Graduate School of Art

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Website: https://samfoxschool.wustl.edu/academics/college-of-art

Courses

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

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**F10 Art**

Visit online course listings to view semester offerings for F10 ART.

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**F10 ART 541A Graduate Studio**

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

Credit 9 units.

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**F10 ART 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 hours 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.

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**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

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Credit 4 units.

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**F10 ART 543B Group Critique**

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Credit 4 units.

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Credit 4 units.

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**F10 ART 551A Workshops**

MFA in Visual Art students participate in a minimum of three workshops each semester for their first three semesters. Workshops are defined as one-day experiences that allow students to gain valuable skills in low-risk/high-commitment settings, including Fox Fridays in the Sam Fox School, the Skandalaris Center, and The Teaching Center -- all on the Washington University campus -- and in settings around St. Louis. At the end of each semester, students prepare a written report summarizing the workshops attended and skills acquired. Participation in workshops is certified by the student's faculty mentor and evaluated on a pass/fail basis.

Credit 1 unit.

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**F10 ART 552A Workshops**

MFA in Visual Art students participate in a minimum of three workshops each semester for their first three semesters. Workshops are defined as one-day experiences that allow students to gain valuable skills in low-risk/high-commitment settings including Fox Fridays in the Sam Fox School, the Skandalaris Center, The Teaching Center—all on
the Washington University campus—and also in settings around St. Louis. At the end of each semester, students prepare a written report summarizing workshops attended and skills acquired. Participation in Workshops is certified by the student’s faculty mentor and evaluated on a pass/fail basis. Credit 1 unit.

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 cross-disciplinary 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 554A Professional Practice in Art
How do artists prepare for a meaningful and sustainable life in the arts, now and in the future? This seminar is a hands-on, comprehensive, and speculative approach to life as a professional artist. It challenges and questions the systems and codes of the art world and encourages entrepreneurial strategies that may lead to new and unrealized pathways for studio artists. Students will participate in guided, personalized research into career options while learning about the following topics: gallery representation, museum and non-profit exhibitions, teaching and academia, artist residencies, legal issues, curatorial practice, and community engagement. Students will develop applied skills in writing for exhibition proposals, cover letters, CVs and resumes, teaching and grant applications. The course will also engage with members of different parts of the art world, which may include guest artists, alumni, curators, dealers, collectors, and non-profit arts administrators. An optional field trip to a major art city with museum and exhibition tours, visits to artists’ studios, and other behind-the-scenes activities is also part of this course. Course exercises support the planning and implementation of the 1st-year MFA exhibition and the development of the student’s Summer Independent Project proposal. Credit 3 units.

F10 ART 561 Illustration Studio 1: Drawing and Voice
This course provides a thorough exploration of drawing for communicative purposes, stretching from ideation to storytelling to authorship of text and image. Students will create single images and sequences, explore reproduction and multiplicity, and develop a sketchbook practice. In the process, students will develop a set of visual questions and thematic concerns. Working through projects designed for print and screen, illustrators will begin to define a distinctive voice to express their chosen content, to include words, images, audio, and typography or lettering. Credit 6 units.

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 20th centuries. We will study the publishing enterprise as an early form of trans-local community formation, anticipating 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; the contingent status of illustration, its associated alienation from high visual culture. Canonical illustrators, cartoonists, projects, and texts. Combines lecture and discussion. 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
An introduction to the theoretical foundations, practice, and profession of special collections and archives, with a focus on the diverse holdings of WU 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 visual materials processing, cataloging, and digitization, offering 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: 2nd-year MFA student standing. Graduate School of Art majors only.
Credit 12 units. EN: H

F10 ART 641B 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. Same as F10 ART 541B
Credit 4 units.

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: 2nd-year MFA student standing. Graduate School of Art majors only.
Credit 12 units. EN: H

F10 ART 642B 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 hours 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 artist and critics who conduct studio visits and individual critiques. Same as F10 ART 542B
Credit 4 units.

F10 ART 643B 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. Same as F10 ART 543B
Credit 3 units.

F10 ART 644B 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. Same as F10 ART 544B
Credit 4 units.

F10 ART 646 Thesis and Exhibition Preparation

This seminar supports second-year MFA-VA candidates in the process of completing their MFA thesis. The seminar functions as both a practical and professionalizing experience. It provides tools for negotiating conceptual and practical matters related to the thesis exhibition, facilitates the process of writing the thesis text, and prepares candidates for their thesis artist talks. Weekly sessions focus on developing the means for MFA-VA candidates to successfully find a visual and writing voice that best represents their art practice. Students learn to navigate aspects of professional art exhibitions by working with institutions such as the Mildred Lane Kemper Art Museum. Visits from Kemper Museum curators introduce students to key issues in preparing for museum exhibitions, including studio visits, selecting works, developing wall text, and installation logistics.
Credit 4 units.

F10 ART 651A Workshops

MFA in Visual Art students participate in a minimum of three workshops each semester for their first three semesters. Workshops are defined as one-day experiences that allow students to gain valuable skills in low-risk/high-commitment settings, including Fox Fridays in the Sam Fox School, the Skandalaris Center, and The Teaching Center -- all on the Washington University campus -- and also in settings around St. Louis. At the end of each semester, students prepare a written report summarizing the workshops attended and skills acquired. Participation in workshops is certified by the student’s faculty mentor and evaluated on a pass/fail basis.
Same as F10 ART 551A
Credit 1 unit.

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
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 these 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
Visit online course listings to view semester offerings for F20 ART.

F20 ART 502B 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 3 units. Art: FAAM

F20 ART 501E Anatomy Figure Structure
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/kinesthetic approaches, and performative aspects of drawing.
Same as F10 ART 302B
Credit 3 units. Art: FAAM
F20 ART 502D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)
Same as F20 602D - 1st-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, both found and self-generated, to produce work based on specific themes. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary art production.
Same as F20 ART 303B
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 308B
Credit 3 units.

F20 ART 504B 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 304B
Credit 3 units. Art: FAAM

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. 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. Arch: SEM 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-imagines 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

F20 ART 511S Intro Printmaking
This studio 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.
Credit 3 units.

Same as F20 611D - 1st-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, etc. 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/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.
Same as F10 ART 311F
Credit 3 units. Art: FAAM, ML

F20 ART 511G Painting: Art Practice (Place and Space)
Same as F20 611G - 1st-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 MFA 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. Art: ML
F20 ART 511K Painting: Art Practice (Expanded Painting)
This advanced studio course examines the expanded practice of painting in the contemporary studio. Students are required to produce a self-generated body of work, exploring painting via the incorporation of such things as new technologies, other visual disciplines, site-specificity, etc. Readings and discussion related to the course will examine the history and evolution of the painting practice and its present status and application within contemporary art production. Prerequisite: Painting Studio: Material and Culture. Open to BFA students who have taken the prerequisite and others, including minors and MFA students, with consent of instructor. Same as F10 ART 311K
Credit 3 units. Art: FAAM, ML

F20 ART 511M Painting: Art Practice: Cinematic Bodies
Advanced studio course focusing on new perspectives in figuration in relation to contemporary culture. Topics will include historical precedents and contemporary correlations between figurative/genre painting and film/new media. Student production may include 2D/paint, digital media, animation, and other media. Required for a concentration in painting. Prerequisite: Painting Studio: Material Culture or permission of instructor. Same as F10 ART 311M
Credit 3 units. Art: FAAM, ML

F20 ART 511N Painting: Art Practice (Speculative Propositions)
This studio course investigates the possibility of utilizing painting, in all its elements (traditional, expanded, and all things in-between), as a tool for explorative artmaking. Students investigate painting as a vehicle for experimentation, wherein they can cultivate methodologies that are both unique and, at times, parallel to other established research mediums. Class discussions, course readings, and critique sessions deepen student's methodological inquiries. Course sessions include off site visits to museums and experimental spaces. Students produce a self-generated body of work. Student work is evaluated through individual instruction and group critiques. Prerequisite: at least one Intro Painting course. Same as F10 ART 311N
Credit 3 units. Art: FAAM, ML

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 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 5121 Painting: Process as Evidence
Focusing on process-oriented methods to building an image, this course intends to foster an inventive and expansive relationship to paint and mixed media, shying away from the resolved or static image in favor of systematic and poetic strategies that emerge from studio activity along the way. Collage and assemblage, documenting and recording experience, operations of chance and failure, and time-based approaches are all possible avenues of investigation. Students will develop a portfolio of work informed by assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of process-informed methods in painting. Prerequisites: None
Same as F20 ART 3121
Credit 3 units. Art: FAAM

F20 ART 512E Painting: Art Practice (Place and Space)
Same as F20 612E - 1st-year MFAs (only) register for F20 512E. This course examines ideas of place and space--both observed and invented--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 512F Painting: Art Practice (Language of Abstraction)
Same as F20 612F. 1st-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 - 1st-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 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 EN: H
F20 ART 513C Intro Sculpture
This studio course introduces the materials, processes, and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production such as additive, subtractive, assembled, molded and modeled. This course promotes independent working and problem solving in regard to content and intention. Students engage in discourse about their work through critical analysis and explorations of historical and cultural precedent. This course involves lectures, material and process demonstrations, and assigned readings along with creative and technical explorations. This introductory course can serve as a prerequisite to upper level classes in Sculpture. This class has no prerequisite courses and are open to students with sophomore standing and above.

