.

Credit 3 units.

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**F20 ART 512H 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.

Same as F10 ART 312H

Credit 3 units. Art: CDES

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**F20 ART 512P Painting: The Painted Figure**

This studio course is an introduction to the practice of painting, with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. No prerequisites.

Same as F20 ART 312P

Credit 3 units. Art: FAAM



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**F20 ART 513F Sculpture: Foundry**

Same as F20 613F - First-year MFAs (only) register for F20 513F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit variable, maximum 6 units.

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**F20 ART 513H Sculpture: Blacksmithing**

Same as F20 113H, 213H, 413H - Juniors (only) register for F20 513H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.

Same as F20 ART 313H

Credit 3 units. Art: FAAM EN: H

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

Same as F20 113I, 213I, 413I - Juniors (only) register for F20 513I. Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be 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.

Same as F20 ART 313I

Credit 3 units. Art: FAAM EN: H

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

Same as F20 613M - First-year MFAs (only) register for F20 513M. This course investigates the socio-political issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.

Credit 3 units.

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**F20 ART 513P Sculpture: Art Practice (Iterative Systems)**

This course investigates iterative approaches to making as a means to generate multiple works and ideas simultaneously. Activities such as mold-making and nontraditional drawing will be explored along with other process-based methods of capturing thoughtful gestures. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work informed by the iterative mindset. Required for the BFA in Art sculpture concentration. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with the permission of the instructor.

Same as F10 ART 313P

Credit 3 units.

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**F20 ART 513Q Compositions in Clay**

In this course, students will broaden their understanding of clay as a viable medium of visual expression and three-dimensional exploration. Students will learn basic hand-building techniques to create sculptural constructions, discover the practical applications of wheel throwing through form and function, and explore ceramic tools and equipment to create installation projects. Each student's skill level will be considered, and projects will be adjusted accordingly. Emphasis will be placed on critical assessment and articulation of material.

Same as F20 ART 313Q

Credit 3 units.

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**F20 ART 5143 Matter in Hand Workshop**

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

Credit 1.5 units.

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**F20 ART 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 114F, 214F, 414F - Sophomores (only) register for F20 114F. 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.

Same as F20 ART 314F

Credit 3 units. Art: FAAM EN: H

**F20 ART 514H Sculpture: Blacksmithing**

Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H. 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.

Same as F20 ART 314H

Credit 3 units. Art: FAAM EN: H

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

Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I. 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.

Same as F20 ART 314I

Credit 3 units. Art: FAAM EN: H

**F20 ART 514J Sculpture: Art Practice (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 wood working processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of pre-formed 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.

Same as F10 ART 314J

Credit 3 units. Art: CDES, FAAM EN: H

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

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

Credit 3 units. Art: FAAM EN: H

**F20 ART 515B Printmaking: Art Practice (Propaganda to Decoration)**

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. Required for the BFA in Art Printmaking Concentration. Prereq: Printmaking Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 315B

Credit 3 units. Art: FAAM EN: H

**F20 ART 515F Printmaking: Call and Response**

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

Credit 3 units.

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

Same as F20 615H - First-year MFAs (only) register for F20 515H. This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again.

Credit 3 units.

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

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

Credit 3 units. Art: FAAM

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**F20 ART 517H Photography: Art Practice (Methods of Distribution)**

Same as F20 617H - First-year MFAs (only) register for F20 517H. One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen, and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts.

Credit 3 units. EN: H

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

Same as F20 617L - First-year MFAs (only) register for F20 517L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.

Credit 3 units.

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**F20 ART 517M Architecture Through the Photographic Lens**

Same as F20 117M, 217M, 417M - Juniors (only) register for F20 317M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required.

Same as F20 ART 317M

Credit 3 units. Art: FAAM

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**F20 ART 517N Contemporary Portraiture**

Same as F20 117N, 217N, 417N - Juniors (only) register for F20 317N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship

between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.

Same as F20 ART 317N

Credit 3 units. Art: FAAM

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**F20 ART 517P Drone Photography**

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

Same as F20 ART 317P

Credit 3 units. Art: FAAM EN: H

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**F20 ART 517Q Context, Curation, Communication: Seriality in the Photographic Image**

Series and sequences are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and setup strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings, and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.

Credit 3 units.

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**F20 ART 517R Art Practice: Photography (Black-and-White Master Printing)**

This course offers an introduction to black and white master printing techniques for analog and digital outputs. The first part of the course will focus on advanced darkroom techniques, as well as the use of developers, papers, and toners. The second part of the course will cover advanced digital b/w strategies, including quadtone RIPs, specialty papers, and Photoshop workflows. In addition to technical demonstrations, course lectures will look at the role master printers have played in the history of photography. Visits to the Mildred Lane Kemper Art Museum and The St. Louis Art Museum print rooms will compliment lectures and activities. All students will develop a portfolio of personally-driven work in black and white. Required for the BFA in Art Photography Concentration. Prereq: Photography Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 317R  
Credit 3 units.

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**F20 ART 518J Photography: Art Practice (Slow Image: Large Format Photography)**

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

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

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

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**F20 ART 518P Photography: Art Practice (Art, Environment, Culture & Image)**

The medium of photography offers multiple ways to engage with critical social, political and environmental issues. Throughout this course, a wide range of photographic tools and modes of production will be explored, including digital and film-based materials and a variety of printing techniques. The course will also consider the integration of alternative methods of lens-based communication and working to construct images within relevant contexts of meaning. Through presentations and readings, students will be introduced to a range of contemporary artists working with essential topics such as climate change, ecological sustainability, energy production and extraction, and the human body and technology. Students will work to build a final and self-directed project identified through their ongoing research and image production. Required for the BFA in Art photography concentration. Prerequisite: Photography Studio: Material and Culture.  
Same as F10 ART 318P  
Credit 3 units. Art: CDES, FAAM

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**F20 ART 525J Sculpting Realities**

This course investigates new digital technologies -- particularly mixed, augmented, and virtual reality -- through the consideration of one critical question: "What does it mean to be real?" Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one.  
Same as F20 ART 325J  
Credit 3 units. Art: FADM

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**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

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**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

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**F20 ART 528C Documentary Film**

This course investigates techniques of powerful nonfiction filmic storytelling that symbiotically merges visual and literary narrative devices. We will explore the organic process of research, interaction and craft to construct three short films. Students will be encouraged to go beyond apparent subject matter to inquire into deeper/underlying content that touches on timelessness and global/human topics. Within set parameters, students choose their own filmic topics and structures. Graduate and undergraduate students can form teams or work independently as their own producer, writer, director, cinematographer, editor and sound recordist. No previous experience required.  
Same as F20 ART 328C  
Credit 3 units. Art: FAAM

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**F20 ART 529C Time-Based Media: Art Practice (Mediated Performance)**

Same as F20 629C - First-year MFAs (only) register for F20 529C. This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas.  
Credit 3 units. EN: H



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

Same as F20 629L - First-year MFAs (only) register for F20 529L. This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis.  
Credit 3 units.

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

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

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**F20 ART 532E Panel By Panel: Narrative Comics**

Comics are a medium with a long history. The desire to tell a story through a sequence of images has existed since humans began drawing and documenting. This course teaches students to create comics, with both fiction and nonfiction narratives. Students will be introduced to historic and contemporary examples of comics over the course of the semester. Through assignments and in-class workshops, students will learn the basics of making comics, including panel transitions, the relationship between words and pictures, pitching a concept, breaking a plot down into a script, production. Assignments will span a range of narrative lengths; exploration of digital and print formats is encouraged.  
Same as F10 ART 332E  
Credit 3 units. Art: CDES, FADM

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**F20 ART 533E Research Methods (Image and Story)**

This is a course in image-making for functional contexts. Students develop projects that isolate issues of approach, production, distribution and market in the landscape of illustration and cartooning today. Targeted research questions are posed in response to individual student work. Successful completion of the course requires the development of and commitment to an aesthetic and creative position within the fields of illustration and cartooning. Readings address the history and culture of illustration, comics and animation.  
Credit 3 units.

