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 Art 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 15 units each semester). 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) 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, a permanent site for studying the history and culture of American illustration.

The MFA in Visual Art educates artists who will define and change the future of their disciplines. It instills students with the agency and resiliency that will be essential to the next generation of artists. The program is home to an inclusive, close-knit community of renegade makers and thinkers, and it offers students a site of rigorous inquiry, humanity, and intellectual generosity. As part of Washington University, a tier-one research institution, the School’s expansive facilities and studios serve as a think tank for intellectual and material experimentation. The Sam Fox School’s MFA in Visual Art professionally prepares students for a diversified approach to the field of contemporary art that nurtures sustained, lifelong engagement while recognizing multiple pathways and definitions for a career in the arts and culture.

Contact Information

Graduate School of Art
CB 1213
One Brookings Drive
St. Louis, MO 63130-4899
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Contact Form for MFA in Illustration and Visual Culture (https://wustl.az1.qualtrics.com/jfe/form/SV_ekxcvXVFV1AYb/)
Contact Form for MFA in Visual Art (https://wustl.az1.qualtrics.com/jfe/form/SV_3dEUsos3Gm3LyqW/)

Faculty

Endowed Professors

Michael Byron (https://samfoxschool.wustl.edu/people/faculty/32-michael-byron/)
Kenneth E. Hudson Professor of Art
MFA, Nova Scotia College of Art and Design

Carmon Colangelo (https://samfoxschool.wustl.edu/people/faculty/90-carmon-colangelo/)
E. Desmond Lee Professor for Collaboration in the Arts
MFA, Louisiana State University

Heather Corcoran (https://samfoxschool.wustl.edu/people/faculty/34-heather-corcoran/)
Halsey C. Ives Professor
MFA, Yale University School of Art

Amy Hauft (https://samfoxschool.wustl.edu/people/faculty/43-amy-hauft/)
Jane Reuter Hitzeman and Herbert F. Hitzeman Jr. Professor of Art
MFA, School of the Art Institute of Chicago

Patricia Olynyk (https://samfoxschool.wustl.edu/people/faculty/60-patricia-olynyk/)
Florence and Frank Bush Professor of Art
MFA, California College of the Arts

Professors

Lisa Bulawsky (https://samfoxschool.wustl.edu/people/faculty/31-lisa-bulawsky/)
MFA, University of Kansas

D.B. Dowd (https://samfoxschool.wustl.edu/people/faculty/38-d-b-dowd/)
MFA, University of Nebraska–Lincoln

John Hendrix (https://samfoxschool.wustl.edu/people/faculty/44-john-hendrix/)
MFA, School of Visual Art

Jeff Pike (https://samfoxschool.wustl.edu/people/faculty/61-jeff-pike/)
MFA, Syracuse University

Tim Portlock (https://samfoxschool.wustl.edu/people/faculty/62-tim-portlock/)
MFA, University of Illinois

Jack Risley (https://samfoxschool.wustl.edu/people/faculty/64-jack-risley/)
MFA, Yale University School of Art
Denise D. Ward-Brown (https://samfoxschool.wustl.edu/people/faculty/72-denise-ward-brown/)
MFA, Howard University

**Associate Professors**

Jamie Adams (https://samfoxschool.wustl.edu/people/faculty/27-jamie-adams/)
MFA, Pennsylvania Academy of Fine Arts

Jonathan Hanahan (https://samfoxschool.wustl.edu/people/faculty/42-jonathan-hanahan/)
MFA, Rhode Island School of Design

Richard Krueger (https://samfoxschool.wustl.edu/people/faculty/52-richard-krueger/)
MFA, University of Notre Dame

Arny Nadler (https://samfoxschool.wustl.edu/people/faculty/56-arny-nadler/)
MFA, Cranbrook Academy of Art

Mary Ruppert-Stroescu (https://samfoxschool.wustl.edu/people/faculty/66-mary-ruppert-stroescu/)
PhD, University of Missouri-Columbia

Aggie Toppins (https://samfoxschool.wustl.edu/people/faculty/71-aggio-toppins/)
MFA, Maryland Institute College of Art

Cheryl Wassenaar (https://samfoxschool.wustl.edu/people/faculty/73-cheryl-wassenaar/)
MFA, University of Cincinnati

Monika Weiss (https://samfoxschool.wustl.edu/people/faculty/74-monika-weiss/)
MFA, Academy of Fine Arts, Warsaw

**Assistant Professors**

Meghan Kirkwood (https://samfoxschool.wustl.edu/people/faculty/50-meghan-kirkwood/)
MFA, Tulane University
PhD, University of Florida

Heidi Kolk (https://samfoxschool.wustl.edu/people/faculty/51-heidi-aranson-kolk/)
PhD, Washington University

Shreyas R. Krishnan (https://samfoxschool.wustl.edu/people/faculty/63-shreyas-r-krishnan/)
MFA, Maryland Institute College of Art

Penina Acayo Laker (https://samfoxschool.wustl.edu/people/faculty/26-penina-acayo-laker/)
MFA, Kent State University

**Senior Lecturers**

Heather Bennett (https://samfoxschool.wustl.edu/people/faculty/30-heather-bennett/)
MFA, Hunter College

Jennifer Colten (https://samfoxschool.wustl.edu/people/faculty/33-jennifer-colten/)
MFA, Massachusetts College of Art

John Early (https://samfoxschool.wustl.edu/people/faculty/40-john-early/)
MFA, Washington University

Audra Hubbell (https://samfoxschool.wustl.edu/people/faculty/45-audra-hubbell/)
MFA, University of Illinois at Chicago

Jennifer Ingram (https://samfoxschool.wustl.edu/people/faculty/46-jennifer-ingram/)
MS, Iowa State University-Des Moines

Noah Kirby (https://samfoxschool.wustl.edu/people/faculty/49-noah-kirby/)
MFA, Washington University

Becca Leffell Koren (https://samfoxschool.wustl.edu/people/faculty/54-becca-leffell-koren/)
MFA, Rhode Island School of Design