Same as F10 ART 213A
Credit 3 units. Art: FAAM, OLH, S EN: H

F20 ART 513D Sculpture: Art Practice (Special Topics: The Book as Object and Artifact)
Same as F20 613D - 1st-year MFAs (only) register for F20 513D. When we read a book, it is always the physical volume in our hands or in some substitute for hands—that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning.

Credit 3 units. EN: H

F20 ART 513F Sculpture: Foundry
Same as F20 613F - 1st-year MFAs (only) register for F20 513F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other material such as plaster, resin, steel, wood, rubber, plastic and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit variable, maximum 6 units.

F20 ART 513H Sculpture: Blacksmithing
Same as F20 113H, 213H, 413H - Juniors (only) register for F20 313H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.

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 plasticly deformed to create compound shapes, and it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding, and finishing tools.

Credit 3 units. 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, FADM

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: FAAM, ML

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. Art: FAAM, ML

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. Arch: ETH, NS Art: FAAM

F20 ART 5141 Concrete: Theory, Practice, and Power in Public
The course focuses on Concrete as material & metaphor by considering its power and ubiquity in our built environment and the broader art landscape. We will discuss readings, film screenings, and site visits to contextualize a historical understanding of the material. We will look...
to modernist & contemporary artists who have used concrete in their practice to support a deeper understanding of its place in the art history canon. Students will gain experience working with concrete through various techniques and approaches. Students will apply their research and findings to create a final sculptural work placed in a public setting. Prerequisites: 3D Design and junior or higher standing.

Same as F20 ART 314I
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 a 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 (e.g., welded metal, 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 the 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 the 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 - 1st-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 eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student’s investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her 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 chassing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.
Same as F20 ART 314F
Credit 3 units. Art: FAAM EN: H

F20 ART 514H Sculpture: Blacksmithing
Same as F20 114H, 214H, 413H - Juniors (only) register for F20 314H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.
Same as F20 ART 314H
Credit 3 units. Art: FAAM EN: H

F20 ART 514I Sculpture: Metal Fabrication
Same as F20 114I, 214I, 413I - Juniors (only) register for F20 314I. Metal is the backbone of our modern world and a viable medium for self-expression. It can be employed as structure or as surface, it can be plastically deformed to create compound shapes or it can be connected to most any other material. Students will explore the creative potential of this material in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines as well as the safe operation of drilling, grinding and finishing tools.
Same as F20 ART 314I
Credit 3 units. Art: FAAM EN: H

F20 ART 514K Sculpture: Art Practice (Symbiosis)
This course explores numerous scenarios that create different levels of sculptural interactivity from low to high tech. Students construct devices ranging from simple mechanisms to large-scale installations fostering physical, analogue or digital interaction between the viewer and the sculptural environment. Viewer-activated systems create multiple interactive platforms, initiating a responsive relationship between the sculpture and the viewer. Lectures, demonstrations and readings devise a broad understanding of the histories and potentials of symbiotic relationships between a work of art and its audience.
Same as F10 ART 314K
Credit 3 units. Art: FAAM, ML 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. Art: FAAM, ML

F20 ART 514R Digital Fabrication for Object Makers
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. To, 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 314R Credit 3 units. Art: FAAM, FADM

F20 ART 514S Sculpture: Multiples as Transformation
This studio course will explore sculpture through the creation of multiples. We will think through sculpture as alchemy, considering how a shift in material changes an object’s meaning. We will learn to adapt objects through both digital and physical processes, applying 3D printing and mold-making techniques. Our studio practice will be supported by a discussion of artists working in the field, with readings, guest lectures, and group discussions that situate our studio conversation in a contemporary art dialogue. Skills covered: metal casting, ceramic plaster molds, silicone rubber casting, 3D scanning and printing. Open to students with no experience in art and design. Prerequisite: sophomore standing or higher
Same as F20 ART 214S Credit 3 units. Art: FAAM

F20 ART 514T Site as Origin: Sculpture and Expanded Media
Site-specific art leaves the studio to confront and explore site as context. This understanding of site includes built architecture, landscape, social order, public space, the exhibition space, our living space, the fictional space, even the digital space. At its core, site-work is the practice of deeply considering the intracacies of a place, then using this inquiry as a starting point to drive the work’s creation. Moving from research to production, students will create a response to their chosen site that transforms, augments, or adapts a viewer’s relationship to that space. A key challenge will be the choice of medium. The course will provide support for students to consider and practice a wide range of choices, from the traditional sculptural techniques of woodworking, metalworking, and moldmaking, to expanded media options that include sound and video installation, digital projects and augmented/virtual reality. Same as F20 ART 314T Credit 3 units. Art: FAAM

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. 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, ML 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. Covering 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)
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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to junior and senior BFA and BA students who have taken the prerequisite, and others, including art minors, with consent of instructor. Same as F10 ART 315H Credit 3 units. Art: FAAM

F20 ART 515T Intro Printmaking: Contemporary Processes
This studio course is designed to give a broad introduction to contemporary processes and approaches in printmaking, including digital technology. Emphasis will be on image development through the manipulation and combination of techniques to create one of a kind prints and variable editions. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. This introductory course can serve as a prerequisite to upper level classes in Printmaking. This class has no prerequisite courses and are open to students with sophomore standing and above. Same as F20 ART 215T Credit 3 units. Art: DU, FAAM, OLH

F20 ART 516G Printmaking: Art Practice (Extra-Dimensional Printmaking)
Pushing the boundaries of printmaking, prints move beyond the wall 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: FAAM, ML

F20 ART 516H Printmaking: Art Practice (Feedback Loop: Process and Print)
This course focuses on variability, mutability, repeatability and play within the process of printmaking, using etching, collagraph, monotype and digital methods. The course explores practices and contexts in printmaking as a contemporary art form and promotes advanced conceptual and technical development through creative practice, readings, discussions and critiques. Projects are self-directed and based on course topics that engage different approaches to process-based work, ranging from the improvisational to the systematic. Emphasis is placed on the shift from object to process, from the single manifestation to the series, from fixed to flux and back again. Required
for a concentration in printmaking. Prereq: Required for a concentration in printmaking. Prereq: Printing Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.
Same as F10 ART 316H
Credit 3 units. Art: FAAM, ML

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: EN: H

F20 ART 516U Printmaking: Print Installation, Multiples, and Site Specificity
This course explores a range of basic techniques—silkscreen, block printing, and risograph, for example—to create immersive installations. Students will orient their site-sensitive investigations to place through history, context, and materials. Conventional and unconventional installation spaces will be used, both on campus and off, to experiment. The course will introduce planning techniques and approaches to site analysis. Students will be encouraged to incorporate other media within their installations, especially as they relate to other coursework they are currently taking within or outside of studio art. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. This class counts toward the Minor in Art. No prerequisites
Same as F20 ART 316U
Credit 3 units. Art: FAAM

F20 ART 517E 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 printing 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. Course lectures will look at the role that master printers have played in the history of photography. Visits to the Kemper and Saint Louis Art Museum print rooms will complement lectures and activities. All students will develop a portfolio of personally driven work in black and white. Prerequisite: Photography: Material & Culture, Black and White Photography I, or Digital Photography
Same as F10 ART 317E
Credit 3 units. Art: FAAM, ML

F20 ART 517H Photography: Art Practice (Methods of Distribution)
Same as F20 617H - 1st-year MFAs (only) register for F20 517H. Series changes 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 - 1st-year MFAs (only) register for F20 517L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

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; 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 517Q Context, Curation, Communication: Seriality in the Photographic Image
Series and sequences are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order, and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and 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 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. 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 517V Intro Photo: Digital Photography
This introductory studio course will explore digital technology for capturing, enhancing and producing still lens-based images. The course will address basic digital camera operations, the visual language of camera-generated images, computer workflow and the connoisseurship of digital image output. The course assumes no prior knowledge or experience with digital imaging technologies or materials. Students must provide a digital camera. This introductory course can serve as a prerequisite to upper level classes in Photography. This class has no prerequisite courses and are open to students with sophomore standing and above.
Same as F10 ART 217B
Credit 3 units. Art: FAAM, OLH, SU EN: H

F20 ART 518J Photography: Art Practice (Slow Image: Large Format Photography)
Same as F20 618J - 1st-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 - 1st-year MFAs (only) register for F20 518K. This course focuses on the various philosophical, aesthetic and technical approaches to photographing the contemporary, human-altered landscape and the communities we live in. Through slide lectures, field trips, in-depth critique and supervised lab work, students are expected to increase their awareness of how their own personal responses relate to those of other photographers with the same contemporary issues of documentary photography. A project-based seminar focusing on objectivity of the photographic document. Material and camera format open.
Credit 3 units. Art: FAAM EN: H