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

Same as F20 635J - First-year MFAs (only) register for F20 535J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character-driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: Drawing or equivalent or permission of instructor.  
Credit 3 units. EN: H

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**F20 ART 535K Animated Worlds**

This course explores traditional and experimental 3D animation in a short film format. Beginning students will learn polygon and NURBS modeling, texturing, lighting, rigging props, and characters in Maya. A storyboard, animatic and final rendered short will be developed for two major projects. Advanced skill sets include development, character design, 3D modeling, rigging, visual effects, sound, and rendering. No prerequisites or previous experience required. This course can be taken multiple times at either the beginner or advanced level, and it is open to students of all levels across the university. Graduate and advanced students can build independent projects with permission of the instructor.  
Same as F20 ART 335K  
Credit 3 units.

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

Same as F20 236A, F20 436A - Juniors (only) register for F20 336A. 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 coursework is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful.  
Same as F20 ART 336A  
Credit 3 units. Art: CPSC, FADM EN: H

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**F20 ART 536I Communication Design I**

Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. 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. Same as F20 ART 336I  
Credit 3 units. Art: FADM EN: H

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**F20 ART 538J Advanced Animation**

Same as F20 138J, 238J, 438J. Juniors (only) register for F20 338J. This course focuses on completing a short animated film as a group project utilizing a workflow similar to that used in the animated feature film industry. The class will first develop a story. Individuals will then be assigned tasks according to strong areas of interest to create a storyboard and animatic. Key moments will be identified to be animated first. Once agreed on, students will be able to choose to work in various parts of the pipeline including Character Design; Layout and Set Design; 3D modeling; Rigging; Animation; Textures; Special Effects; Sound; Rendering and Editing. Finally, it is all put together as a short. This is an advanced course that assumes some experience in Maya or similar 3D program, or for those who have already developed skills in any form of animation. Prerequisite: Introduction to Animating in Three Dimensions or permission of instructor.

Same as F20 ART 338J  
Credit 3 units. Art: FADM EN: H

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**F20 ART 5444 The Art of Community Engagement Project**

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

Credit 1.5 units. EN: H

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**F20 ART 5445 Art & Community Engagement**

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

Credit 1.5 units.

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**F20 ART 5461 BookLab**

Same as F20 6461 - First-year MFAs (only) register for F20 5461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the

Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.  
Credit 1.5 units.

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**F20 ART 547T Artist's Book**

This course will examine the role of the book as an artifact of material culture. We will investigate definitions of the artist's book and current uses of the book form as metaphor in contemporary art. We will look at the work of artists such as Anselm Kiefer, Ann Hamilton, Rachel Whiteread, Kiki Smith, William Kentridge, Sophie Calle, Dieter Rot, and many others. In addition, we will look at the role of artist's books and publications in many 20th-century artistic movements. Course projects will center around the exploration of various types of editioned artworks, such as artist's multiples, mail art, zines, and more.

Same as F20 ART 347T  
Credit 3 units.

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**F20 ART 551A Sound Environments**

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

Same as F20 ART 351A  
Credit 3 units. Art: FAAM EN: H

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**F20 ART 562 Why Art Matters**

This lecture and discussion course will examine how art, which productively utilizes ambiguity and discontinuity, is a distinctive form of expression and communication. Functioning not as a bearer of meaning but rather as a shaper of meaningful questions, art invites interpretation and introspection. As such, art -- which often functions to rekindle perception and give rise to new ways of thinking about and being in the world -- empowers individual thought, encourages empathy, and celebrates the diversity of ideas and opinions that are vital to conditions of freedom. With this in mind, multimedia lectures will explore the perspectives of contemporary artists (e.g., James Turrell, Cerith Wyn Evans, Wangechi Mutu), psychologists (e.g., Winnicott, Frankl, Freud), philosophers (e.g., Heidegger, Bataille, Merleau-Ponty), linguists (e.g., Lacan, Pierce, Saussure), sociologists, cognitive scientists, cultural theorists and others. In addition, readings, discussions, in-class group interpretations and written critical analysis will provide students with the tools required to understand how art, which is a distinctive form of expression and communication, matters; it matters, as Bill O' Brien argues, because it teaches us how we matter.

Same as F20 ART 362  
Credit 3 units. Art: VC EN: H



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**F20 ART 5713 Introduction to Book Binding**

Same as F20 1713, 2713, 4713. Juniors (only) register for F20 3713. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.

Same as F20 ART 3713

Credit 3 units. Art: FADM EN: H

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**F20 ART 578 Contemporary Discourses: Art + Feminism**

This course investigates the impact of feminism on contemporary art, focusing on artwork produced between the 1960s and the present day. Through an examination of global practices in a wide range of media, including artworks in the university's Kemper Museum collection, students will delve into innovative aesthetic strategies that criticize assumptions of gender, race and social class and consider the intricate tie between the identity of the author and the content of the work. This course is taught by a practicing artist, who together with the students will uncover historical developments and epic omissions. This is a lecture course with a discussion component. Requirements include participation in weekly discussion sections, regular response papers, and a final written curatorial project. No prerequisites in Art or Art History required.

Same as F20 ART 378

Credit 3 units. Art: CPSC, FAAM EN: H

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

Same as F20 6783 - First-year MFAs (only) register for F20 5783. How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.

Credit 3 units.

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**F20 ART 5851 Art-ivism**

Same as F20 6851 - First-year MFAs (only) register for F20 5851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings and brainstorming sessions for graduate students

whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers in the studio that then generate more questioning. What does this historical and geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals we stand in our own truths and this can be empowering. As artists how can we activate our passions toward actuality and how can this be contagious for our "audience" through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, graduate students will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change.

Credit 1.5 units.

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**F20 ART 585B Beyond Words, Beyond Images: Representation After History**

The seminar focuses on art in the public domain and examines contemporary practices that engage public memory and the meta-city. Prompting students to consider their own practice in the context of public space, the seminar offers examples of projects that contribute to global cultural and political discourse. Weekly illustrated lectures, readings, writing assignments, screenings, discussions, and individual research lead toward the final term paper. Individual studio consultations serve as a platform for the discussion of students' evolving practice, leading toward the final project in a medium of choice. MFA VA students and graduate students in architecture are especially welcome. This is an upper-level course open to juniors, seniors, and graduate students only.

Same as F20 ART 385B

Credit 3 units. Art: FAAM, GFAH, VC

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**F20 ART 592A BookLab**

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

Credit 1.5 units.

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**F20 ART 601A Drawing: Art Practice (Conceptual Methods in Drawing)**

Same as F20 501A - Second-year MFAs (only) register for F20 601A. Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Credit 3 units. EN: H

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**F20 ART 602 Drawing**

An advanced drawing course for third- and fourth-year students. Individualized instruction allows students to explore various media and stylistic approaches in both figurative and nonfigurative modes.

Same as F20 ART 302

Credit 3 units. Art: FAAM EN: H

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**F20 ART 602B 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, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.

Same as F10 ART 302B

Credit 3 units. Art: CDES, FAAM

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

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

Credit 3 units. Art: FAAM

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**F20 ART 603B Collage: History & Practice in Contemporary Art**

This course examines the role of collage in contemporary studio practice. Students are required to assemble an archive of images from various sources, both found and self-generated, to produce work based on specific themes. This course integrates collage practice with other visual disciplines. Readings and discussion related to the course examine the evolution of collage and its present status and application within contemporary art production.

Same as F20 ART 303B

Credit 3 units.

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**F20 ART 609B Eco-Art**

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-visions our relationship with the natural world by informing, challenging, inventing, and reclaiming. This studio-based course introduces various artistic practices and working methodologies related to environmental art, exploring "green" methodologies, repurposed objects, land art, ecoventions, social sculpture, and community activism. The course is organized around art

historical precedents, and it is supported by critical essays and examples of contemporary practice, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.

Same as F20 ART 309B

Credit 3 units.

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**F20 ART 611 Painting**

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

Credit variable, maximum 6 units. EN: H

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**F20 ART 611D Painting: Art Practice (Special Topics: Narrative Systems: The Frame, The Grid, The Screen)**

Same as F20 511D. Second-year MFAs (only) register for F20 611D. This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, and so on. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting.