Jon Navy (https://samfoxschool.wustl.edu/people/faculty/57-jonathan-navy/)
MFA, School of the Art Institute of Chicago

Tom Reed (https://samfoxschool.wustl.edu/people/faculty/25-tom-reed/)
MFA, University of Iowa

Linda Solovic (https://samfoxschool.wustl.edu/people/faculty/76-linda-solovic/)
BFA, Washington University

Lindsey Stouffer (https://samfoxschool.wustl.edu/people/faculty/69-lindsey-stouffer/)
MFA, Washington University

Claire Thomas-Morgan (https://samfoxschool.wustl.edu/people/faculty/70-claire-thomas-morgan/)
MFA, Academy of Art University

**Artist in Residence**

Vidhya Nagarajan (https://samfoxschool.wustl.edu/people/faculty/337-vidhya-nagarajan/)
Louis D. Beaumont Artist in Residence
MFA, School of Visual Arts

**Professors Emeriti**

Sarah Birdsall
Ken Botnick
Ron Fondaw
Joan Hall
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

F10 Art

F10 ART 541 Graduate Studio
Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Credit 10 units. EN: H

F10 ART 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.

F10 ART 541B Graduate Studio
Graduate Studio acts as a conduit between the forming of artistic intention and the work that is made; it is the when and the where of an artist's immersion in the process of research and making. Graduate Studio requires the very highest level of focus and productivity. The deeper the investigation of ideas and materials, the more productive the artistic outcome. Credit units in Graduate Studio form a core component of the MFA program in which students accomplish their creative work, guided by their faculty mentor and other faculty within the program and beyond, as well as by visiting artists and critics who conduct studio visits and individual critiques. Credit 4 units.

F10 ART 542 Graduate Studio
Graduate studio work emphasizes individual development through a mix of independent study and activities structured around shared student and faculty interests. The direction of student artwork is determined through consultation with faculty, and faculty act as guides to realize objectives set by the student. Faculty provide critical commentary through ongoing dialogue with students and facilitate dialogue expanded by group critiques, contact with visiting artists, and museum and gallery trips. Graduate students are encouraged to explore traditional and experimental approaches to art making. Credit 10 units. EN: H

F10 ART 542A 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. EN: H

F10 ART 543B Group Critique
The foundation of the MFA-VA experience is the production of artwork in the context of dialogue and critique within a community of peers. Group Critique generates a dynamic forum for multiple voices to merge into conversation. This course develops a student's ability to assess, contextualize, and discuss artworks at a professional level. It provides a space for debate, questioning, agreement, disagreement, inspiration, and discovery. During class sessions, first- and second-year MFA-VA students participate in mixed groups, engaging in rigorous peer review of finished work. Group members are encouraged to develop philosophical or cultural positions as they consider their own work and that of their peers. Faculty support this effort by offering methods for catalyzing further discussions. Input in critiques may be augmented by visiting artists and curators, who, in concert with MFA-VA faculty, introduce an array of critique methodologies. Credit 4 units.

F10 ART 553 A Context for Artmaking
This seminar provides various historical and critical contexts in which to place contemporary creative work. Discussions will focus on the aesthetic, social, political, and economic implications of creative production and reveal the intentions and strategies artists employ in their work. Credit 3 units. EN: H

F10 ART 553A First-Year Colloquium
This seminar serves as a primer for graduate study in contemporary art. It introduces MFA in Visual Art students to one another; to the MFA-VA program, the Sam Fox School, the Kemper Art Museum, and the university; and to the city of St. Louis. Through weekly meetings that include guest lectures, readings, discussions, and short writing assignments, the course acts as a platform for critically engaging with a wide range of artistic practices and their role in contemporary culture. These activities support students in identifying their particular interests and evolving artistic positions in relation to their studio
practice. The course includes field trips and introductions to local institutions, and it builds pathways for interdisciplinary work. Each year, the current recipient of the Henry L. and Natalie E. Freund Teaching Fellowship teaches a portion of the seminar. Credit 3 units.

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

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.

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 early 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 in relation to the politics of illustration and its development through the imposition of the comics code and numismatics, through guest lectures and workshops. Credit 3 units.

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.

F10 ART 573 Special Collections: Practice & Purpose
This course is an introduction to the theoretical foundations, practice, and profession of special collections and archives, with a focus on the diverse holdings of Washington University Libraries’ Special Collections, including the D.B. Dowd Modern Graphic History Library. Course topics will include the core concepts and values related to the access, design, curation, preservation, and stewardship of visual materials. Through discussions and hands-on activities, students will explore the processing, cataloging, and digitization of visual materials, offering them an opportunity to put theory into practice in special collections and archives. Credit 3 units.

F10 ART 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.

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.

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

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

F10 ART 660 Thesis
Credit 3 units. EN: H

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.

F10 ART 662 Illustration & Visual Culture Thesis Studio II
Students will build on the project definition established in Thesis Studio I to take the project to completion. Projects will be shaped and critiqued through meetings with faculty advisors and dialogue with peers. This course culminates in the public presentation of student projects.
Credit 9 units.

F10 ART 663 Research For Practice
What does it mean to conduct research in the often-indescribable process of art making? This seminar examines the question in three key ways. First, through presentations, discussions, case studies, and readings, it explores a diverse array of artistic strategies and methodologies artists use to engage with content, including collaborative practices, archival research, working with data, and processes influenced by non-art fields. Students will consider ways in which their artistic practices constitute and create research and how those processes condition and inform their artistic voice. Second, this seminar builds tools for presenting a distinct voice on behalf of one’s work. Specifically, the student is introduced to the way other contemporary practitioners write and talk about their own work -- through published books, chapters, interviews, online materials, and more -- and how this writing differs from both criticism and art historical writing. Each candidate creates their own personal research archive and explores how writing can expand and advance their practice. Third, this seminar prepares students to develop their thesis plan, a map of their final MFA-VA creative work, and their thesis text.
Credit 3 units.

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.