F20 ART 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: FAAM, ML

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: FAAM, ML

F20 ART 518R Photography: Art Practice (Documentary Photography in the 21st Century)
This praxis-based course explores the evolution of documentary practice in photography from the 1930s until the present-day. Lectures, readings, and film screenings will introduce students to the history, problems, and promises of documentary photography, as conceived by photographers, critics, and art historians. Studio and critique sessions will assist students in developing a personal documentary project and attaining new visual strategies for engaging a photographic form that originates from the entanglements of life. Course will also discuss documentary photo books, and strategies for editing a documentary series for book production. Students will have the option of producing a photo book. Prerequisite: Photography Studio: Material and Culture. Open to BFA /BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Same as F10 ART 318R
Credit 3 units. Art: FAAM, ML
F20 ART 518W Photography: Building the Portfolio
This course supports the development of a cohesive body of work, building conceptual and technical skills for visual and photographic communication. A wide range of photographic tools, techniques and materials and an open encouragement for experimentation supports student development. This class is process oriented with emphasis on discovering one’s creative and aesthetic voice. Students can expand upon works already in process before the start of this class, or they can identify new subject matter for deep investigation. With emphasis on classroom critique, students establish strong decision making and critical thinking skills as they work toward a final and cohesive body of work. Presentation, site specificity, materials, and audience will all be discussed as students bring projects to final form. Prerequisites: Photography: Material & Culture, Black and White Photography, Digital Photography, or permission of instructor
Same as F20 ART 518W
Credit 3 units. Art: 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 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 519M Ceramics: Form, Material, Concept
Ceramics: Form, Material, Concept is an intermediate course designed for advancing study in ceramics. Sculptural processes and techniques are explored in concert with conceptual development using clay and glaze chemistry, and other materials. Research will cover hand-building, casting and modeling. Course content is delivered through lectures, demonstrations and exploration-based projects. Course work is evaluated through group and individual critiques. Prerequisite: F20 113Q / 313Q, Compositions in Clay; or F20 319J, Structural Ceramics
Same as F20 ART 219M
Credit 3 units. Art: FAAM

F20 ART 520J Ceramics: Introduction to Hand-Building
This course introduces students to a wide range of ceramic hand-building techniques such as coiling, pinching and slab building. While establishing a strong foundation of skills, students will also gain a deeper understanding of clay as a means for expression of thoughts and ideas. Throughout the course, students will be encouraged to explore and develop their own personal language within the medium.
Same as F20 ART 200J
Credit 3 units. Art: FAAM

F20 ART 520K Ceramics: Molds and Multiples
This course is explores the fundamentals of mold-making for ceramics. A variety of techniques from ancient to present day methods will be employed. Students will examine various implementations of molds and their ensuing possibilities, whether for artistic or design-oriented work. Students will produce individual serial projects in which they incorporate the principals of duplication and copy.
Same as F20 ART 320K
Credit 3 units. Art: FAAM

F20 ART 520L Ceramics: Processes and Practices
This course is a spectrum of ceramic processes using clay, plaster, and glazes to understand and explore techniques of making. Use clay to learn hand-building processes such as soft slab and hard slab, coil building, and hollow-out method to explore material differences of making forms. Glaze properties and chemistry will lightly be explored to understand the different stages of clay to ceramic and the firing processes in oxidation and reduction. Emphasis will be placed on mold-making for exploring repetition, scale, and balance with units to comprehend structure and multiples of building components in clay. Discussion and presentations will focus on the history and traditions of ceramics, contrasted with contemporary making in clay. 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 320L
Credit 3 units. Art: FAAM

F20 ART 521G Intro Painting: Painting as Verb
This studio course engages painting’s active, performative, and expressive potential. Students explore systematic and embodied modes of painting, prioritizing iterative processes. Assignments challenge students to work with abstraction, series, structures, arrangements, and other active approaches to constructing a painted image. Course content is delivered through assigned projects, readings, and group discussions that engage with historical precendents and contemporary examples of systems-based methods in painting. Coursework is evaluated through class critique and one-on-one reviews with the instructor. This introductory course can serve as a prerequisite to upper level classes in Painting. This class has no prerequisite courses and are open to students with sophomore standing and above.
Same as F10 ART 221G
Credit 3 units. Art: BME T, FAAM, OLH

F20 ART 523K Business of Fashion
This seminar course is an academic analysis of the business of fashion. Discussions focus on marketing fashion products, consumer behavior, brand development, markets, promotion/distribution, and emerging technologies. Students study fashion merchandising and product development, including seasonal deliveries, line development, basic costing practices, and retail math. Case studies engage students in current fashion business practices. Students are evaluated on critical thinking and the ability to integrate course concepts into project work. Open to all students.
Same as F20 ART 223K
Credit 3 units. Arch: NLCU Art: FADM

F20 ART 525D Making History: A Graphic Design Studio
Material objects are more than forms; they are evidence of social worlds. In this studio course, students explore historical research methods and contexts for design. Hands-on lessons with primary objects and sites will inform a robust, self-guided studio project that makes an argument about the past. Students will be assessed formatively on workshops and “field notes” (a collection of the semester’s research), and summatively on the project that emerges from this research. Some student work may be selected for inclusion in the forthcoming book Thinking Through Graphic Design History.” Prerequisites: Word and Image I; Typography I; or permission of Chair
Same as F10 ART 325D
Credit 3 units. Art: CDES, FADM
F20 ART 525J Sculpting Realities
This course investigates new digital technologies -- particularly mixed, augmented, and virtual reality -- through the consideration of one critical question: “What does it mean to be real?” Students will learn the basics for making works of art, design, and architecture in alternative realities through 3D scanning, 3D modeling, and immersive world building. In addition to tutorials and multidisciplinary collaborative studio projects, students will investigate issues of reality and the use of alternative reality tools through readings, discussions, presentations, and other dialogues. The semester will culminate in a final project that translates a physical experience or artifact into a digital one.
Same as F20 ART 325J
Credit 3 units. Art: FADM

F20 ART 526J Design within Context: Scroll to Screen
This course traces the history of graphic design from the origins of ancient writing systems to the turn of this century, with content that is organized both chronologically and thematically. We will examine the work and methodologies of design movements and participants, and we will critically consider the reciprocal relationship with cultural shifts, sociopolitical factors, and technologies. Focus will lie heavily upon Western European tradition in the 20th century. This course counts toward the degree program as an Art History/Visual Culture elective, and it also counts toward the design minor.
Same as I50 INTER D 326J
Credit 3 units. Art: FADM, VC

F20 ART 526M Game Design Principles & Practice
In this studio course, students are introduced to basic principles, practices, and strategies for developing non-digital games with a focus on prototyping. The game design concepts around familiar materials such as cards, dice, and game tokens. Students explore narrative and visual design in this process and consider how playtesting and player feedback informs their work. This practice-based approach is supplemented with lectures, readings, and discussions about fundamental theories. Students complete the course having created a series of small scale prototypes. Evaluation is based on their ability to successfully apply course concepts to projects and class participation.
Same as F20 ART 326M
Credit 3 units. Art: FADM

F20 ART 527A History of Photography
Same as F20 627A - 1st-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. Art: EN: H

F20 ART 527L Photography: Studio Lighting
In this studio course, studio lighting for portraits and tabletop photography will be introduced through demonstration and hands-on practice. Strobe and continuous lighting systems and their accessories will be used. Both commercial and fine art applications will be discussed along with the principles of quantity, color temperature, and direction of light. Assignments will be produced as inkjet. Students must supply their own DSLR camera. Prerequisite: F20 1183 / F20 4183, Digital Photography
Same as F20 ART 227L
Credit 3 units. Art: FAAM

F20 ART 528A History of Photography
Same as F20 628A - 1st-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.

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 529A Time-Based: Visualizing Otherness
In this documentary studio, students create video works that address personal and social interconnections, which help us understand ourselves and the world we inhabit. “Othering” occurs when individuals or groups are defined as not fitting within societal norms, and is often linked to racism, sexism, xenophobia, transphobia, and classism. In this course, we tell stories through documentary video to expand notions of who belongs, how we belong, and how we see ourselves and each other. Students engage in self-directed research for a final project and are assessed through collective critique. Required prerequisite is Digital Studio or permission of instructor; and sophomore or higher standing.
Same as F20 ART 329G
Credit 3 units. Art: CPSC, FAAM

F20 ART 529C Time-Based Media: Art Practice (Mediated Performance)
Same as F20 629C - 1st-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.
F20 ART 529G Time-Based Media: Art Practice (Sound Environments)
In this sound art studio, students compose a body of works in digital and acoustic sound for space or for headphones. Discussion of current sound art and experimental music practices includes examples of works that offer alternative experiences of space, historical time, and individual or collective memory. Individual projects, including acoustic performance, sound recording, and digital postproduction, are critiqued. Course activities include listening sessions, screenings, readings, and improvisation. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.
Same as F10 ART 329G
Credit 3 units. Art: FAAM, ML