Credit 3 units. EN: H

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**F20 ART 611F Painting: Art Practice (Language of Abstraction)**

Same as F20 511FF. First-year MFAs (only) register for F20 611F. This course examines strategies of abstraction and non-objective image-making that originate in the painting studio, including those that are driven by concept, material, space, and/or process. Readings and discussions will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content.

Credit 3 units.

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

Same as F20 511G - Second-year MFAs (only) register for F20 611G. This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting.

Credit 3 units.

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**F20 ART 611J Painting: Art Practice (Figure Structure)**

This rigorous painting/drawing course explores new representations of the figure through its structure and contemporary contexts. Initial research involves anatomy lectures and extensive sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Students develop an independent body of work accessing visual data from a variety of sources (paintings, photography, sculpture, memory, model sessions), with the goal of developing expressive qualities with image-making. Lectures, presentations, critical readings, and the analysis of historical and contemporary figurative works support students in their investigations. Required for the BFA in Art painting concentration. Prerequisite: Painting Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with permission of the instructor.

Same as F10 ART 311J

Credit 3 units.

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**F20 ART 611T The Poetics of Image-Making: People, Place & Space**

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

Credit 3 units.

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**F20 ART 611U The Language of Moving Images**

This course will examine the language of moving images, which includes -- among other elements -- shot construction, sequencing, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the skills required to interpret moving images and to think about their productions, which may utilize forms other than video or film and include installation components. This course is not focused on technical approaches, and students' creative work will be driven by individual concerns and may be accompanied by written analysis. Prerequisite: Digital Studio/Digital Design.

Same as F20 ART 311U

Credit 3 units.

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**F20 ART 612E Painting: Art Practice (Place and Space)**

Same as F20 512E - Second-year MFAs (only) register for F20 612E. This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units. EN: H

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

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

Credit 3 units. Art: FAAM

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**F20 ART 612G Painting: Art Practice (Body Image)**

Same as F20 512G - Second-year MFAs (only) register for F20 612G. This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.) Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figural representation will support students in their investigations.

Credit 3 units.

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**F20 ART 612H 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.

Same as F10 ART 312H

Credit 3 units. Art: CDES

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**F20 ART 612P Painting: The Painted Figure**

This studio course is an introduction to the practice of painting, with an emphasis on the pictorial representation of the human figure. Instruction will encompass a range of technical, conceptual and creative skills to be used for developing projects. In-class projects will include working from the live model. Students will be encouraged to consider traditional and alternative forms of painting. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. No prerequisites.

Same as F20 ART 312P

Credit 3 units. Art: FAAM

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**F20 ART 613F Sculpture: Foundry**

Same as F20 513F - Second-year MFAs (only) register for F20 613F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

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Credit variable, maximum 6 units.

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**F20 ART 613G Sculpture: Wood**

Same as F20 513G - Second-year MFAs (only) register for F20 613G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit variable, maximum 6 units. EN: H

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**F20 ART 613H Sculpture: Blacksmithing**

Same as F20 113H, 213H, 413H - Juniors (only) register for F20 313H. 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.

Same as F20 ART 313H

Credit 3 units. Art: FAAM EN: H

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

Same as F20 113I, 213I, 413F - Juniors (only) register for F20 313I. 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.

Same as F20 ART 313I

Credit 3 units. Art: FAAM EN: H

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

Same as F20 513M - Second-year MFAs (only) register for F20 613M. This course investigates the socio-political issues of the body, the figure and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.

Credit 3 units.

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**F20 ART 613P Sculpture: Art Practice (Iterative Systems)**

This course investigates iterative approaches to making as a means to generate multiple works and ideas simultaneously. Activities such as mold-making and nontraditional drawing will be explored along with other process-based methods of capturing thoughtful gestures. Through readings and discussions, students will engage with historical precedents and contemporary principles that support the creation of self-directed work informed by the iterative mindset. Required for the BFA in Art sculpture concentration. Prerequisite: Sculpture Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite and others, including art minors and MFA students, with the permission of the instructor.

Same as F10 ART 313P

Credit 3 units.

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**F20 ART 613Q Compositions in Clay**

In this course, students will broaden their understanding of clay as a viable medium of visual expression and three-dimensional exploration. Students will learn basic hand-building techniques to create sculptural constructions, discover the practical applications of wheel throwing through form and function, and explore ceramic tools and equipment to create installation projects. Each student's skill level will be considered, and projects will be adjusted accordingly. Emphasis will be placed on critical assessment and articulation of material.

Same as F20 ART 313Q

Credit 3 units.

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**F20 ART 6143 Matter in Hand Workshop**

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

Credit 1.5 units.

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**F20 ART 6144 Matter in Hand Workshop**

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

Credit 1.5 units.



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**F20 ART 614F Sculpture: Foundry**

Same as F20 114F, 214F, 414F - Sophomores (only) register for F20 114F. 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.

Same as F20 ART 314F

Credit 3 units. Art: FAAM EN: H

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**F20 ART 614H Sculpture: Blacksmithing**

Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H. 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.

Same as F20 ART 314H

Credit 3 units. Art: FAAM EN: H

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

Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I. 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.

Same as F20 ART 314I

Credit 3 units. Art: FAAM EN: H

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**F20 ART 614J Sculpture: Art Practice (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 wood working processes to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of pre-formed 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.

Same as F10 ART 314J

Credit 3 units. Art: CDES, FAAM EN: H

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

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

the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience.

Credit 3 units. Art: FAAM

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**F20 ART 615 Printmaking**

Same as F20 115, 215, 415. Juniors (only) register for F20 315. 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.

Same as F20 ART 315

Credit 3 units. Art: FAAM EN: H

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**F20 ART 615B Printmaking: Art Practice (Propaganda to Decoration)**

This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings, and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media including lithography, screen-printing, stencils, and photocopy. Required for the BFA in Art Printmaking Concentration. Prereq: Printmaking Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 315B

Credit 3 units. Art: FAAM EN: H

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**F20 ART 615F Printmaking: Call and Response**

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

Credit 3 units.

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

Same as F20 515H - Second-year MFAs (only) register for F20 615H. This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging



from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking.

Credit 3 units.

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**F20 ART 616 Printmaking**

Same as F20 116, 216, 416. Juniors (only) register for F20 316. 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.

Same as F20 ART 316

Credit 3 units. Art: FAAM EN: H

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

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

Credit 3 units. Art: FAAM

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**F20 ART 617H Photography: Art Practice (Methods of Distribution)**

Same as F20 517H - Second-year MFAs (only) register for F20 617H. One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen, and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts.

Credit 3 units. EN: H

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

Same as F20 517L - Second-year MFAs (only) register for F20 617L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-

up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.

Credit 3 units.

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**F20 ART 617M Architecture Through the Photographic Lens**

Same as F20 117M, 217M, 417M - Juniors (only) register for F20 317M. Photography offers ways of seeing and representing the world around us. This course provides technical and conceptual frameworks for understanding architectural space as seen through the camera. Topics include building as site, landscape as context, and the architectural model as a representation tool. Students are introduced to a wide range of artists and architects, helping build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing techniques and studio lighting for documenting architectural models. The course assumes no prior experience with digital imaging technologies or materials. Digital camera required.

Same as F20 ART 317M

Credit 3 units. Art: FAAM

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**F20 ART 617N Contemporary Portraiture**

Same as F20 117N, 217N, 417N - Juniors (only) register for F20 317N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and display status and power. But with the advent of photography, artists were freed to develop interpretations in style, process and medium. With subjects such as family, friends, strangers, celebrities, or self, the portrait has been used to reflect culture, identity, and the relationship between the artist and sitter. Issues of race, sexuality, gender, vanity and status continue to be relevant to contemporary practice. Primarily a drawing class, students combine the study of contemporary portrait artists with a studio practice that encourages development of a unique voice. Students consider how pose, gesture, lighting and other factors work together to support their intentions. Initial assignment prompts progress to guided, independent pursuits. Students will be encouraged to experiment with image, materials, and processes. Live models will be used as well as other source material.