F20 Art

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

F20 ART 501E Anatomy Figure Structure
This rigorous drawing course explores traditional and new representations of the figure through the study of its structure and contemporary contexts. Research involves basic anatomy lectures and sketchbook activities that provide a vehicle for discovering the figure’s architecture, mechanics and proportions. Art production is based on in-class and outside projects. Lectures, presentations, critical readings and the analysis of historical and contemporary figurative works support students in their investigations. Prerequisites: Drawing (F10 101A or F10 102A).
Same as F20 ART 301E
Credit variable, maximum 3 units. Art: FAAM
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

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/kinesiesthetic approaches, and performative aspects of drawing. Same as F10 ART 302B
Credit 3 units. Art: CDES, FAAM

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

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.

F20 ART 508B Engaging Community: Understanding the Basics
What does it mean to engage in community as a creative practitioner? Community engagement must be grounded in authentic relationship building and an ability to understand and act within the historic context and systems that impact communities. We will practice the skills of listening, observation, reflection, and improvisation. We will cultivate mindsets that focus on community assets and self-determination. Workshops will teach facilitation and power analysis, with the intention of upending the power dynamics between community and creators. This course pairs with "Engaging St. Louis: Sites, Stories, and the Struggle for Racial Justice" [working title]. It may count toward the minor in Creative Practice for Social Change if bundled with "You Are Here: St. Louis' Racial History Through Sites and Stories." Same as F20 ART 308B
Credit 1.5 units. Art: CPSC

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-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. Art: CPSC

Same as F20 611D - First-year MFAs (only) register for F20 511D. This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, and so on. Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work.
Credit 3 units. EN: H

F20 ART 511F Painting: Art Practice (Language of Abstraction)
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 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. Same as F10 ART 311F
Credit 3 units. Art: CDES, FAAM

F20 ART 511G Painting: Art Practice (Place and Space)
Same as F20 611G - First-year MFAs (only) register for F20 511G. This course examines ideas of place and space-both observed and invented-established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.
Credit 3 units.
F20 ART 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.

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

F20 ART 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.

F20 ART 512E Painting: Art Practice (Place and Space)
Same as F20 612E. First-year MFAs (only) register for F20 512E. This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: First-year MFA student standing. Credit 3 units. EN: H

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

F20 ART 512G Painting: Art Practice (Body Image)
Same as F20 612G - First-year MFAs (only) register for F20 512G. This is a rigorous painting/drawing studio course investigating various methods of pictorial construction (historical, contemporary) and the role of figuration in contemporary art practice. Students will be required to produce an independent body of work based on a theme and generated from a variety of references (imagination, life, photography, painting, film, etc.). Discussions to include contemporary notions of identity structures, social and gender politics. Lectures, critical readings and the analysis of historical and contemporary modes of figurative representation will support students in their investigations. Credit 3 units.

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

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

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.
F20 ART 513H Sculpture: Blacksmithing
Same as F20 113H, F20 213H, and F20 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 it offers numerous possibilities for three-dimensional form. In this course, we will explore these possibilities and expand our sculptural vocabulary.
Same as F20 ART 313H
Credit 3 units. Art: FAAM EN: H

F20 ART 513I Sculpture: Metal Fabrication
Same as F20 113I, F20 213I, and F20 413I; juniors (only) register for F20 313I. Metal is the backbone of our modern world, and it is 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

F20 ART 513J Digital Fabrication for Object Making
This course explores the potential of digital tools in the creation of tangible objects. We will focus on "component manufacture" as a means of sculptural production, i.e., creating linkages, universal fittings, and adaptors that connect disparate materials. Toys, mechanical systems, and construction products will be researched as a point of inspiration. Students will be introduced to various modeling software such as Rhino, AutoCAD, and SolidWorks and explore the potential of these platforms to design 3-dimensional forms. A variety of output tools will be used but we will focus primarily on the planning for and use of laser cutters, 3D printers, and CNC routers. We will develop, design, and manufacture components that, when combined with readily available materials, can be used to create sculptural forms. This class will use iterative processes that move between digital and analog model-making and sketching. Students will be introduced to the concept of kitbashing, and the modification of salvaged and found parts. This course introduces these concepts to artists, designers, engineers, and anyone interested in exploring the possibilities of digital fabrication tools towards the creation of sculpture. No prerequisites.
Same as F20 ART 313J
Credit 3 units. Art: FAAM

F20 ART 513M Sculpture: Art Practice (Sculptural Bodies)
This course investigates the sociopolitical issues of the body, the figure, and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored, with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations, and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.
Same as F10 ART 313M
Credit 3 units. Art: CDES, FAAM

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.

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. Art: FAAM

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

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

**F20 ART 514F Sculpture: Foundry**

Same as F20 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, F20 214H, and F20 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 it offers enormous possibilities for three-dimensional form. In this course, 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, F20 214I, and F20 413I - Juniors (only) register for F20 314I. Metal is the backbone of our modern world, and it is 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 the histories and fabrication processes intrinsic to sculpture. This course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found materials as formal and conceptual components 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 514N Sculpture: Art Practice (Itinerant Artworks)**

Who said you can't take it with you? Itinerant Artworks is a course in which students create work in any medium that is built for travel (not speed) and that can be set up, knocked down, or installed in a variety of locations at a moment's notice. Students will document their work at a range of sites throughout St Louis. For the final project, the class will stage an "off the grid" outdoor exhibition in Forest Park. Typically, artworks are either site-specific or are agnostic to their placement and location. Itinerant Artworks proposes a third model, where an artwork can be mobile, responsive, and highly adaptable to various environments or sites. Itinerant Artworks is intended to be a response to the current condition for making and viewing art. Despite the unpredictable and ever-changing circumstances of this moment, you can take it with you. Same as F10 ART 314N Credit 3 units.