F20 ART 529H Intro Time-Based: Working with Time
This studio class supports the production of time-based media artworks and provides an overview of the last fifty years of the history of contemporary art practices that are time-based and use a variety of analog and digital tools including video art, sound art, performance art and media art. Students in this class create several projects in video, sound, performance and other media of choice. Technical and conceptual instruction accompanies this production intensive studio course. Visiting artists, lectures, class critiques, interdisciplinary collaborations, and select short readings accompany the course. This introductory course can serve as a prerequisite to upper level classes in Time-Based Media. This class has no prerequisite courses and are open to students with sophomore standing and above.
Same as F10 ART 229A
Credit 3 units. Art: FAAM, H, OLH

F20 ART 530I Time-Based Media: Art Practice (New Media in Art)
Same as F20 630I - 1st-year MFAs (only) register for F20 530I. Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar. Credit 3 units. Art: FAAM

F20 ART 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. EN: H

F20 ART 530M Time-Based Media: Art Practice (Animation for Buildings)
In this animation studio, students create and are critiqued on projection-mapped animations that transform three-dimensional structures such as building exteriors and interior spaces. Through lectures, readings, and discussions, students are introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the perception of public space. This course introduces technical skills for popular 2D animation and projection mapping software. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.
Same as F10 ART 330M
Credit 3 units. Art: FAAM, ML

F20 ART 530N Time-Based: Art Practice (Phantom Bodies and Moving Pictures)
Phantom Bodies and Moving Pictures is a studio course that begins with a survey of media art from the ’60s to the present. While Media Art histories developed alongside Art History, they remained distinct despite sharing common ground. In this course, students will produce time-based works using the software and technologies of their choice. Projects will reflect a consideration of the major concepts that define image and sound-based work. This course will also look at the ways in which time-based work is intertwined with the field of media archeology and various cultural practices from which evolving technologies emerged. Key theorists and media art historians will also be discussed. Prerequisite: Time-Based Media Arts Studio: Material Culture; Time-based Elective; or permission of instructor.
Same as F10 ART 330N
Credit 3 units. Art: FAAM, ML

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. Prerequisite: F10 337E Word & Image II or F10 561 Illustration Studio 1: Drawing and Voice.
Same as F10 ART 332E
Credit 3 units. Art: CDES, FADM

F20 ART 532Q African American Design History
This course surveys African American contributions to the design arts and professions from 1619 to now, from media of print and textiles to ceramics and architecture, from the scale of community crafts and protest to corporate business enterprise and mass social movements, from the diaspora to outer space. African American history not only offers a critical perspective on design history but also challenges us to reconsider what design is and what it can do as a medium of cultural expression, social transformation, and political change. While learning this history via lectures, readings, and hands-on archival research, students will develop their own artifact-based public history project. No prerequisite
Same as IS0 INTER D 3321
Credit 3 units. Art: VC

F20 ART 532R Race and Design
This seminar introduces students to the relationship between race and design in history, theory, and practice. How have racial ideologies shaped the formation of design? How has design mediated the reproduction of racial ideologies across time, space, and social forms? While tracing the tangled history of race and design, we will engage current critical writing and design practices. Topics include: material cultures of slavery and racial capitalism; racism in the design
industry, racial politics of modernism; architectures of incarceration and surveillance; and antiracist practices. Students will develop their own perspective on these issues through site visits and a final research project. Prerequisite: None
Same as IS0 INTER D 332R
Credit 3 units.

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 534A Advanced Drawing: Affective Stills and the Moving Image
Marked is an open-ended advanced drawing course that will focus on expanded definitions and mark-making practices. This course will explore, contextualize and analyze a wide variety of drawing methods that relate to image-making, spatial and situated practices, and ephemeral, time-based media. Through projects, readings, lectures and individual research, students will gain a broader understanding of drawing and its various definitions and approaches in addition to its rich set of histories and contemporary applications. This course will be peppered with lively discussions, field trips, and lectures by artists, architects, and designers. Self-directed projects will be reviewed and discussed critically and aesthetically in relation to the intent of the artist. A highly experimental and even collaborative approach to drawing will be strongly encouraged. Credit 3 units.

F20 ART 534B Visual Stories
Students will spend the semester creating a long form visual story. The source material for this story should be an existing story, song, legend, myth, historical event, book or other documented text. Using both nonfiction and fiction source materials, students will produce a single narrative in the form of an illustrated book, graphic novel/mini-comic or digital experience. The project will be expansive and cover a large range of professional practices, from visual conceptual development to final execution. Credit 3 units.

F20 ART 535J Introduction to Animating in Three Dimensions
Same as F20 635J - 1st-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. Prereq: 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 5356A 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. Arch: SEM Art: CPSC, FADM EN: H

F20 ART 5361 Communication Design I
Same as F20 1361, 2361, 4361. Juniors (only) register for F20 3361. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing. Credit 3 units. Art: FADM EN: H

F20 ART 536Q Illustration As Practice
This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM
F20 ART 536R Typeface Design
Typeface design deals with language, culture, technology, visual perception, and systems design. Students will explore these areas in addition to the basics of typeface design. They will define clear purposes and outcomes for their work including research, designing letterforms and spacing, and creating functional fonts with professional software. The course introduces concepts, technologies, and current issues in the field. We will focus on text and display typefaces for the Latin script; however, we will introduce a range of historical models and explore the cultural impacts typefaces can have. Software used is Mac only, lab computers will be available if student does not have access to a Mac laptop. Prerequisites: Digital Studio and Type 1
Same as F10 ART 336R
Credit 3 units. Art: CDES, FADM

F20 ART 536S Illustrated Type and Letterforms
In this course students will learn to create drawn lettering and type in varied forms and contexts. Projects will challenge students to build on prior experience with digital type to create custom illustrated type for editorial, persuasive, and narrative contexts. Students will explore the methodology of type design and anatomy of letterforms. We will use diverse media (digital and analog) to create work(s). The course will include exposure to contemporary and historical drawn glyphs and letterforms. Students to be evaluated formal and conceptual clarity of their work, depth of investment, and participation in critique. Prerequisites: Communication Design: Typography I; and Communication Design: Word & Image I; and/or MFA IVC students. Same as F10 ART 336S
Credit 3 units. Art: CDES, FADM

F20 ART 536T Multilingual Type
In an interwoven world, engaging multiple languages in shared surfaces and spaces is essential to communication. How do we design for audiences with varied backgrounds and fluencies? How can designers navigate visual and conceptual balance? This studio course engages type-driven, multilingual projects, inviting the opportunities, questions, negotiations and challenges that arise. Studio projects are grounded in conversations about visual hierarchy, density, and texture, reading direction, sequence, identity as it relates to language, and designing for a multilingual audience. Learning is bolstered by lectures, readings, and writing exercises. Students do not need to know a second language. Prerequisite: F10 337T, Typography II
Same as F10 ART 336T
Credit 3 units. Art: CDES, FADM

F20 ART 537A Illustration Entrepreneur
In this course, students will create images appropriate for surface design application to products. Students will work toward developing icons and motifs using shape-based illustration, design, composition, hierarchy and thoughtfully considered color. Exploration will include visual content, artists, audiences, and trends in a fluid marketplace. Projects for this course will be in the applied context of gift and home decor markets, fabric design, stationery products, and toys. All skill levels of drawing and digital proficiency are welcome. This course is appropriate for art students whose work focuses on images/packages, design minors, and non-Sam Fox students interested in developing visual products. Same as F20 ART 337A
Credit 3 units. Arch: NLCU Art: FADM

F20 ART 537C Typography I
This course introduces the language and standards of typography. Through a series of exercises and projects, students explore type as a vehicle for conveying information and as an expressive and interpretive tool. STUDENTS PURSUING THE BFA MAJOR IN COMMUNICATION DESIGN SHOULD PLAN TO TAKE THIS COURSE IN THE SPRING IN COMBINATION WITH WORD & IMAGE I. The fall offering is for students pursuing the BA Major in Design: Communication Concentration or the Second Major in Design: Communication Concentration. This course is an option for the Second Major in Design: No Concentration. Prerequisite: Digital Studio. Same as F10 ART 237C
Credit 3 units. Art: FADM

F20 ART 537F Intro Time-Based: Projection Mapping
In this studio course, students are introduced to how to use projection mapping as a creative tool for their video and animation designs. Through lectures, readings and discussion, students are introduced to fundamental concepts and the possibilities and limitations of projection mapping. This course introduces technical skills for popular video, animation, and projection mapping software. The course will equip students with the skills to design and map visuals and incorporate these techniques into their own studio practice.
Credit 3 units. Art: FAAM, H, OLH

F20 ART 537G Communication Design: Typography II
This course builds on the typographic principles introduced in Typography I (F10 238C). Students generate typographic systems and expressions relevant to professional practice.
Same as F10 ART 337F
Credit 3 units. Art: FADM EN: H

F20 ART 537M Communication Design: Visual Voice
Design is a powerful tool that creates meaningful dialogue between the work and its intended audience. This exchange can profoundly impact our culture and society. This course explores the methods used by designers to create visual messages that inspire ideas, elicit emotions and encourage actions. Through class discussion and course readings we will examine the role and responsibility of the designer within our society. Students will create work that integrates their individual perspectives and personal experiences supported by research, writing and design applications.
Same as F10 ART 437M
Credit 3 units. Art: CDES, FADM

F20 ART 537Q Motion Graphics for Designers
This course offers a route to learning theories, techniques and principles of motion graphics that builds on the fundamentals of graphic design. Areas of focus will include careful deployment and control of image, color, text, tone, pacing and editing. Students will capture, generate and manipulate audiovisual material. Various tools
and methodologies for making time-based media will be introduced, such as animation, creative coding, filmmaking and sound editing. Experimentation is encouraged. Prerequisites: Word and Image 1 or Typography 1, or by permission of the instructor.
Same as F10 ART 337Q
Credit 3 units. Art: CDES, FADM

F20 ART 537T Visual Principles for the Screen
The demand for graphic literacy in contemporary culture is only increasing, redefining our need to understand how design functions and why. How can products and communication be crafted with the user in mind? How can design facilitate seamless, intuitive digital experiences? This studio course will address considerations for web, mobile, and other screen-based applications, addressing hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles, and produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.
Credit 3 units.