Same as F20 ART 317N

Credit 3 units. Art: FAAM

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**F20 ART 617P Drone Photography**

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

Same as F20 ART 317P

Credit 3 units. Art: FAAM EN: H

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**F20 ART 617Q Context, Curation, Communication: Seriality in the Photographic Image**

Series and sequences are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and setup strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings, and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.

Credit 3 units.

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**F20 ART 617R Art Practice: Photography (Black-and-White Master Printing)**

This course offers an introduction to black and white master printing techniques for analog and digital outputs. The first part of the course will focus on advanced darkroom techniques, as well as the use of developers, papers, and toners. The second part of the course will cover advanced digital b/w strategies, including quadtone RIPs, specialty papers, and Photoshop workflows. In addition to technical demonstrations, course lectures will look at the role master printers have played in the history of photography. Visits to the Mildred Lane Kemper Art Museum and The St. Louis Art Museum print rooms will compliment lectures and activities. All students will develop a portfolio of personally-driven work in black and white. Required for the BFA in Art Photography Concentration. Prereq: Photography Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.

Same as F10 ART 317R

Credit 3 units.

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**F20 ART 618J Photography: Art Practice (Slow Image: Large Format Photography)**

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

Credit 3 units. EN: H

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

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

Credit 3 units. Art: FAAM

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**F20 ART 618P Photography: Art Practice (Art, Environment, Culture & Image)**

The medium of photography offers multiple ways to engage with critical social, political and environmental issues. Throughout this course, a wide range of photographic tools and modes of production will be explored, including digital and film-based materials and a variety of printing techniques. The course will also consider the integration of alternative methods of lens-based communication and working to construct images within relevant contexts of meaning. Through presentations and readings, students will be introduced to a range of contemporary artists working with essential topics such as climate change, ecological sustainability, energy production and extraction, and the human body and technology. Students will work to build a final and self-directed project identified through their ongoing research and image production. Required for the BFA in Art photography concentration. Prerequisite: Photography Studio: Material and Culture.

Same as F10 ART 318P

Credit 3 units. Art: CDES, FAAM

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**F20 ART 619 Ceramics**

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

Credit 3 units. EN: H

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**F20 ART 620 Ceramics**

Same as F20 120, 220, 420. Juniors (only) register for F20 320. 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. 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.

Same as F20 ART 320

Credit 3 units. Art: FAAM EN: H

**F20 ART 625J Sculpting Realities**

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

Same as F20 ART 325J

Credit 3 units. Art: FADM

**F20 ART 627A History of Photography**

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

Credit variable, maximum 6 units. EN: H

**F20 ART 628A History of Photography**

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

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

**F20 ART 628C Documentary Film**

This course investigates techniques of powerful nonfiction filmic storytelling that symbiotically merges visual and literary narrative devices. We will explore the organic process of research, interaction and craft to construct three short films. Students will be encouraged to go beyond apparent subject matter to inquire into deeper/underlying content that touches on timelessness and global/human topics. Within set parameters, students choose their own filmic topics and structures. Graduate and undergraduate students can form teams or work independently as their own producer, writer, director, cinematographer, editor and sound recordist. No previous experience required.

Same as F20 ART 328C

Credit 3 units. Art: FAAM

**F20 ART 629C Time-Based Media: Art Practice (Mediated Performance)**

Same as F20 529C - Second-year MFAs (only) register for F20 629C. This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists.

Credit 3 units. EN: H

**F20 ART 629L Time-Based Media: Art Practice (Special Topics: The Language of Moving Images)**

Same as F20 529L - Second-year MFAs (only) register for F20 629L. This course will examine the language of filmic images as they relate to various visual art forms, which includes, among other elements, shot construction, sequencing, pace, duration, sound integration, scale, and situational contexts. Through screenings, readings, lectures, discussions and critiques, students will develop the analytical skills required to interpret moving images and to think deeply about their productions, which may utilize forms other than video or film and include installation components. Not focused heavily on technical approaches, creative work will be driven predominantly by individual concerns and may be accompanied by written analysis.

Credit 3 units.

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

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

Credit 3 units. Art: FAAM

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

Same as F20 535J - Second-year MFAs (only) register for F20 635J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character-driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand-drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise. Prerequisite: Drawing or equivalent or permission of instructor.

Credit 3 units. EN: H

**F20 ART 635K Animated Worlds**

This course explores traditional and experimental 3D animation in a short film format. Beginning students will learn polygon and NURBS modeling, texturing, lighting, rigging props, and characters in Maya. A storyboard, animatic and final rendered short will be developed for two major projects. Advanced skill sets include development, character design, 3D modeling, rigging, visual effects, sound, and rendering. No prerequisites or previous experience required. This course can be taken

multiple times at either the beginner or advanced level, and it is open to students of all levels across the university. Graduate and advanced students can build independent projects with permission of the instructor.  
Same as F20 ART 335K  
Credit 3 units.

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

Same as F20 236A, F20 436A - Juniors (only) register for F20 336A. 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 coursework is necessary though experience with Adobe Photoshop, Illustrator and InDesign are helpful.  
Same as F20 ART 336A  
Credit 3 units. Art: CPSC, FADM EN: H

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

Same as F20 536J - Second-year MFA students (only) register for F20 636J. This course explores 3D animation in the short film format. Students move from an overview of the process and visual vocabulary of animation to defining filmic ideas, the visual gag, and character-driven content. Cinematic shot design, timing, character design, and sound design are studied for determining the most effective means of communicating desired content. Hand drawn sketches are imported into a 3D animation program as the basis to model and animate characters, create settings, and add special effects. An animated sequence is produced to show evidence of personal inquiry and level of expertise.  
Credit 3 units. EN: H

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**F20 ART 636K Communication Design II**

Same as F20 536K - Second-year MFAs (only) register for F20 636K. This course continues the elements of communication design in a more professional context. Students will advance their understanding of concept development and visual execution. They will also examine contemporary professional work in the field and will be introduced to the business of the profession, including work with clients. Course work will integrate fundamental design skills with business presentations and team-based projects. The final course assignment will come from an external firm. Students will work in groups and make a professional presentation to the client.  
Credit 3 units. EN: H

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**F20 ART 6444 The Art of Community Engagement Project**

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

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**F20 ART 6445 Art & Community Engagement**

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

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**F20 ART 6461 BookLab**

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

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**F20 ART 647T Artist's Book**

This course will examine the role of the book as an artifact of material culture. We will investigate definitions of the artist's book and current uses of the book form as metaphor in contemporary art. We will look at the work of artists such as Anselm Kiefer, Ann Hamilton, Rachel Whiteread, Kiki Smith, William Kentridge, Sophie Calle, Dieter Rot, and many others. In addition, we will look at the role of artist's books and publications in many 20th-century artistic movements. Course projects will center around the exploration of various types of editioned artworks, such as artist's multiples, mail art, zines, and more.  
Same as F20 ART 347T  
Credit 3 units.

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**F20 ART 651A Sound Environments**

This course explores sound and musical composition in a digital format, functioning as a sculptural, spatial, psychological, and architectural intervention. The course offers an introduction to current sound art practices and examines how sound projects are capable of altering our sense of space and time. Sonic space necessarily touches upon experimental music and installation art



as closely related to sound art. The course introduces students to basic methods of sound recording and editing software and hardware, with the goal of composing sound works for space and for headphones. Readings pertaining to current developments in contemporary experimental music and sound art as well as regular writing assignments accompany the course.