**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. This course is required for the BFA in Art Printmaking Concentration. Prerequisite: Printmaking Studio: Material and Culture. The course is open to BFA and BA students who have taken the prerequisite as well as to others, including minors and MFA students, with the consent of the 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)
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.
Same as F10 ART 316G Credit 3 units. Art: CDES, FAAM

F20 ART 516T Printmaking for Architecture and Art Students
This course will focus on monotype mixed media printmaking using both a press and digital print processes. The course is designed to be responsive to current issues with a focus on contemporary printmaking practices and various ideas about dissemination in the age of social media. The course will include an examination of historical examples of diverse global practices; prints made in periods of uncertainty, disruption, war, and disaster; and speculative projects by architects such as Superstudio, Zaha Hadid Architects and Archigram. Students will be expected to create a series of work with a conceptual framework developing a personal visual language.
Same as F20 ART 316T Credit 3 units. Art: FAAM

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

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 of studio lighting in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

F20 ART 517M Architecture Through the Photographic Lens
Same as F20 117M, F20 217M, and F20 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, which will help them to build a unique camera language to support their individual projects. Students will learn DSLR camera basics, fundamentals of Photoshop, digital printing technical process and studio lighting for document, 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. 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

F20 ART 517N Contemporary Portraiture
Same as F20 117N, F20 217N, and F20 417N; juniors (only) register for F20 317N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and to display status and power. However, with the advent of photography, artists were freed to develop interpretations in style, process, and medium. With subjects such as family, friends, strangers, celebrities, and the self, the portrait has been used to reflect culture, identity, and the relationship between the artist and the sitter. Issues of race, sexuality, gender, vanity, and status continue to be relevant to contemporary practice.
This is primarily a drawing class, and students combine the study of contemporary portrait artists with a studio practice that encourages the 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
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: CPSC, FAAM

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 self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and setup strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings, and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression. Credit 3 units.

F20 ART 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. Prerequisite: 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.

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

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

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

F20 ART 518Q Photography: Art Practice (A Sense of Place or Understanding Place Through Photography)
This course explores the concept of "place" and the cultural implications that accompany the definitions of "place." Working with photography and taking inspiration from the fields of geography, environmental studies, urban design and cultural anthropology, this course considers how a relationship to place is constructed. We will also consider displacements throughout history and value systems embedded in the construction of a sense of place. Is one's relationship to place personal? Is it collective, is it cultural, is it rooted in the surrounding environment? What are the marks that define a sense of place, and is there residue or lingering evidence that can be perceived? The medium of photography has unique capacities to address these questions. This studio course builds knowledge through photographic practice with accompanying readings, seminar discussion and guided assignments. Students will participate in an active process of exploring diverse concepts of place in
relationship to the built environment. Students will be introduced to a range of ways of making and thinking about the subject of place, including looking at place as site, as geography, as memory, as non-place, as urban space, as rural space, as community, and as ecological site. No formal photographic training is necessary. Students will be introduced to the basics of camera operation, Photoshop and Lightroom software for editing and the fundamentals of digital print output for fine art printing will be covered.

Same as F10 ART 318Q  
Credit 3 units. Art: CDES, FAAM

F20 ART 519J Structural Ceramics  
This course is designed for advancing study in 3D practices within clay processes and in sculpture. Several techniques in clay will be explored, and hand-building will be emphasized. Methods of creating will include coiling, slab building, casting, and subtractive modeling. In this course, we will understand research clay as a material that engages in structure and introduces new sculptural ideas that define scale, balance, form, and so on. Surface design with cold finishes and glazes, firing processes, and mold making will be explored as means of building and finishing content. Discussions and presentations will focus on the history and contemporary traditions of ceramic structures and sculptures. Emphasis will be placed on the critical assessment and articulation of material.  
Same as F20 ART 319J  
Credit 3 units. Art: FAAM

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

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

F20 ART 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/underlaying content that touches on timeliness 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 528D Experimental Photography: Cameraless to Polaroid, Form to Content  
These days, everyone is a photographer, right? But how does that image snapped with your smartphone arrive on your screen? As technology marches forward, we have images literally at our fingertips, yet the actual process of producing the picture is, ironically, more elusive. In this course, we will dive into experimental processes and examine how physically making the picture can affect the content of that picture. As you craft images, ideas become tied to process and suggest new directions, strategies and subjects. We will begin with cameraless techniques, such as the photograph and cyanotype; we will investigate the principle of the camera obscura; we will test out rudimentary cameras such as the pinhole and disposable models; and we will experiment with printing techniques such as Polaroid and Xerox transfer, examining artists using these various techniques along the way. As we move through the semester, students will learn the various ways that light can create images, and they will begin to find their own particular voice within these mechanizations and create original work.  
Same as F20 ART 328D  
Credit 3 units. Art: FAAM

F20 ART 528E Making Documentaries in the Time of Covid  
Documentary video is a powerful tool to spotlight the frustrations and triumphs of our daily lives. Unlike fiction films, the inquiry and the questions that start the process of making a documentary end up as an adventure and often the film itself. Many filmmakers discover unexpected answers, reveal hidden histories, humanize previously one-dimensional characters, and spotlight even more in-depth questions. The global pandemic offers a unique opportunity to create videos that acknowledge this moment, with the potential to become a significant part of an international conversation. Even beginning filmmakers can give voice to issues that will be included in the historical record. Students will learn about or improve their cinematic aesthetics and professional video editing skills by making three short videos.  
Same as F20 ART 328E  
Credit 3 units. Art: CPSC, FAAM

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

F20 ART 529L Time-Based Media: Art Practice (Expanded Cinema)
By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers arising from hybrid media interests. The course encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual, and creative skills for taking an individually conceived project from idea to fruition. Same as F10 ART 329L Credit 3 units. Art: CDES, FAAM, FADM

F20 ART 530l Time-Based Media: Art Practice (New Media in Art)
Same as F20 630L. First-year MFAs (only) register for F20 530L. 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 530L Time-Based Media: Art Practice (Expanded Cinema)
By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Same as F10 ART 330L Credit 3 units. Art: CDES EN; H

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

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.