F20 ART 538J Advanced Animation
Same as F20 138J, F20 238J, and F20 438J; juniors (only) register for F20 338J. This course focuses on completing a short animated film as a group project using a workflow similar to that used in the animated feature film industry. The class will first develop a story. Students will then be assigned tasks according to strong areas of interest to create a storyboard and an animatic. Key moments will be identified to be animated first. After a plan is agreed on, students will be able to choose to work in various parts of the pipeline, including character design; layout and set design; 3D modeling; rigging; animation; textures; special effects; sound; rendering; and editing. Finally, all of these parts will be put together as a short. This is an advanced course that assumes some student experience with Maya or a similar 3D program; it is best suited 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 538L Experimental Typography
In this studio course, students will learn to challenge typography's role as a tool for communication through alternative methods in mark-making and redefining what or how it is communicated. The course will introduce material exploration, emerging software/technology, and sensory/spatial considerations while challenging the purpose of type. It will be organized into multiple units, each with a different opportunity for the student to explore new methods. Students will apply their own areas of disciplinary expertise to the final project. Students will need a laptop and may need to acquire inexpensive or free software.
Credit 3 units.

F20 ART 538W Illustration for Games
How must a drawing be constructed, both formally and narratively, to function inside of a game? This course, which is intended for image-makers, will concentrate on the assets and aesthetics of game design. Students will engage the subjects of character development, 8-bit graphics, user interface, simple animations, and background design. Beginning with foundational questions of how and why we play games, students will create their own images, which will be built upon exploratory research into existing games and frameworks. Prerequisites: Word & Image 1 & 2, Digital Studio.
Same as F10 ART 338W
Credit 3 units. Art: CDES, FADM

F20 ART 539B Designing Creative Non-fiction
This writing and studio course explores the creation of non-fiction stories and essays through the integration of words and visual material. Students will write several pieces, and create typographic, information design, and other visual responses to their words. Projects will take the form of digital and printed books, posters, and animations, and will be evaluated for writing and voice, visual material, and design. This course is ideal for students who have experience or interest in non-fiction storytelling and journalism through writing, typography, data visualization, graphic design, photography, or illustration. Prerequisite for undergraduates: F10 238B, Word and Image I; OR F10 238C, Typography I; OR Writing I Prerequisite for graduates: None
Same as F20 ART 339B
Credit 3 units. Art: FADM

F20 ART 540T Design Principles for Interaction
This course explores user-centered interface design for screen-based, interactive experiences. Applying information design principles and programming design strategies, students will create advanced functional prototypes while practicing the UX/UI process, including research, content architecture, wireframing, usability testing, visual design and iterative development. Students will deliver responsive websites and mobile applications, investigate the unique possibilities of mobile devices, and consider alternate digital canvases. The course will emphasize clear organization and communication, typographic refinement and visual execution. Studio work will be supported by lectures and readings. Prerequisites: Visual Principles for the Screen, Word and Image I, or Interaction Foundations, or by permission from the instructor.
Same as F20 ART 440T
Credit 3 units. Art: FADM

F20 ART 540B Advanced Visual Principles for the Screen
This course explores user-centered interface design for screen-based, interactive experiences. Applying information design principles and programming design strategies, students will create advanced functional prototypes while practicing the UX/UI process, including research, content architecture, wireframing, usability testing, visual design and iterative development. Students will deliver responsive websites and mobile applications, investigate the unique possibilities of mobile devices, and consider alternate digital canvases. The course will emphasize clear organization and communication, typographic refinement and visual execution. Studio work will be supported by lectures and readings. Prerequisites: Visual Principles for the Screen, Word and Image I, or Interaction Foundations, or by permission from the instructor.
Same as F20 ART 440T
Credit 3 units. Art: FADM
projects. Using both paper and the digital screen as canvases 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. Arch: ETH, NS Art: FADM

F20 ART 5444 The Art of Community Engagement Project
Same as F20 6444 - 1st-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, resulting 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. Course involves guest speakers, individual research, site visits and group discussions.
Credit 1.5 units.

F20 ART 544A Animation Tools and Methods
In this animation studio, students are introduced to a range of digital and analog production techniques for the practice of animation. It presents fundamental concepts and issues that define this creative form. Students create animations through structured projects and are assessed through collective critique. Prerequisite: Digital Studio or permission of instructor; sophomore or higher standing.
Same as F20 ART 344A
Credit 3 units. Arch: ETH, NS Art: FAAM, FADM

F20 ART 5461 BookLab
Same as F20 6461 - 1st-year MFAs (only) register for F20 5461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered.
Credit 1.5 units.

F20 ART 551A Sound Environments
Sound Environments explores sound and musical composition in 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 a 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 551B FOOD: Performative and Immersive
This studio/seminar course explores food and eating as elements to be considered historically and through the 5 senses. From the dawn of civilization, cultural customs have evolved around food, its production & consumption. Rituals were created to gather people around food & eating. We unpack personal & communal food experiences, consider the environments of those meals, & discover elements of both past & present. By creating immersive experiences, we deconstruct the mechanism of eating, exposing patterns and norms involved. The course culminates in a communal event in which students present their work as immersive installations. No prerequisites. Sophomore or higher standing.
Same as F20 ART 351B
Credit 3 units.

F20 ART 552B Performing Solitude
In this performance studio, students work with their own bodies as their tool of expression, focusing on states of solitude in the context of global histories. Students create interdisciplinary artworks that merge performance art with other forms of art making, including visual, digital, musical, choreographed, textual, and/or cinematic. Students create hybrid, performance-based works assessed through critique. Readings and short lectures accompany this studio. No prerequisites. Sophomore or higher standing.
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, Wangachi 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 352
Credit 3 units. Art: FAAM

F20 ART 563A Visual Journalism and Reportage Drawing
This course combines studio practice, work in the field, subject reporting and nonfiction writing to explore a rich tradition that dates to the mid-19th century. The “special artists” who reported on the American Civil War, the urban observers of the Ashcan School and the “New Journalism” illustrators of the 1950s, 60s and 70s brought vision and force to their work as reporters. Today, the reportage tradition is being re-invigorated in online outlets and periodicals. Students will produce a series of works documenting observations of contemporary people, sites and events, culminating in a zine designed for print and/
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.
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 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 571T Discourses in Contemporary Photography
This seminar course explores dialog animating contemporary fine art photography from the 1960s to the present. Course lectures will be organized thematically around key ideas informing contemporary photography practice, including, but not limited to: changing technologies, surveillance, performance, social engagement, gender, race, and sexuality. Students will respond to lectures and class discussions through research presentations, visual assignments, and written responses.
Credit 3 units.

F20 ART 572B Content to Cover: the Design of Books
This studio course considers the design and poetics of books in their totality. Projects engage in depth with book pacing and sequence, page composition, typographic detail, images, and construction. Assignments invite students to interrogate the book form and explore its materiality and object quality. Coursework addresses print production, binding methods in industry, and bookbinding techniques. Visits to two campus library special collections, a research assignment, relevant readings and discussion will guide students in building a critical book design vocabulary. Work will be evaluated based on participation, process, conceptual thinking, visual application to form, and craft. Prerequisites: Word & Image I or Typography I, or by permission of the instructor.
Same as F10 ART 372B
Credit 3 units. Art: CDES, 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, VC EN: H

F20 ART 5783 Special Topics in Visual Culture: Introduction to Illustration Studies
Same as F20 6783 - 1st-year MFAs (only) register for F20 5783. How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counter-culture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; counts towards design minor.
Credit 3 units.

F20 ART 581B The Book As Lens: Photography and Books
This course will examine the function of the photograph in the sequential book format, with an emphasis on narrative development. The semester work will include researching historical photo books; experimentation with found photography; making an original photo series; alternative book structures; designing pages with photos and text; and alternative printmaking techniques on a wide variety of materials. This course is for designers, photographers, and anyone interested in the way photo books function.
Credit 3 units.