Same as F20 ART 351A

Credit 3 units. Art: FAAM EN: H

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### F20 ART 662 Why Art Matters

This lecture and discussion course will examine how art, which productively utilizes ambiguity and discontinuity, is a distinctive form of expression and communication. Functioning not as a bearer of meaning but rather as a shaper of meaningful questions, art invites interpretation and introspection. As such, art -- which often functions to rekindle perception and give rise to new ways of thinking about and being in the world -- empowers individual thought, encourages empathy, and celebrates the diversity of ideas and opinions that are vital to conditions of freedom. With this in mind, multimedia lectures will explore the perspectives of contemporary artists (e.g., James Turrell, Cerith Wyn Evans, Wangechi Mutu), psychologists (e.g., Winnicott, Frankl, Freud), philosophers (e.g., Heidegger, Bataille, Merleau-Ponty), linguists (e.g., Lacan, Pierce, Saussure), sociologists, cognitive scientists, cultural theorists and others. In addition, readings, discussions, in-class group interpretations and written critical analysis will provide students with the tools required to understand how art, which is a distinctive form of expression and communication, matters; it matters, as Bill O' Brien argues, because it teaches us how we matter.

Same as F20 ART 362

Credit 3 units. Art: VC EN: H

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

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

Credit 3 units. Art: GFAH

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### F20 ART 6713 Introduction to Book Binding

Same as F20 1713, 2713, 4713. Juniors (only) register for F20 3713. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.

Same as F20 ART 3713

Credit 3 units. Art: FADM EN: H

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### F20 ART 675 Readings in Visual and Material Culture

"No ideas but in things." Taking as a point of departure this famous line from a William Carlos Williams poem, which is often said to express the poet's commitment to a creative practice rooted in tangible things (as opposed to abstractions, formalism, a given subject matter or politics, and so on), this course explores the idea/thing relationship as it has come to be understood in the past century. Studying influential theories of visual and material culture, this course will engage historical, theoretical, and creative texts by Marx, Baudrillard, Bourdieu, Sontag, and others alongside concrete visual and material objects. Students will produce responsive writing and conduct individual research.

Credit 3 units.

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### F20 ART 678 Contemporary Discourses: Art + Feminism

This course investigates the impact of feminism on contemporary art, focusing on artwork produced between the 1960s and the present day. Through an examination of global practices in a wide range of media, including artworks in the university's Kemper Museum collection, students will delve into innovative aesthetic strategies that criticize assumptions of gender, race and social class and consider the intricate tie between the identity of the author and the content of the work. This course is taught by a practicing artist, who together with the students will uncover historical developments and epic omissions. This is a lecture course with a discussion component. Requirements include participation in weekly discussion sections, regular response papers, and a final written curatorial project. No prerequisites in Art or Art History required.

Same as F20 ART 378

Credit 3 units. Art: CPSC, FAAM EN: H

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

Same as F20 5783 - Second-year MFAs (only) register for F20 6783. How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts toward design minor.

Credit 3 units.

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### F20 ART 6851 Art-ivism

Same as F20 5851. Second-year MFAs (only) register for F20 6851. What is *art-ivism*? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings, and brainstorming sessions for graduate students whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers



in the studio that then generate more questioning. What does this historical and geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals, we stand in our own truths, and this can be empowering. As artists, how can we activate our passions toward actuality, and how can this be contagious for our "audience" through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture, or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, graduate students will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change. Open to all Sam Fox graduate students, with priority given to MFA candidates.  
Credit 1.5 units.

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### **F20 ART 685B Beyond Words, Beyond Images:**

#### **Representation After History**

The seminar focuses on art in the public domain and examines contemporary practices that engage public memory and the meta-city. Prompting students to consider their own practice in the context of public space, the seminar offers examples of projects that contribute to global cultural and political discourse. Weekly illustrated lectures, readings, writing assignments, screenings, discussions, and individual research lead toward the final term paper. Individual studio consultations serve as a platform for the discussion of students' evolving practice, leading toward the final project in a medium of choice. MFA VA students and graduate students in architecture are especially welcome. This is an upper-level course open to juniors, seniors, and graduate students only.  
Same as F20 ART 385B  
Credit 3 units. Art: FAAM, GFAH, VC

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### **F20 ART 692A BookLab**

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

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## **Sam Fox School of Design & Visual Arts**

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

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

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

## **MFA in Illustration & Visual Culture**

The Master of Fine Arts (MFA) in Illustration & Visual Culture (<https://www.mfaivc.samfoxschool.wustl.edu/>) program explores the idea of illustration authorship by combining studio practice in illustration with curatorial training in visual and material culture. This program is ideal for illustrators, designers and those interested in working with popular visual matter of the modern period to discover how it was made and by whom, who it was for, and how it remains relevant today.

This is a two-year residential program. Graduates of the program will be prepared to work as author-artists of graphic novels and picture books; professors of illustration; critical writers on popular culture; and curatorial staff in museums, libraries and auction houses.

The program is built on the strengths and expertise of the Sam Fox School's illustration and design faculty as well as the vast visual culture resources of Washington University, including the D.B. Dowd Modern Graphic History Library (<https://library.wustl.edu/spec/mghl/>), a preeminent site for studying the history and culture of American illustration.

**Website:** <https://www.mfaivc.samfoxschool.wustl.edu/>

## **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 that 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 to promote new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits and conduct one-on-one reviews of work.

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

The Henry L. and Natalie E. Freund Teaching Fellowship (<https://samfoxschool.wustl.edu/freund/>) is an internationally recognized program that consists of two month-long artist residencies in the Graduate School of Art that 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 (<https://islandpress.samfoxschool.wustl.edu/>) 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

### MFA in Illustration & Visual Culture

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 of 12 credits each semester). Students have three calendar years from the date of first registration to complete the degree.

The MFA in Illustration & Visual Culture program combines studio work in illustration and cartooning with the academic study of visual and material culture, and it places an emphasis on popular print and hands-on curatorial training in partnership with the Olin Library Special Collections staff. Individual programs of study are arranged with faculty advisers according to the student's area of interest.

In order to earn the MFA in Illustration & Visual Culture, students must complete the following requirements:

Required	Units
Illustration Studio	30
Visual Culture History & Theory	12
Hands-On Archival Work	9-12
Electives	6-9
<b>Total</b>	<b>60</b>

The two-year program can be organized as follows:

Course	Fall Units	Spring Units
<b>First Year</b>		
Illustration Studio 1: Drawing and Voice (ART 561)	6	—
The Illustrated Periodical (ART 571)	3	—
Special Collections: Practice & Purpose (ART 573)	3	—
Academic or Studio Elective	3	—
Illustration Studio 2: Artist, Author, Audience	—	6
Literatures of Drawing	—	3
Comics and Cartooning: A Survey	—	3
Modern Graphic History Practicum	—	3
	<b>15</b>	<b>15</b>
<b>Second Year</b>		
Illustration & Visual Culture Thesis Studio 1	9	—
Readings in Visual and Material Culture	3	—
Curatorial Practice or Academic or Studio Elective	3	—
Illustration & Visual Culture Thesis Studio 2	—	9
Curatorial Internship	—	3
Academic or Studio Elective	—	3
	<b>15</b>	<b>15</b>

- Academic electives must be taken at the 400 or 500 level to earn graduate credit, with the exception of courses in the Department of Art History and Archaeology (<http://arthistory.artsci.wustl.edu/>), which must be taken at the 300 level or higher.
- Studio electives introduce students to the intellectual and conceptual issues and production methods of an array of practices that complement and expand the student's area of study. First-year MFA students must take studio electives at the 500 level; second-year students must take all art electives at the 600 level.

Students may not register for courses in University College.

## MFA in Visual Art

The Master of Fine Arts (MFA) in Visual Art (<https://samfoxschool.wustl.edu/programs/mfa-va/>) 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. It is a two-year, critically engaged studio practice program with myriad opportunities for collaboration, cross-disciplinary work and research. The program promotes a rigorous exchange of ideas within a tight-knit community.

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

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

**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 that 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 to promote new ideas in practice, theory and technology. Invited speakers often participate in graduate studio visits and conduct one-on-one reviews of work.

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## Degree Requirements

### MFA in Visual Art

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 three calendar years from the date of first registration to complete the degree. Individual programs are arranged with the program chair. 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 MFA in Visual Art — the terminal professional degree in studio art — students must complete the following requirements:

Required	Units
Graduate Studio	42
Graduate Seminar	6
Thesis	3
Art/Art History /Academic Electives	9
<b>Total</b>	<b>60</b>

Students must complete a total of 42 units of Graduate Studio (9 credits each semester during the first year; 12 credits each semester during the second year) as well as two seminars in contemporary practice (3 credits each) during the first year. During their 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 that 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.