F20 ART 533L Applied Illustration
This course will explore drawing and conceptual development in the landscape of professional picture-making and illustration. Using the lens of an applied professional process, students will make work that explores and establishes an artistic viewpoint. Focused research, idea development, formal experimentation, and class critique are vital to these goals. Using this contextual practice, students will advance toward the development of an individual voice. This course is applicable to anticipated career directions in image making, illustration, comics, picture books and visual storytelling. Prerequisite: Communication Design: Word & Image II or permission of instructor. Same as F10 ART 433L Credit 3 units. Art: CDES, FADM

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

F20 ART 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. Art: FADM
F20 ART 536A Interaction Design: Understanding Health and Well-Being
Same as F20 236A and F20 436A; juniors (only) register for F20 336A. Through a blend of presentations from practitioners, classroom lectures, readings, discussions, and hands-on exercises, this course will engage principles and methods of interaction design within the context of health challenges. Broadly defined, interaction design is the practice of designing products, environments, systems, and services with a focus on behavior and user experience. We will take on an in-depth challenge in the area of health and well-being and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful.
Same as F20 ART 336A
Credit 3 units. Art: CPSC, FADM EN: H

F20 ART 536I Communication Design I
Same as F20 136I, F20 236I, and F20 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 produce and critique. It helps students to learn a design methodology for illuminating and solving problems, and it 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

F20 ART 536L 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 336L
Credit 3 units. Art: FADM

F20 ART 537N Type as Image: Experiments on Press
Working in the Kranzberg Studio for the Illustrated Book, students will use printing to explore the expressive possibilities of typography both as language and as image/illustration. Graphic shape, line, tone, color and type can all be used as raw materials in the construction of messages, stories and ideas. In this course, students will respond to prompts and create self-generated expressive and experimental projects that explore the language of design in a tactile form. Students will be introduced to both basic and advanced typographic knowledge as they ground their work in the visual expression of language. Prerequisite: Communication Design: Word & Image II.
Same as F10 ART 437N
Credit 3 units. Art: CDES, FADM

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 their areas of interest and the project. Key moments will be identified to be animated first. Once agreed upon, 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

F20 ART 541G Digital Game Design
Designing a digital game that is both entertaining and usable requires understanding principles of user interface, game theory, and visual design. In this course, students will be introduced to basic game design strategy and practice in the development of their own game projects. Using both paper and the digital screen as a canvas for design, students will explore gameplay iterations and create visual components. No prior experience in visual design, coding, or digital games is necessary.
Same as F20 ART 241E
Credit 3 units. Art: FADM

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

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.

F20 ART 544A Animation Tools and Methods
This course introduces a range of digital and analog production techniques for the practice of animation. It will also present fundamental concepts and issues that define this creative form. Prerequisite: Digital Studio or permission of instructor.
Same as F20 ART 344A
Credit 3 units. Art: FAAM, FADM

F20 ART 5461 BookLab
Same as F20 6461 - First-year MFAs (only) register for F20 5461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.
Credit 1.5 units.

F20 ART 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, Sophe 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.

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

F20 ART 552B Performing Solitude
Performing Solitude is a new elective studio with elements of a seminar, and it is open to students from across campus and suited most for upper-level undergraduates and graduate students in art, architecture, performing arts, music, and film & media studies departments. Performing Solitude invites students who are interested in creating interdisciplinary works that merge performance art with other forms of expression, including visual, digital, acoustic, textual and cinematic. Working with their own performing selves as a material in their art -- and with domestic or landscape space -- students will be invited to reconsider what performance art means in the age of a post-global, post-pandemic and post-digital universe in which the biological environment, including nature and their own bodies as part of it, continues to enact gestures and make aesthetic statements set against global histories. This studio incorporates elements of a seminar by way of discussing histories of performance art, performativity, and rituality as well as by supporting individually guided research and collaboration. During the semester, students will create two major performance-based works that incorporate other media of choice, such as film, music, text, or installation. Student work will be documented and demonstrable in their portfolios. Several smaller improvised or in-class assignments will lead toward a final project accompanied by an artist text. Readings, lectures and invited guests will accompany this studio.
Same as F20 ART 352B
Credit 3 units. Art: FAAM

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

F20 ART 5664 Study Abroad - Berlin Sommerakademie
This seminar explores the international contemporary art center, Berlin, through artist studio and museum visits and discussions with curators and scholars. This course offers a unique context to explore various modes of cultural production in relation to the material, social and political conditions of the city. Berlin's memorial sites that bore witness to the city's traumatic past during the Third Reich and Cold War division as well as its global presence further provide the opportunity to examine context-driven work. The seminar meets seven or eight times prior to departure and over the course of approximately one month in Berlin and Venice, where the program culminates at the Biennale. This course counts as an elective toward the 18 units of art history required for the MFA degree.
Credit 3 units. EN; H
F20 ART 5713 Introduction to Book Binding
Same as F20 1713, F20 2713, and F20 4713; juniors (only) register for F20 3713. This course will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form, including the single-signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion, and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and they will produce a variety of decorated papers to be used in their bindings.
Same as F20 ART 3713
Credit 3 units. Art: FADM EN: H

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

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.

F20 ART 5851 Art-ivism
Same as F20 6851 - First-year MFAs (only) register for F20 5851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings and brainstorming sessions for graduate students whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers in the studio that then generate more questioning. What does this historical and geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals we stand in our own truths and this can be empowering. As artists how can we activate our passions toward actuality and how can this be contagious for our “audience” through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, graduate students will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change.
Credit 1.5 units.