F20 ART 582E Illustration Concepts & Media
Advanced projects in applied illustration and the first step in development of a professional portfolio. The class will explore creating images with smart and concise ideas across a spectrum of media. Students will be instructed on a range of illustration media to create visual solutions under rigorous deadlines. The projects will cover the range of editorial and conceptual image making in the professional world today including portraiture, multiple images, responding to text and specific time and media restrictions.
Credit 3 units.

F20 ART 583D Typography and Letterform: the Design of Language
This course presents an investigation of the formal qualities of familiar objects: in this case, letters. This is an introductory course in design methodologies using letterforms as our area of exploration. Students explore the design strategies required to make individual forms into
F20 ART 584P Public Art: Production and Installation
This studio course guides students through the production and installation of commissioned temporary site-specific public art projects that have been pre-approved for a designated location in the St. Louis area. Under faculty supervision, students will execute their projects to meet structural requirements and codes with strict attention to safety and site preparation. The course culminates with a public reception and community engagement event. Final projects are assessed in a critique based upon how well projects meet proposal intentions and respond to project site. Prerequisite: Permission of Instructor
Same as F20 ART 384P
Credit 3 units. Art: FAAM, FADM

F20 ART 585B Beyond Words, Beyond Images: Representation After History
Focusing on art in the public domain, this seminar examines contemporary practices that engage collective memory and the city, inviting students to consider their own studio practice in the context of public space. Students investigate examples of public projects contributing to global discourse. Weekly lectures, readings, screenings, discussions, and individual research inform the final paper. Studio consultations culminate in an individually conceived final project in a medium of choice. No prerequisites. Sophomore or higher standing.
Same as F20 ART 385B
Credit 3 units. Art: FAAM, GFAH, VC

F20 ART 585D Art Seminar: Fantastic Voyage and Scales of Wonder
This studio focuses on affective encounters with scale—from viewing particles through a microscope to wandering through architectural environments—making us aware of our bodies in relation to the world around us. This course examines scale and explores encounters with built environments and designed alike. Readings and discussions span media archeology and affect theory. The course also examines the impact of film, documentary, and fiction. Students create time-based responses and are assessed through collective critique. No prerequisites. Sophomore or higher standing.
Same as F20 ART 385D
Credit 3 units. Art: FAAM, FADM

F20 ART 592A BookLab
This course addresses 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 592B Image Making for Graphic Design
This course explores the use of photographic imagery in contemporary design practice through a range of analog and digital experimentation. Using a variety of methods, students will complete a series of image making investigations. The study of both hand and computer-based approaches provides an opportunity to work beyond the constraints of the screen and build an understanding of how imagery can be used to enhance visuals, communicate ideas and convey meaning. This course also explores the use of digital imaging applications. Topics such as image correction and manipulation, resolution and color and production practices will be covered. Students will become familiar with the tools and creative capabilities of the software. This class will utilize lecture, demonstration, discussion, and hands-on learning assignments. No prerequisites. This course may be counted as a sophomore BFA in Communication Design major elective. This course is open to non-majors and minors as space permits.
Same as F10 ART 297B
Credit 3 units. Art: CDES, FADM
F20 ART 601A Drawing: Art Practice (Conceptual Methods in Drawing)
Same as F20 501A - 2nd-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 3 units. Art: FAAM

F20 ART 601H Drawing: Idiosyncratic Systems
This studio course links the activity of drawing with conceptual inquiry. Projects will introduce an array of conceptual drawing methods including analog tracing, language systems, notational scores, recording and diagramming, and iterative systems of production that grow exponentially. Covering examples of technologies invented or operated in a drawn way - from the stylus to computers - the course will emphasize drawing as a tool for seeing and thinking. Course content will be delivered dynamically between ideation, projection, lectures, group discussions, and topical readings. This course is open to students at all experience levels, including those with no experience in art and design. No prerequisite
Same as F20 ART 201H
Credit 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 leading to effective visual exploration and expression, from thought to form. This studio course looks at the practice of drawing in the context of language, scientific paradigms, complementary and alternative art forms, socio-political theory and history as they relate to visual culture and invention. Lectures, critical readings, and analysis of historical and contemporary modes of drawing support students in their course work. Projects in this course may consider mapping, language systems, formulaic constructions, material essentialism, physiologic/kinesthetic approaches, and performative aspects of drawing.
Same as F10 ART 302B
Credit 3 units. Art: FAAM

F20 ART 602D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)
Same as F20 502D - 2nd-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 604B 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 304B
Credit 3 units. Art: FAAM

F20 ART 608B 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. 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. Arch: SEM Art: CPSC

F20 ART 609B Eco-Art
Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-visions our relationship with the natural world by informing, challenging, inventing, and reclaiming. This studio-based course introduces various artistic practices and working methodologies related to environmental art, exploring “green” methodologies, repurposed objects, land art, ecoventions, social sculpture, and community activism. The course is organized around art historical precedents, and it is supported by critical essays and examples of contemporary practice, including discussion of eco-design and sustainable architecture. Projects are open to multidimensional solutions in a wide variety of media.
Same as F20 ART 309B
Credit 3 units. Art: CPSC
F20 ART 611 Painting
Same as F20 511 - 2nd-year MFAs (only) register for F20 611. This course is an introduction to oil painting with an emphasis on the principles of color, construction and paint handling. Students will explore the possibilities of representational painting as applied to still-life, interiors, landscape and the human figure. The course is designed especially for beginning painters, but can accommodate painters at all levels of proficiency.
Credit variable, maximum 6 units. EN: H

Same as F20 511D - 2nd-year MFAs (only) register for F20 611D. This studio course focuses on various narrative strategies in relation to painting's mythology and its function in contemporary culture. Topics to include narrativity, the politics of lens and screen, invented fictions, social vs. virtual spaces, and site specificity. Instruction will encompass technical, conceptual and creative skills for taking an individually conceived project from idea to fruition. Students will be encouraged to consider traditional and alternative forms of painting as well as digital imaging, installation, net art, etc... Lectures, critical essays, and analysis of historical precedents and contemporary practitioners will support students in their course work. Required for a concentration in painting.
Credit 3 units. EN: H

F20 ART 611F 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/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.
Same as F10 ART 311F
Credit 3 units. Art: FAAM, ML

F20 ART 611G Painting: Art Practice (Place and Space)
Same as F20 511G - 2nd-year MFAs (only) register for F20 611G. This course examines ideas of place and space—both observed and invented—established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting.
Credit 3 units.

F20 ART 611J Painting: Art Practice (Figure Structure)
This rigorous painting/drawing course explores new representations of the human 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. Art: ML

F20 ART 611K Painting: Art Practice (Expanded Painting)
This advanced studio course examines the expanded practice of painting in the contemporary studio. Students are required to produce a self-generated body of work, exploring painting via the incorporation of things such as new technologies, other visual disciplines, site-specificity, etc. Readings and discussion related to the course will examine the history and evolution of the painting practice and its present status and application within contemporary art production. Prerequisite: Painting Studio: Material and Culture. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Same as F10 ART 311K
Credit 3 units. Art: FAAM, ML

F20 ART 611L Painting: Art Practice: Cinematic Bodies
Advanced studio course focusing on new perspectives in figuration in relation to contemporary culture. Topics will include historical precedents and contemporary correlations between figurative/genre painting and film/new media. Student production may include 2D/paint, digital media, animation, and other media. Required for a concentration in painting. Prerequisite: Painting Studio: Material Culture or permission of instructor.
Same as F10 ART 311L
Credit 3 units. Art: FAAM, ML

F20 ART 611N Painting: Art Practice (Speculative Propositions)
This studio course investigates the possibility of utilizing painting, in all its elements (traditional, expanded, and all things in-between), as a tool for explorative artmaking. Students investigate painting as a vehicle for experimentation, wherein they can cultivate methodologies that are both unique and, at times, parallel to other established research mediums. Class discussions, course readings, and critique sessions deepen student’s methodological inquiries. Course sessions include off site visits to museums and experimental spaces. Students produce a self-generated body of work. Student work is evaluated through individual instruction and group critiques. Prerequisite: at least one Intro Painting course
Same as F10 ART 311N
Credit 3 units. Art: FAAM, ML

F20 ART 611U 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 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 611V 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 311V
F20 ART 6121 Painting: Process as Evidence
Focusing on process-oriented methods to building an image, this course intends to foster an inventive and expansive relationship to paint and mixed media, shying away from the resolved or static image in favor of systematic and poetic strategies that emerge from studio activity along the way. Collage and assemblage, documenting and recording experience, operations of chance and failure, and time-based approaches are all possible avenues of investigation. Students will develop a portfolio of work informed by assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of process-informed methods in painting.
Prerequisites: None
Same as F20 ART 3121
Credit 3 units. Art: FAAM

F20 ART 6122 Painting: Art Practice (Place and Space)
Same as F20 512E - 2nd-year MFAs (only) register for F20 6122. 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 6123 Painting: Art Practice (Language of Abstraction)
Same as F20 512F - 2nd-year MFAs (only) register for F20 6123. This course explores 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 6124 Painting: Art Practice (Body Image)
Same as F20 512G - 2nd-year MFAs (only) register for F20 6124. 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 6125 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 EN: H