## Administration

### Graduate School of Art

Amy Hautf (<https://samfoxschool.wustl.edu/portfolios/amy-hautf/>)  
Director, College and Graduate School of Art  
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art  
MFA, School of the Art Institute of Chicago

John Hendrix ([https://samfoxschool.wustl.edu/portfolios/faculty/john\\_hendrix/](https://samfoxschool.wustl.edu/portfolios/faculty/john_hendrix/))  
Chair, Illustration & Visual Culture  
MFA, School of Visual Arts

Lisa Bulawsky ([https://samfoxschool.wustl.edu/portfolios/faculty/lisa\\_bulawsky/](https://samfoxschool.wustl.edu/portfolios/faculty/lisa_bulawsky/))  
Chair, Visual Art  
MFA, University of Kansas

## Admission Procedures

### Eligibility

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

### Admissions

The application instructions for the upcoming fall semester are available on our Graduate Admissions webpage (<https://samfoxschool.wustl.edu/admissions/graduate/>). Please note that candidates cannot apply for spring enrollment.

Admissions decisions are based on the applicant's portfolio, academic records, statement of objectives and references. Applicants may be admitted to the MFA program upon completion of the BFA degree or equivalent academic preparation. Specific requirements include a grade-point average of 3.0 or higher and good writing skills.

### International Student Admissions

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

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

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

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

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

**Phone:** 314-935-2740  
**Email:** [taylorjocom@wustl.edu](mailto:taylorjocom@wustl.edu)  
**Website:** [https://samfoxschool.wustl.edu/admissions/graduate/](https://samfoxschool.wustl.edu/admissions/graduate) (<https://samfoxschool.wustl.edu/admissions/graduate/>)

## Policies

Students are expected to proceed at a pace that enables them to finish the degree within the appropriate time limit. For MFA students, this is usually four semesters. Students have a maximum of three calendar years from the date of first registration to complete the degree.

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

Probation serves as a warning that, unless the quality of work improves, the student may be subject to dismissal. Students dismissed for academic deficiency will not be eligible for readmission.

In support of the student, the Sam Fox School Registrar's Office will work with the student to develop a plan for success. In order to succeed, the student must understand the causes of their current situation, identify what needs to change, and implement and review the plan.

Although the Graduate School of Art desires to give all students the opportunity to prove themselves, it is not in the best interest or either the student or the school to permit students to continue indefinitely in educational programs in which they are not producing satisfactory results.

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

Credit	Meaning	Degree Credit	Grade Points Per Unit
A+	superior	yes	4.0
A	superior	yes	4.0
A-	superior	yes	3.7
B+	good	yes	3.3
B	good	yes	3.0

B-	passing	yes	2.7
C+	unsatisfactory	no	2.3
C	unsatisfactory	no	2.0
C-	unsatisfactory	no	1.7
D+	unsatisfactory	no	1.3
D	unsatisfactory	no	1.0
D-	unsatisfactory	no	0.7
F	failing	no	0.0
I	course work incomplete	no	--
X	examination not taken	no	--
N	no grade reported	no	--
P#	pass (pass/fail option)	no	--
F#	fail (pass/fail option)	no	--
L	successful audit	no	--
Z	unsuccessful audit	no	--
W	withdraw	--	--

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

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

The instructor is under no obligation to award a grade of Incomplete. The chair of the student's program must review each request before a grade of Incomplete will be granted. Once granted, an Incomplete will become a grade of F if the deficiency is not made up within the next semester of residence or by the date agreed.

When a student retakes a course, both enrollments will show on the transcript. If the second grade is equivalent to or better than the first, the first grade may be changed to an R indicating re-enrollment. If the second grade is lower, both grades will stand. Credit toward the degree will be allowed for only one of the enrollments.



In the case of a grade sanction for an academic integrity or professional dishonesty violation, the normal course retake policy does not apply. If retaking the course, both grades will remain on the transcript and only the second grade, if passing, will count toward degree requirements.

## English Language Support Courses

All incoming international students will be automatically enrolled in English language support courses. Students will be reviewed during the first week of classes and the course waived by the instructor if deemed unnecessary. Any student who needs continued support during the spring semester will be enrolled in additional workshops. These courses are required, but they do not count toward degree requirements. These courses are free of charge to the student; however, any student who fails a needed course will be billed additional tuition.

## Candidacy

Admission to candidacy for the MFA degree is contingent upon passing a review at the end of the first year of study. A student who fails to achieve degree candidacy prior to the beginning of the second year of residence may be advised to withdraw from the program. If the student is denied admission to candidacy twice, they will be dismissed.

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

## Sam Fox School of Design & Visual Arts Grievance Procedures

The dynamic and creative studio culture at the heart of the Sam Fox School strives to be safe and inclusive for all members of our community. Our faculty, staff, and students join together in their commitment to creating learning environments of mutuality and respect. When concerns or disagreements arise about conduct, grading, or other matters in the Colleges of Art and Architecture, policies exist for pursuing proper resolution.

## Grade Dispute Policy

The Sam Fox School aims to provide each student with a fair assessment of their academic work and studio. Students have the right to dispute their overall course grade (not individual assignments) if they believe that grade does not accurately reflect the quality of their work. A grade dispute must be submitted to the faculty member who assigned the grade within 30 days of receipt of the grade. The Sam Fox School stresses that every effort to resolve such a dispute should be made by the faculty and student involved. A student's eligibility for advancement in sequential course work requires timely resolution of the grade dispute. If the student is a graduation

candidate, the dispute process must comply with the Intent to Graduate submission deadlines set forth by the Office of the University Registrar or else the degree conferral will be delayed by one semester or until resolved.

In general, the dispute process will occur and be resolved as follows:

1. The student presents their question about the grade in writing to the faculty member and clearly states the reasons for questioning the grade.
2. The faculty member and the student review the grading procedures as stated in the syllabus and discuss the determining factors of the student's grade.
3. If the case is not resolved between the student and the faculty member, the student may put forth their complaint in writing with supporting evidence to the chair of the academic program, with a copy given to the faculty member involved with the dispute. The student should provide all of the course syllabus and materials relevant to the assigned grade within two weeks of the complaint. If a conflict of interest exists between the student and the chair (e.g., the chair is teaching the course), the case will be referred to another chair in the Sam Fox School or to the director of the college.
4. The chair of the academic program will review the materials. The chair will resolve the dispute by working with the faculty member and the student to arrive at a determination.

## Integrity and Ethical Conduct

Washington University and Sam Fox School of Design and Visual Arts are committed to the highest ethical and professional standards of conduct and consider these to be integral to their mission of the promotion of learning. To maintain these standards, the university relies on each community member's ethical behavior, honesty, integrity, and good judgment. Each community member should demonstrate respect for the rights of others, and each community member is accountable for their own actions. Washington University policies state that members of the university community can expect to be free from discrimination and harassment. Students, faculty, staff, and outside organizations working on campus are required to abide by specific policies prohibiting harassment, which are posted on the Compliance and Policies (<https://wustl.edu/about/compliance-policies/>) page of the university's website. Should a situation arise in which a member of our community believes they have cause to file a grievance, there are two categories of grievance to consider: academic and non-academic. Academic grievances can either be when a student challenges a course grade or when a fellow student or faculty member feels a matter of academic integrity is at issue. Student grievances filed to challenge a grade that the student feels has been given incorrectly must follow the procedures outlined in the Grade Dispute Policy above. Academic integrity grievances are made when a faculty member or fellow student feels a student has compromised the environment of honesty and ethics in the

school. Academic integrity infractions follow the procedures laid out in the Sam Fox School and University policies (<https://samfoxschool.wustl.edu/node/5766/>) and are managed in the Sam Fox School by the Academic Integrity Officer, Assistant Dean Cris Baldwin. Please refer to Washington University's Academic Integrity Statement (<https://studentconduct.wustl.edu/academic-integrity/>) for additional information.