F20 ART 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

F20 ART 585D Art Seminar: Fantastic Voyage and Scales of Wonder
Affective encounters with scale -- encounters that make us aware of our bodies in relationship to the world around us -- occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental architectural environments. Undeniably, scale and affect are integral to the lived experience and to the ways in which art, design and the built environment have developed over the past half century. Through lectures, discussions, and critical readings, Fantastic Voyage and Scales of Wonder will examine scale as a central theme to explore our encounters with built environments and designed objects alike. Readings and discussions will span media archeology and affect theory. This seminar will also examine the impact of such works as Charles and Ray Eames’s 1968 documentary “The Powers of Ten” and the 1966 cult film “Fantastic Voyage” (which inspired Isaac Asimov’s science fiction novel of the same name) on art, design and architecture today.
Same as F20 ART 385D
Credit 3 units. Art: FAAM, FADM

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

F20 ART 5852 Introduction to Book Binding
Same as F20 1713, F20 2713, and F20 4713; juniors (only) register for F20 3713. This course will serve as an introduction to the book as artifact of material culture. A variety of traditional and non-traditional book structures will be explored. Students will learn from historical approaches to constructing the codex form, including the single-signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion, and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and they will produce a variety of decorated papers to be used in their bindings.
Same as F20 ART 3713
Credit 3 units. Art: FADM EN: H
F20 ART 601A Drawing: Art Practice (Conceptual Methods in Drawing)
Same as F20 501A - Second-year MFAs (only) register for F20 601A. Drawing is a communicative device; it is a primary means of conceptual strategy leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.
Credit 3 units. EN: H

F20 ART 601E Anatomy Figure Structure
This rigorous drawing course explores traditional and new representations of the figure through the study of its structure and contemporary contexts. Research involves basic anatomy lectures and sketchbook activities that provide a vehicle for discovering the figure’s architecture, mechanics and proportions. Art production is based on in-class and outside projects. Lectures, presentations, critical readings and the analysis of historical and contemporary figurative works support students in their investigations. Prerequisites: Drawing (F10 101A or F10 102A).
Same as F20 ART 301E
Credit variable, maximum 3 units. Art: FAAM

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

F20 ART 602B Drawing: Art Practice (Conceptual Methods in Drawing)
Drawing is a communicative device; it is a primary means of conceptual strategy that leads to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, sociopolitical theory, and history as they relate to visual culture and invention. Lectures, critical readings, and the analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may involve 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

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

F20 ART 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.

F20 ART 608B 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 308B
Credit 1.5 units. Art: CPSC

F20 ART 609B Engaging Community: Understanding the Basics
What does it mean to engage in community as a creative practitioner? Community engagement must be grounded in authentic relationship building and an ability to understand and act within the historic context and systems that impact communities. We will practice the skills of listening, observation, reflection, and improvisation. We will cultivate mindsets that focus on community assets and self-determination. Workshops will teach facilitation and power analysis, with the intention of upending the power dynamics between community and creators. This course pairs with “Engaging St. Louis: Sites, Stories, and the Struggle for Racial Justice” [working title]. It may count toward the minor in Creative Practice for Social Change if bundled with "You Are Here: St. Louis’ Racial History Through Sites and Stories."
Same as F20 ART 308B
Credit 1.5 units. Art: CPSC
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.

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

F20 ART 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.

F20 ART 612E Painting: Art Practice (Place and Space)
Same as F20 512E - Second-year MFAs (only) register for F20 612E. This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Credit 3 units. EN: H

F20 ART 612F Painting: Art Practice (Language of Abstraction)
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 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. Same as F20 ART 311F Credit 3 units. EN: H
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.

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: FAAM

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: CDES

F20 ART 613F Sculpture: Foundry
Same as F20 513F - Second-year MFAs (only) register for F20 613F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.
Credit variable, maximum 6 units.

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

F20 ART 613H Sculpture: Blacksmithing
Same as F20 113H, F20 213H, and F20 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 it offers enormous possibilities for three-dimensional form. In this course, we will explore these possibilities and expand our sculptural vocabulary.
Same as F20 ART 313H
Credit 3 units. Art: FAAM EN: H

F20 ART 613J Digital Fabrication for Object Making
This course explores the potential of digital tools in the creation of tangible objects. We will focus on "component manufacture" as a means of sculptural production, i.e., creating linkages, universal fittings, and adaptors that connect disparate materials. Toys, mechanical systems, and construction products will be researched as a point of inspiration. Students will be introduced to various modeling software such as Rhino, AutoCAD, and SolidWorks and explore the potential of these platforms to design 3-dimensional forms. A variety of output tools will be used but we will focus primarily on the planning for and use of laser cutters, 3D printers, and CNC routers. We will develop, design, and manufacture components that, when combined with readily available materials, can be used to create sculptural forms. This class will use iterative processes that move between digital and analog model-making and sketching. Students will be introduced to the concept of kitbashing, and the modification of salvaged and found parts. This course introduces these concepts to artists, designers, engineers, and anyone interested in exploring the possibilities of digital fabrication tools towards the creation of sculpture. No prerequisites.
Same as F20 ART 313J
Credit 3 units. Art: FAAM

F20 ART 613M Sculpture: Art Practice (Sculptural Bodies)
This course investigates the sociopolitical issues of the body, the figure, and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored, with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations, and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.
Same as F10 ART 313M
Credit 3 units. Art: CDES, FAAM
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.

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. Art: FAAM

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.
Credit 1.5 units.

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

F20 ART 614H Sculpture: Blacksmithing
Same as F20 114H, F20 214H, and F20 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 it offers enormous possibilities for three-dimensional form. In this course, we will explore these possibilities and expand our sculptural vocabulary.
Same as F20 ART 314H
Credit 3 units. Art: FAAM EN: H

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

F20 ART 614J Sculpture: Art Practice (Material as Metaphor)
All materials carry meaning. This course familiarizes students with the histories and fabrication processes intrinsic to sculpture. The course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found materials as formal and conceptual components that result in a 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 614K Sculpture Art Practice (Symbiosis)
Same as F20 514K. Second-year MFA students (only) register for F20 614K. This course explores numerous scenarios that can create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience.
Credit 3 units. Art: FAAM

F20 ART 614N Sculpture: Art Practice (Itinerant Artworks)
Who said you can’t take it with you? Itinerant Artworks is a course in which students create work in any medium that is built for travel (not speed) and that can be set up, knocked down, or installed in a variety of locations at a moment’s notice. Students will document their work at a range of sites throughout St Louis. For the final project, the class will stage an “off the grid” outdoor exhibition in Forest Park. Typically, artworks are either site-specific or are agnostic to their placement and location. Itinerant Artworks proposes a third model, where an artwork can be mobile, responsive, and highly adaptable to various environments or sites. Itinerant Artworks is intended to be a response to the current condition for making and viewing art. Despite the unpredictable and ever-changing circumstances of this moment, you can take it with you.
Same as F10 ART 314N
Credit 3 units.