F20 ART 613D Sculpture: Art Practice (Special Topics: The Book as Object and Artifact)
Same as F20 5130 - 2nd-year MFAs (only) register for F20 613D. When we read a book, it is always the physical volume in our hands—or in some substitute for hands—that is being read. That reading is a hands-on experience we well understand, but what is to be said about artists taking hands to the book as object, transmogrifying it and separating it from readability? Participants in this studio will work with some of the great range of possibilities for using the book as a sculptural object to bring forth other orders of its meaning.
Credit 3 units. EN: H

F20 ART 613F Sculpture: Foundry
Same as F20 513F - 2nd-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 - 2nd-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 133H, 213H, 413H - Juniors (only) register for F20 513H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary.
Same as F20 ART 313H
Credit 3 units. Art: FAAM EN: H

F20 ART 613I 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, and 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 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, FADM

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: FAAM, ML

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. Art: FAAM, ML

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. Arch: ETH, NS Art: FAAM

F20 ART 6141 Concrete: Theory, Practice, and Power in Public
The course focuses on Concrete as material & metaphor by considering its power and ubiquity in our built environment and the broader art landscape. We will discuss readings, film screenings, and site visits to contextualize a historical understanding of the material. We will look to modernist & contemporary artists who have used concrete in their practice to support a deeper understanding of its place in the art history canon. Students will gain hands-on experience working with concrete through various techniques and approaches. Students will apply their research and findings to create a final sculptural work placed in a public setting. Prerequisites: 3D Design and junior or higher standing. Same as F20 ART 3141
Credit 3 units. Art: FAAM

F20 ART 6143 Matter in Hand Workshop
Same as F20 5143 - 2nd-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 eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her own studio practice. Open to all Sam Fox graduate students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Credit 1.5 units.

F20 ART 6144 Matter in Hand Workshop
Same as F20 5144 - 2nd-year MFAs (only) register for F20 6144. All materials and processes carry meaning, so the choice of one material over another has an enormous impact on the celerity, power and resonance of your work of art. For example, the record of the evolution of human consciousness is forever embedded in the artworks and text designed, made and preserved in clay and paper. This course explores how the work of the hand informs the work of the brain and how, together, these activities find meaning in the mind. Through these and other processes and materials such as welded metal and cast glass, students will investigate how working with a particular material influences their concepts and resonates in the art they create. This eleven-week course will investigate primary materials (clay, glass, concrete, paper, metal) and processes of art making. We will explore the manipulation of these to find meaning at this point in our evolution. Emphasis will be placed on individual student's investigation and experimentation. Each student will investigate these materials conceptually, physically and emotionally in relationship to his or her 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, 214H, 413H - Juniors (only) register for F20 314H. This course is an introduction to Blacksmithing materials, tools, and techniques. Students will explore the fundamental techniques of hand-forged metal. Metal can be manipulated as a plastic material and offers enormous possibilities for three-dimensional form. In this class we will explore these possibilities and expand our sculptural vocabulary. Same as F20 ART 314H
Credit 3 units. Art: FAAM EN: H
F20 ART 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. 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.

Same as F20 ART 314I
Credit 3 units. Art: FAAM, ML: H

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

Same as F10 ART 314K
Credit 3 units. Art: FAAM, ML: H

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. Art: FAAM, ML

F20 ART 614R Digital Fabrication for Object Makers
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. Tox, 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 314R
Credit 3 units. Art: FAAM, FADM

F20 ART 614S Sculpture: Multiples as Transformation
This studio course will explore sculpture through the creation of multiples. We will think through sculpture as alchemy, considering how a shift in material changes an object’s meaning. We will learn to adapt objects through both digital and physical processes, applying 3D printing and mold-making techniques. Our studio practice will be supported by a discussion of artists working in the field, with readings, guest lectures, and group discussions that situate our studio conversation in a contemporary art dialogue. Skills covered: metal casting, ceramic plaster molds, silicone rubber casting, 3D scanning and printing. Open to students with no experience in art and design. Prerequisite: sophomore standing or higher.

Same as F20 ART 214S
Credit 3 units. Art: FAAM

F20 ART 614T Site as Origin: Sculpture and Expanded Media
Site-specific art leaves the studio to confront and explore site as context. This understanding of site includes built architecture, landscape, social order, public space, the exhibition space, our living space, the fictional space, even the digital space. At its core, site-work is the practice of deeply considering the intricacies of a place, then using this inquiry as a starting point to drive the work’s creation. Moving from research to production, students will create a response to their chosen site that transforms, augments, or adapts a viewer’s relationship to that space. A key challenge will be the choice of medium. The course will provide support for students to consider and practice a wide range of choices, from the traditional sculptural techniques of woodworking, metalworking, and moldmaking, to expanded media options that include sound and video installation, digital projects and augmented/ virtual reality.

Same as F20 ART 314T
Credit 3 units. Art: FAAM

F20 ART 615B Printmaking: Art Practice (Propaganda to Decoration)
This course uses the print multiple as a starting point to explore a continuum that runs from propaganda to decoration. The fundamental attributes of the multiple, including its accessibility and repeatability, arc from private to public and from political to aesthetic. Reproduction, distribution, urban communication, social space, intervention and site specificity are explored through course lectures, readings, and discussions. Collaboration, exchange, and relational practices provide frameworks for self-directed projects using traditional and alternative techniques in print media, including lithography, screen printing, stencils, and photocopy. 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, ML: 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. Covering 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)

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. Prerequisite: Printmaking Studio: Material and Culture (F10 215A or 216A). Open to junior and senior BFA and BA students who have taken the prerequisite, and others, including art minors, with consent of instructor.

Same as F10 ART 315H
Credit 3 units. Art: FAAM, ML

F20 ART 616H Printmaking: Art Practice (Feedback Loop: Process and Print)

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

Same as F10 ART 316H
Credit 3 units. Art: FAAM, ML

F20 ART 615T Printmaking: Contemporary Processes

This studio course is designed to give a broad introduction to contemporary processes and approaches in printmaking, including digital technology. Emphasis will be on image development through the manipulation and combination of techniques to create one of a kind prints and variable editions. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. This introductory course can serve as a prerequisite to upper level classes in Printmaking. This class has no prerequisite courses and are open to students with sophomore standing and above.

Same as F20 ART 215T
Credit 3 units. Art: DU, FAAM, OLH

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 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 En: H

F20 ART 616U Printmaking: Print Installation, Multiples, and Site Specificity

This course explores a range of basic techniques—screenprinting, block printing, and risograph, for example—to create immersive installations. Students will orient their site-sensitive investigations to place through history, context, and materials. Conventional and unconventional installation spaces will be used, both on campus and off, to experiment. The course will introduce planning techniques and approaches to site analysis. Students will be encouraged to incorporate other media within their installations, especially as they relate to other coursework they are currently taking within or outside of studio art. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. This class counts toward the Minor in Art. No prerequisites.

Same as F20 ART 316U
Credit 3 units. Art: FAAM

F20 ART 617E 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 printing 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. Course lectures will look at the role that master printers have played in the history of photography. Visits to the Kemper and St. Louis Art Museum print rooms will complement lectures and activities. All students will develop a portfolio of personally driven work in black and white. Prerequisite: Photography: Material & Culture, Black and White Photography I, or Digital Photography.

Same as F20 ART 317E
Credit 3 units. Art: FAAM, ML

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

Same as F20 517H - 2nd-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 - 2nd-year MFAs (only) register for F20 617L. Series are the prevalent method for exhibiting photographic images. Through assignment-based and self-generated projects, students discover how photographic series are conceptualized, structured, and sequenced. Special attention is given to the material meaning embedded in print size, order and spatial placement. The course provides in-depth coverage of image capture through medium-format analog and full-frame digital systems as well as intermediate digital editing and printing techniques. Students also explore various documentary and set-up strategies through narrative and non-narrative photographic approaches. Through a rigorous critique structure, course readings and critical writing, students engage the historical discourse surrounding the series as a tool for artistic expression.
Credit 3 units.

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

F20 ART 617R Art Practice: Photography (Black-and-White Master Printing)
This course offers an introduction to black and white master printing techniques for analog and digital outputs. The first part of the course will focus on advanced darkroom techniques, as well as the use of developers, papers, and toners. The second part of the course will cover advanced digital b/w strategies, including quadtone RIPs, specialty papers, and Photoshop workflows. In addition to technical demonstrations, course lectures will look at the role master printers have played in the history of photography. Visits to the Mildred Lane Kemper Art Museum and The St. Louis Art Museum print rooms will compliment lectures and activities. All students will develop a portfolio of personally-driven work in black and white. Required for the BFA in Art Photography Concentration. Prereq: Photography Studio: Material and Culture. Open to BFA and BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Same as F10 ART 317R
Credit 3 units.