## Non-Academic Concerns

If a member of our academic community feels that the ethical and safe environment of the classroom has been compromised, for whatever reason, they may seek guidance through the school's Faculty-Student Mediator, Professor Jeff Pike. Students may also consult Washington University's Grievance Policy and Procedures for Allegations by Undergraduate Students Against Faculty (<https://wustl.edu/about/compliance-policies/governance/grievance-policy-allegations-undergraduate-students-against-faculty/>). In addition, University Resources available for support include the following:

- Title IX (<https://titleix.wustl.edu/>) (for issues related to discrimination, sexual harassment, and sexual violence)
- Mental health concerns (<https://shs.wustl.edu/MentalHealth/Pages/default.aspx>) (Habif Health and Wellness Center)
- Drug and alcohol concerns (<https://shs.wustl.edu/HealthAndWellness/HealthTopics/Pages/SubstanceAbuse.aspx>) (Habif Health and Wellness Center)
- Immediate physical/mental health concerns (<https://police.wustl.edu/Pages/Home.aspx>) (Washington University Police Department)
- Center for Diversity & Inclusion (<https://diversityinclusion.wustl.edu/brss/>) (for issues related to bias, prejudice, or discrimination)

## Academic Integrity

Students and members of the faculty of the university have an obligation to uphold the highest standards of scholarship. Plagiarism and other forms of cheating will not be tolerated. When the student has violated the integrity of the academic community, an instructor may recommend that the student be brought before the Committee on Academic Integrity (<https://samfoxschool.wustl.edu/files/Graduate%20School%20of%20Art%20Academic%20Integrity%20Policy.pdf>).

## Student Conduct

Students are expected to comply with the rules and regulations of the University. See the University Student Conduct Code (<https://wustl.edu/about/compliance-policies/academic-policies/university-student-judicial-code/>) and Graduate School of Art Studio Culture Policy (<https://samfoxschool.wustl.edu/files/>

[Graduate%20School%20of%20Art%20Studio%20Culture%20Policy.pdf](https://samfoxschool.wustl.edu/files/Graduate%20School%20of%20Art%20Studio%20Culture%20Policy.pdf)) for more information. Additional information is available in the Graduate Student Handbook distributed at orientation.

## Leaves of Absence

Graduate students in the Sam Fox School may request a voluntary leave of absence for up to one year (two semesters) when individual professional, medical, or personal circumstances warrant it. Petitions are reviewed and approved by the student's program chair. Any requests extending beyond one year will be reviewed on a case-by-case basis.

**Students must submit a written request for a leave of absence no later than three weeks prior to the start of the upcoming semester.** The deadlines for the 2020-21 academic year are August 3 for fall and December 29 for spring. There is no guarantee that requests received after the deadline will be reviewed.

In the case of a medical leave of absence, approval is required from the Habif Health and Wellness Center before a student will be permitted to take a medical leave of absence and return. International students requesting a leave of absence must contact their adviser at the Office for International Students and Scholars to discuss how the leave might affect their visa status.

Students returning from a leave of absence must submit a written request stating their intention to enroll by April 15 for fall and November 15 for spring.

If a student decides to take a leave of absence without first having received approval, they will be considered withdrawn from Washington University. If a withdrawn student wishes to return within one year, they must submit an official request for readmission to the appropriate program chair. Students who are withdrawn from the university for longer than one year must reapply for admission.

## Financial Obligations

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

Students are responsible for fulfilling their financial obligations to the university. If a student account becomes overdue, a late payment fee will be assessed, and a hold will be placed on the account. Students with a poor payment history may be restricted from utilizing certain payment options or receiving tuition remission until course credit has been earned. Non-payment of tuition and other expenses due to the university will be cause for exclusion from class or refusal of graduation, further registration, or transfer credit. In addition, students are

liable for any costs associated with the collection of their unpaid bills, including but not limited to collection agency costs, court costs, and legal fees. Past due amounts can also be reported to a credit bureau.

## Withdrawals and Refunds

A written request for a refund must be submitted to the Sam Fox School Registrar's Office for consideration. Approval is required to officially withdraw from the university. Tuition adjustments will be processed based on information received, and refund checks will be issued only after the fourth week of classes. Material fees for art courses will not be refunded after the course drop period for the semester. For any student whose medical condition makes attendance for the balance of the semester impossible or medically inadvisable, the university will make a pro rata refund of tuition as of the date of withdrawal when that date occurs prior to the twelfth week of classes, provided that the condition is verified by the Habif Health and Wellness Center or a private physician. The date of withdrawal may correspond to the date of hospitalization or the date on which the medical condition was determined.

Withdrawal Date	Refund
Within 1st or 2nd week of classes	100%
Within 3rd or 4th week of classes	80%
Within 5th or 6th week of classes	60%
Within 7th or 8th week of classes	50%
Within 9th or 10th week of classes	40%
After 10th week of classes	0%

## Summer Withdrawals and Refunds

The Sam Fox School reserves the right to cancel a course if it has not enrolled enough students by the first day of class. If a course is canceled, all enrolled students will be notified and dropped from the class, and they will not be charged tuition and fees.

If a course is not canceled, a student may be released from their obligation to pay full tuition and fees by canceling their registration according to the schedule below:

Withdrawal Date	Refund
Prior to the first class meeting	100% tuition + fees
Prior to 15% of published meeting dates	100%
Prior to 30% of published meeting dates	80%
Prior to 45% of published meeting dates	60%
Prior to 60% of published meeting dates	40%
After 61% of published meeting dates	0%

Requests for refunds must be made in writing to the Sam Fox School Registrar's Office.

Students may drop a summer course without penalty through the 80% tuition refund deadline, and they may withdraw from a course through the 40% tuition refund deadline.

## Graduation

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

## Retention of Student Work

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

## Financial Information

### Financial Aid

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

An application for financial aid will have no effect on the admission decision. The Graduate School of Art strives to provide aid to as many fellows as possible. Financial aid packages most often consist of a combination of fellowships or scholarships, assistant in instruction positions, and loan assistance.

Through the Sam Fox Ambassadors Graduate Fellowship Program (<https://samfoxschool.wustl.edu/node/13474/>), the School will award 10 full-tuition scholarships each year to outstanding candidates for graduate study. Ambassadors will also receive an annual \$750 travel stipend to support individual research or school-sponsored travel. The tuition waiver and stipend will be renewed annually for Ambassadors in good standing. Ambassadors will be selected from top applicants to the following degree programs: Master of Architecture, Master of Fine Arts in Visual Art, Master of Fine Arts in Illustration & Visual Culture, Master of Landscape Architecture, and Master of Urban Design. Recipients will demonstrate exceptional potential for advanced studies and creative research in their discipline. In addition to the tuition waiver and stipend, Ambassadors will participate in a series of events each year designed to build deep and meaningful connections across disciplines that advance their creative work and scholarship.

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

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

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

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

## Tuition Payment Policy and Billing Procedures

Full-time students must be enrolled in a minimum of 12 credit units. Graduate students may not be enrolled in more than 16.5 credit units following the add/drop deadlines for the semester without the approval of the chair of their program.

If a student withdraws from the program, a written request for a refund must be submitted to the program chair for consideration. Approval is required to officially withdraw from the university. Tuition adjustments will be processed based on information received and according to Washington University policies as stated on the Financial Services (<http://studentaccounting.wustl.edu/>) website. Material fees for Graduate School of Art courses will not be refunded after the course drop deadline for the semester. For any student whose medical condition makes attendance for the semester impossible or medically inadvisable, the university will make a pro rata refund of tuition as of the date of withdrawal when that date occurs prior to the 12th week of classes, provided the condition

is verified by the Habib Health and Wellness Center or a private physician. The date of withdrawal may correspond to the date of hospitalization or the date on which the medical condition was determined.



# Interdisciplinary Opportunities

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

- A limited opportunity for some Washington University students to enroll in courses at Saint Louis University and the University of Missouri-St. Louis is available through the Inter-University Exchange Program (p. 45).
- The Skandalaris Center (p. 46) offers cocurricular programming and practical, hands-on training and funding opportunities to students and faculty in all disciplines and schools.