F20 ART 615 Printmaking
Same as F20 115, F20 215, and F20 415; juniors (only) register for F20 315. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is 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

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, are 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. This course is required for the BFA in Art Printmaking Concentration. Prerequisite: Printmaking Studio: Material and Culture. This course is open to BFA and BA students who have taken the prerequisite and to other students, including minors and MFA students, with the consent of the instructor.
Same as F10 ART 315B
Credit 3 units. Art: FAAM EN: H

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

F20 ART 615H Printmaking: Art Practice (Feedback Loop: Process and Print)
Same as F20 515H - Second-year MFAs (only) register for F20 615H. This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required for a concentration in printmaking.
Credit 3 units.

F20 ART 616 Printmaking
Same as F20 116, F20 216, and F20 416; juniors (only) register for F20 316. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is 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

F20 ART 616G Printmaking: Art Practice (Extra-Dimensional Printmaking)
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.
Same as F10 ART 316G
Credit 3 units. Art: CDES, FAAM

F20 ART 616T Printmaking for Architecture and Art Students
This course will focus on monotype mixed media printmaking using both a press and digital print processes. The course is designed to be responsive to current issues with a focus on contemporary printmaking practices and various ideas about dissemination in the age of social media. The course will include an examination of historical examples of diverse global practices; prints made in periods

F20 ART 617H Photography: Art Practice (Methods of Distribution)
Same as F20 517H - Second-year MFAs (only) register for F20 617H. One of the most effective aspects of the photographic image today is its speed. The way that physical and virtual images are presented and distributed has changed significantly since the initial branding of photography as the medium of reproducibility. This class focuses on photography-based uses of the image through various distribution formats like the book, the poster, the newspaper, television, web, design, film, apparel, architecture, music, etc. The students make, read, look, listen, and experience 20th- and 21st-century photography practitioners who engage a range of disciplines and methods of distribution as they try to synthesize methods/models of their own. Rigorous student project critiques are complemented with discussions, writing assignments, and readings on media theory and contemporary uses of photography outside of the traditional exhibition-based contexts.
Credit 3 units. EN: H

F20 ART 617L Photography: Art Practice (Constellations, Sequences, Series)
Same as F20 517L - Second-year MFAs (only) register for F20 617L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and setup strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

F20 ART 617M Architecture Through the Photographic Lens
Same as F20 117M, F20 217M, and F20 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 the 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, which helps them to 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

F20 ART 617N Contemporary Portraiture
Same as F20 117N, F20 217N, and F20 417N; juniors (only) register for F20 317N. Historically, portraits were painted of the royal or wealthy to document an accurate likeness and to display status and power. However, with the advent of photography, artists were freed to develop interpretations in style, process, and medium. With subjects such as family, friends, strangers, celebrities, and the self, the portrait has been used to reflect culture, identity, and the relationship between the artist and the sitter. Issues of race, sexuality, gender, vanity, and status continue to be relevant to contemporary practice. This is primarily a drawing class; students combine the study of contemporary portrait artists with a studio practice that encourages the 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

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: CPSC, FAAM EN: H

F20 ART 617Q Context, Curation, Communication: Seriety in the Photographic Image
Series and sequences are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and setup strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings, and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

F20 ART 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 quad tone 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.

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 Düsseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4"x5" cameras will be available for use.
Credit 3 units. EN: H

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

F20 ART 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

F20 ART 618Q Photography: Art Practice (A Sense of Place or Understanding Place Through Photography)
This course explores the concept of "place" and the cultural implications that accompany the definitions of "place." Working with photography and taking inspiration from the fields of geography, environmental studies, urban design and cultural anthropology, this course considers how a relationship to place is constructed. We will also consider displacements throughout history and value systems embedded in the construction of a sense of place. Is one's relationship to place personal? Is it collective, is it cultural, is it rooted in the surrounding environment? What are the marks that define a sense of place, and is there residue or lingering evidence that can be perceived? The medium of photography has unique capacities to address these questions. This studio course builds knowledge through photographic practice with accompanying readings, seminar discussion and guided assignments. Students will participate in an active process of exploring diverse concepts of place in relationship to the built environment. Students will be introduced to a range of ways of making and thinking about the subject of place, including looking at place as site, as geography, as memory, as non-place, as urban space, as rural space, as community, and as ecological site. No formal photographic training is necessary. Students will be introduced to the basics of camera operation, Photoshop and Lightroom software for editing and the fundamentals of digital print output for fine art printing will be covered.
Same as F10 ART 318Q
Credit 3 units. Art: CDES, FAAM

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

F20 ART 619J Structural Ceramics
This course is designed for advancing study in 3D practices within clay processes and in sculpture. Several techniques in clay will be explored, and hand-building will be emphasized. Methods of creating will include coiling, slab building, casting, and subtractive modeling. In this course, we will understand and research clay as a material that engages in structure and introduces new sculptural ideas that define scale, balance, form, and so on. Surface design with cold finishes and glazes, firing processes, and mold making will be explored as means of building and finishing content. Discussions and presentations will focus on the history and contemporary traditions of ceramic structures and sculptures. Emphasis will be placed on the critical assessment and articulation of material.
Same as F20 ART 319J
Credit 3 units. Art: FAAM
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/underlaying content that touches on timeless 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 628E Making Documentaries in the Time of Covid
Documentary video is a powerful tool to spotlight the frustrations and triumphs of our daily lives. Unlike fiction films, the inquiry and the questions that start the process of making a documentary end up as an adventure and often the film itself. Many filmmakers discover unexpected answers, reveal hidden histories, humanize previously one-dimensional characters, and spotlight even more in-depth questions. The global pandemic offers a unique opportunity to create videos that acknowledge this moment, with the potential to become a significant part of an international conversation. Even beginning filmmakers can give voice to issues that will be included in the historical record. Students will learn about or improve their cinematic aesthetics and professional video editing skills by making three short videos.
Same as F20 ART 328E
Credit 3 units. Art: CPSC, FAAM

F20 ART 629C Time-Based Media: Art Practice (Mediated Performance)
Same as F20 629C - 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 (Expanded Cinema)
By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers that arise from hybrid media interests. The course encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual, and creative skills for taking an individually conceived project from idea to fruition.
Same as F10 ART 329L
Credit 3 units. Art: CDES, FAAM, FADM

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.

F20 ART 630L Time-Based Media: Art Practice (Expanded Cinema)
By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers arising from hybrid media interests. Expanded Cinema encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition.
Same as F10 ART 330L
Credit 3 units. Art: FAAM

F20 ART 633K The Illustrator's Sketchbook
The sketchbook has long been seen as the artist's personal playground. In this course, students will be making images that explore concepts and visual narratives—but the raw materials for these illustrations will come from exploration inside the pages of their sketchbook. This course will develop a discipline of daily drawing. In addition to sketchbook work, project assignments will include both conceptual and applied projects like illustrated book jackets and short stories. Significant time will be spent in media exploration, development of technique and professional practices.
Same as F10 ART 433K
Credit 3 units. Art: CDES

F20 ART 633L Applied Illustration
This course will explore drawing and conceptual development in the landscape of professional picture-making and illustration. Using the lens of an applied professional process, students will make work that explores and establishes an artistic viewpoint. Focused research, idea development, formal experimentation, and class critique are vital to these goals. Using this contextual practice, students will advance toward the development of an individual voice. This course is applicable to anticipated career directions in image making, illustration, comics, picture books and visual storytelling. Prerequisite: Communication Design: Word & Image II or permission of instructor.
Same as F10 ART 433L
Credit 3 units. Art: CDES

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. Art: FADM

F20 ART 636A Interaction Design: Understanding Health and Well-Being
Same as F20 236A and F20 436A; juniors (only) register for F20 336A. Through a blend of presentations from practitioners, classroom lectures, readings, discussions, and hands-on exercises, this course 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 that features research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful.
Same as F20 ART 336A
Credit 3 units. Art: CPSC, FADM EN: H

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

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

F20 ART 636L 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 336L
Credit 3 units. Art: FADM

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

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

F20 ART 644A Animation Tools and Methods
This course introduces a range of digital and analog production
techniques for the practice of animation. It will also present
fundamental concepts and issues that define this creative form.
Prerequisite: Digital Studio or permission of instructor.
Same as F20 ART 344A
Credit 3 units. Art: FAAM, FADM

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

F20 ART 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,
Sophe 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.

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

F20 ART 652B Performing Solitude
Performing Solitude is a new elective studio with elements of
a seminar, and it is open to students from across campus
and suited most for upper-level undergraduates and graduate
students in art, architecture, performing arts, music, and film &
media studies departments. Performing Solitude invites students
who are interested in creating interdisciplinary works that merge
performance art with other forms of expression, including visual,
digital, acoustic, textual and cinematic. Working with their own
performing selves as a material in their art -- and with domestic
or landscape space -- students will be invited to reconsider
what performance art means in the age of a post-global, post-
pandemic and post-digital universe in which the biological
environment, including nature and their own bodies as part of it,
continues to enact gestures and make aesthetic statements
set against global histories. This studio incorporates elements of
a seminar by way of discussing histories of performance art,
performativity, and rituality as well as by supporting individually
guided research and collaboration. During the semester,
students will create two major performance-based works that
incorporate other media of choice, such as film, music, text, or
installation. Student work will be documented and demonstrable
in their portfolios. Several smaller improvised or in-class assignments will lead toward a final project accompanied by an artist talk. Readings, lectures and invited guests will accompany this studio.

Same as F20 ART 352B
Credit 3 units. Art: FAAM

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, and class group interpretations 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

F20 ART 663 Thesis Seminar: Giving Form to Opinions

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

Credit 3 units. Art: GFAH

F20 ART 6713 Introduction to Book Binding

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

Same as F20 ART 3713
Credit 3 units. Art: FADM EN: H

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.

F20 ART 676 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

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

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

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

Credit 3 units.

F20 ART 6851 Art-ivism

Same as F20 5851. Second-year MFAs (only) register for F20 6851. What is art-ivism? It seems appropriate that a new word be invented to identify strategies used by artists to raise questions and seek answers to some of the most pressing issues of our day. This workshop is a series of conversations, readings, and brainstorming sessions for graduate students whose studio practice touches on the intersection of art and the political. We will begin with questioning and seeking answers.
in the studio that then generate more questioning. What does this historical and geographic moment in time signify for each of us as individuals and as members of a collective community? As individuals, we stand in our own truths, and this can be empowering. As artists, how can we activate our passions toward actuality, and how can this be contagious for our “audience” through the actions and objects generated from our studio practice? What challenges does activist art present in your studio? Is art a mirror of culture, or can it be a producer of culture? Does art have the power to change culture? Can artists be agents of history? To culminate this workshop, graduate students will present their work as aligned with contemporary issues and as an open inquiry to how their studio practice may be a tool for social change. Open to all Sam Fox graduate students, with priority given to MFA candidates. Credit 1.5 units.

F20 ART 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

F20 ART 685D Art Seminar: Fantastic Voyage and Scales of Wonder
Affective encounters with scale -- encounters that make us aware of our bodies in relationship to the world around us -- occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental architectural environments. Undeniably, scale and affect are integral to the lived experience and to the ways in which art, design and the built environment have developed over the past half century. Through lectures, discussions, and critical readings, Fantastic Voyage and Scales of Wonder will examine scale as a central theme to explore our encounters with built environments and designed objects alike. Readings and discussions will span media archeology and affect theory. This seminar will also examine the impact of such works as Charles and Ray Eames’s 1968 documentary “The Powers of Ten” and the 1966 cult film “Fantastic Voyage” (which inspired Isaac Asimov’s science fiction novel of the same name) on art, design and architecture today. Same as F20 ART 385D Credit 3 units. Art: FAAM, FADM

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.