## Inter-University Exchange Program

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

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

**The following provisions apply to all course work taken by Washington University students attending SLU or UMSL through the IE program:**

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

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

## Instructions

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

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

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

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

## Skandalaris Center for Interdisciplinary Innovation and Entrepreneurship

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

### Mission

The Skandalaris Center aims to inspire and develop **creativity, innovation, and entrepreneurship** at Washington University in St. Louis.

### Who We Serve

We work with the best and brightest at WashU — the change-makers, thought leaders, and visionaries — to solve the world's problems and meet local needs through innovation and entrepreneurship. As an interdisciplinary center, our initiatives serve students, faculty, staff, and alumni from all levels and disciplines.

### Our Initiatives

Our initiatives are divided into four parts:

1. Create (p. 46)
2. Innovate (p. 46)
3. Launch (p. 46)
4. Learn (p. 47)

#### Create

We believe everyone can be creative. The following programs are designed to give the WashU community hands-on experiences and the creative means to solve problems.

- **Make It Take It**  
These monthly maker events at the Skandalaris Center are designed to promote creativity at any age and within any discipline, because anyone can be creative.
- **Entrepreneurial Student Advisory Committee (ESAC)**  
This committee provides an opportunity for students to have a say in the events and programs offered by the Skandalaris Center.

- **Creator's Gallery** (<https://skandalaris.wustl.edu/sc-programs/creatorsgallery/>)  
This annual interdisciplinary exhibition allows creators of all types, disciplines, and ages to display their creative works of all mediums.

#### Innovate

Innovation is the backbone of entrepreneurship. The following programs offer opportunities to develop and share new ideas while connecting with other innovators.

- **IdeaBounce** (<https://skandalaris.wustl.edu/sc-programs/ideabounce/>)<sup>®</sup>  
IdeaBounce<sup>®</sup> is both an online platform and an event for sharing venture ideas and making connections. This is an opportunity for participants to pitch their ideas (no matter how "fresh"), get feedback on them, and make connections. In-person events happen around twice per semester.
- **Student Groups** (<https://skandalaris.wustl.edu/sc-programs/student-groups/>)  
There are many organizations that allow students to gain experience and make valuable interdisciplinary connections in the areas of creativity, innovation, and entrepreneurship.
- **Workshops** (<https://sc.wustl.edu/events/>)  
The Skandalaris Center offers free, noncredit workshops designed to encourage creativity, innovation, and entrepreneurship.

#### Launch

Good ideas are one opportunity away from success. We developed the following programs and competitions to help innovators and entrepreneurs access the resources they need to take their ideas to the next level.

- **Student Entrepreneurial Program (StEP)** (<https://skandalaris.wustl.edu/sc-programs/step/>)  
StEP provides a unique opportunity for students to own and operate a business on campus that serves the WashU community. Student owners can supplement the valuable business and entrepreneurial skills they learn in the classroom while gaining real-world experience as they manage and lead their own businesses.
- **Global Impact Award (GIA)** (<https://skandalaris.wustl.edu/sc-programs/global-impact-award/>)  
The GIA awards WashU-affiliated ventures with inventions, products, ideas, and business models that will have a broad and lasting impact on society.
  - **Who Can Apply:** WashU students, postdocs, residents, and alumni who have graduated within the last 10 years
  - **Award:** Up to \$50,000
- **Skandalaris Venture Competition (SVC)** (<https://skandalaris.wustl.edu/sc-programs/svc/>)

The SVC provides expert mentorship to new ventures and startups to ready them for commercializing their ideas, launching, and pitching to investors. Teams will develop materials focused on explaining the ideas that they are working on to a broad audience.

- **Who Can Apply:** Current Washington University students with an early-stage venture or idea
- **Award:** Up to \$22,500

- **LEAP (Leadership and Entrepreneurial Acceleration Program)**

LEAP is a hybrid virtual incubator and gap funding program designed to tackle opportunities in university technology commercialization, illuminate investment risk, and rapidly accelerate the development of validated projects.

- **Who Can Apply:** Any person or team with WashU intellectual property
- **Award:** Up to \$50,000

- **Simon Initiative**

The Simon Initiative is a multistage collaborative initiative to expand diversity and interdisciplinary approaches to entrepreneurship.

- **Resources** (<https://skandalaris.wustl.edu/resources/>)  
The Skandalaris Center, Washington University, and external services and resources are available to support innovators and entrepreneurs.

## Learn

Knowledge and skills are key to innovation and entrepreneurship. Our center offers the following events and opportunities to help our community learn the ins and outs of innovation and entrepreneurship.

- **The Hatchery** (<https://skandalaris.wustl.edu/sc-programs/hatchery/>)  
The Hatchery is a course offered by Olin Business School that allows student teams to pursue their own business ideas or to support community entrepreneurs. Students form teams around a commercial or social venture idea proposed by a student or community entrepreneur. The deliverables for the course include two presentations to a panel of judges and a complete business plan; these are similar to the deliverables in the Skandalaris Center's business plan competitions and can be a valuable first step toward competitions and funding for a new venture.
- **Skandalaris Internship Program (SKIP)** (<https://skandalaris.wustl.edu/sc-programs/internship/>)  
SKIP is a paid 10-week summer internship and intensive introduction to St. Louis and the world of startups. Students work at their internships for most of the week; on Wednesday afternoons, they participate in special programs such as tours of entrepreneurial areas/neighborhoods, networking events, and panel discussions.
- **Innovation Conversations** (<https://skandalaris.wustl.edu/sc-programs/innovation-conversations/>)

These interactive discussions showcase different topics and industries with a variety of creators, innovators, and entrepreneurs.

- **St. Louis Entrepreneurial Fellowship** (<https://skandalaris.wustl.edu/sc-programs/fellowship/>)  
This year-long program gives WashU students a chance to explore entrepreneurship at WashU and in St. Louis. The experience includes a spring semester seminar that explores innovation and entrepreneurship, a 10-week paid summer internship at a St. Louis startup, a fall semester capstone project, professional development opportunities, and programs and events to engage with entrepreneurs, founders, and innovators.
- **Washington University in St. Louis Entrepreneurship Courses** (<https://skandalaris.wustl.edu/sc-programs/entrepreneurship-courses/>)  
Courses in entrepreneurship offered across the university are available to students at all levels and in all disciplines.
- **Honors in Innovation & Entrepreneurship** (<https://skandalaris.wustl.edu/sc-programs/honors-in-innovation-and-entrepreneurship/>)  
Students who have shown exemplary involvement in innovation and entrepreneurship during their time at Washington University are recognized through this program. Honors are earned by accumulating points through a combination of curricular and cocurricular activities.
- **PhD Citation in Entrepreneurship** (<https://skandalaris.wustl.edu/sc-programs/entrepreneurship-citation/>)  
This program provides opportunities for PhD students who are interested in developing skills and experiences in the areas of entrepreneurship and innovation.

## Learn More

Please contact the Skandalaris Center (<https://skandalaris.wustl.edu/get-connected/>) to sign up for our newsletter and for additional information about all programs.

**Phone:** 314-935-9134  
**Email:** [sc@wustl.edu](mailto:sc@wustl.edu)  
**Website:** <http://skandalaris.wustl.edu>

# Index

## A

About This Bulletin .....	2
About Washington University in St. Louis .....	3
Academic Calendar .....	3
Administration, Art, Graduate .....	39
Admissions, Art, Graduate .....	39
Art, Graduate School of .....	14

## C

Campus Resources .....	4
------------------------	---

## F

Financial Information, Art, Graduate .....	43
--	----

## I

Inter-University Exchange Program, Graduate .....	45
Interdisciplinary Opportunities, Graduate .....	45

## M

MFA in Illustration & Visual Culture .....	36
MFA in Visual Art .....	38

## P

Policies, Art, Graduate .....	40
Policies, Washington University .....	7

## S

Sam Fox School of Design & Visual Arts, Art, Graduate .....	36
Skandalaris Center, Graduate .....	46

## T

Trustees & Administration .....	3
---------------------------------	---

## U

University Affiliations .....	12
-------------------------------	----