F20 ART 618J Photography: Art Practice (Slow Image: Large Format Photography)
Same as F20 518J - 2nd-year MFAs (only) register for F20 618J. This course provides an in-depth study of the large format analog camera and its unique formal position. Using the 4”x5” format, students examine this slow, high fidelity photographic medium both technically and conceptually. Students employ a comprehensive photographic process, including loading sheet film, applying the zone system, scanning large format film, editing digital images, and creating large format digital inkjet prints. Class activities include rigorous student project critiques, as well as reading and discussion elements focusing on the history of large format and its contemporary descendants in the Dusseldorf School, abstract photography and installation art contexts. Class participants investigate the role of high fidelity images. Assignments may address portraiture, still life, interior and exterior architecture, landscape, and abstract photography. Large format 4”x5” cameras will be available for use.
Credit 3 units. EN: H

F20 ART 618K Photography: Art Practice (Documentary Photography & Social Practice)
Same as F20 518K - 2nd-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: FAAM, ML

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: FAAM, ML  

F20 ART 618R Photography: Art Practice (Documentary Photography in the 21st Century)  
This praxis-based course explores the evolution of documentary practice in photography from the 1930s until the present-day. Lectures, readings, and film screenings will introduce students to the history, problems, and promises of documentary photography, as conceived by photographers, critics, and art historians. Studio and critique sessions will assist students in developing a personal documentary project and attaining new visual strategies for engaging a photographic form that originates from the entanglements of life. Course will also discuss documentary photo books, and strategies for editing a documentary series for book production. Students will have the option of producing a photobook. Prerequisite- Photography Studio: Material and Culture. Open to BFA /BA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.  
Same as F10 ART 318R  
Credit 3 units. Art: FAAM, ML  

F20 ART 618W Photography: Building the Portfolio  
This course supports the development of a cohesive body of work, building conceptual and technical skills for visual and photographic communication. A wide range of photographic tools, techniques and materials and an open encouragement for experimentation supports student development. This class is process oriented with emphasis on discovering one’s creative and aesthetic voice. Students can expand upon works already in process before the start of this class, or they can identify a new subject matter for deep investigation. With emphasis on classroom critique, students establish strong decision making and critical thinking skills as they work toward a final and cohesive body of work. Presentation, site specificity, materials, and audience will all be discussed as students bring projects to final form. Prerequisites: Photography: Material & Culture, Black and White Photography, Digital Photography, or permission of instructor.  
Same as F20 ART 318W  
Credit 3 units. Art: FAAM  

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

F20 ART 619M Ceramics: Form, Material, Concept  
Credit 3 units. EN: H  

F20 ART 619M Ceramics: Form, Material, Concept  
Ceramics: Form, Material, Concept is an intermediate course designed for advancing study in ceramics. Sculptural processes and techniques are explored in concert with conceptual development using clay and glaze chemistry, and other materials. Research will cover hand-building, casting and modeling. Course content is delivered through lectures, demonstrations and exploration-based projects. Course work is evaluated through group and individual critiques. Prerequisite: F20 113Q / 313Q, Compositions in Clay; or F20 319J, Structural Ceramics  
Same as F20 ART 219M  
Credit 3 units. Art: FAAM  

F20 ART 620 Ceramics  
Same as F20 120, F20 220, and F20 420; juniors (only) register for F20 320. This course is an introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of wheel, coil, and slab construction. Although 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 student’s level.  
Same as F20 ART 320  
Credit 3 units. Art: FAAM EN: H  

F20 ART 620J Ceramics: Introduction to Hand-Building  
This course introduces students to a wide range of ceramic hand-building techniques such as coiling, pinching and slab building. While establishing a strong foundation of skills, students will also gain a deeper understanding of clay as a means for expression of thoughts and ideas. Throughout the course, students will be encouraged to explore and develop their own personal language within the medium.  
Same as F20 ART 320J  
Credit 3 units. Art: FAAM  

F20 ART 620K Ceramics: Molds and Multiples  
This course is explores the fundamentals of mold-making for ceramics. A variety of techniques from ancient to present clay methods will be employed. Students will examine various implementations of molds and their ensuing possibilities, whether for artistic or design-oriented work. Students will produce individual serial projects in which they incorporate the principals of duplication and copy.  
Same as F20 ART 320K  
Credit 3 units. Art: FAAM
F20 ART 620L Ceramics: Processes and Practices
This course is a spectrum of ceramic processes using clay, plaster, and glazes to understand and explore techniques of making. Use clay to learn hand-building processes such as soft slab and hard slab, coil building, and hollow-out method to explore material differences of making forms. Glaze properties and chemistry will lightly be explored to understand the different stages of clay to ceramic and the firing processes in oxidation and reduction. Emphasis will be placed on mold-making for exploring repetition, scale, and balance with units to comprehend structure and multiples of building components in clay. Discussion and presentations will focus on the history and traditions of ceramics, contrasted with contemporary making in clay. 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 320L
Credit 3 units. Art: FAAM

F20 ART 621G Intro Painting: Painting as Verb
This studio course engages painting's active, performative, and expressive potential. Students explore systematic and embodied modes of painting, prioritizing iterative processes. Assignments challenge students to work with abstraction, series, structures, arrangements, and other active approaches to constructing a painted image. Course content is delivered through assigned projects, readings, and group discussions that engage with historical precedents and contemporary examples of systems-based methods in painting. Coursework is evaluated through class critique and one-on-one reviews with the instructor. This introductory course can serve as a prerequisite to upper level classes in Painting. This class has no prerequisite courses and are open to students with sophomore standing and above. Same as F10 ART 221G
Credit 3 units. Art: BME T, FAAM, OLH

F20 ART 623F Textile-based Technology for Health
In this studio course students engage design thinking to develop and prototype innovative textile-based wearable electronic sensing systems. Combining the study of smart and conductive materials, computer and electrical engineering principles, and human-centered design, group-based projects address problems related to the health and wellbeing of diverse community user groups and/or industry partners. Students are evaluated according to the ability to meet the aesthetic and functional needs of the user group. Prerequisite: Introduction to Fashion Design. Same as F20 ART 423F
Credit 3 units. Art: CPSC, FADM, WUSMAC EN: H

F20 ART 625D Making History: A Graphic Design Studio
Material objects are more than forms; they are evidence of social worlds. In this studio course, students explore historical research methods and contexts for design. Hands-on lessons with primary objects and sites will inform a robust, self-guided studio project that makes an argument about the past. Students will be assessed formatively on workshops and "field notes" (a collection of the semester's research), and summatively on the project that emerges from this research. Some student work may be selected for inclusion in the forthcoming book Thinking Through Graphic Design History. Prerequisites: Word and Image I, Typography I; or permission of Chair. Same as F10 ART 325D
Credit 3 units. Art: CDES, FADM

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 626M Game Design Principles & Practice
In this studio course, students are introduced to basic principles, practices, and strategies for developing non-digital games with a focus on prototyping game design concepts around familiar materials such as cards, dice, and game tokens. Students explore narrative and visual design in this process and consider how playtesting and player feedback informs their work. This practice-based approach is supplemented with lectures, readings, and discussions about fundamental theories. Students complete the course having created a series of small scale prototypes. Evaluation is based on their ability to successfully apply course concepts to projects and class participation. Same as F20 ART 326M
Credit 3 units. Art: FADM

F20 ART 627A History of Photography
Same as F20 527A - 2nd-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 627L Photography: Studio Lighting
In this studio course, studio lighting for portraits and tabletop photography will be introduced through demonstration and hands-on practice. Strobe and continuous lighting systems and their accessories will be used. Both commercial and fine art applications will be discussed along with the principles of quantity, color temperature, and direction of light. Assignments will be produced as inkjet. Students must supply their own dSLR camera. Prerequisite: F20 1183 / F20 4183, Digital Photography. Same as F20 ART 227L
Credit 3 units. Art: FAAM

F20 ART 628A History of Photography
Same as F20 528A - 2nd-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 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 to upper level classes in Painting. This class has no prerequisite courses and are open to students with sophomore standing and above. Same as F10 ART 227G
Credit 3 units. Art: CPSC, FAAM
F20 ART 629C Time-Based Media: Art Practice (Mediated Performance)
Same as F20 529C - 2nd-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 a 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 629G Time-Based Media: Art Practice (Sound Environments)
In this sound art studio, students compose a body of works in digital and acoustic sound for space or for headphones. Discussion of current sound art and experimental music practices includes examples of works that offer alternative experiences of space, historical time, and individual or collective memory. Individual projects, including acoustic performance, sound recording, and digital postproduction, are critiqued. Course activities include listening sessions, screenings, readings, and improvisation. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.
Same as F10 ART 329G
Credit 3 units. Art: FAAM, ML

F20 ART 630I Time-Based Media: Art Practice (New Media in Art)
Same as F20 530I - 2nd-year MFAs (only) register for F20 630I. Exploring the intersection of art and technology, the course focuses on the phenomenon of time as an artistic medium and as the subject of work. Through the production of time-based works in a virtual realm, students learn about compositional choices, narrative and non-narrative strategies, and ethical and political responsibilities that artists and artist collectives face in the 21st century. Students gain exposure to selected software as it pertains to their individually designed projects. Readings, writing assignments and an active participation in critiques of works by contemporary new media artists will be part of this seminar.
Credit 3 units. Art: FAAM

F20 ART 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. EN: H

F20 ART 630M Time-Based Media: Art Practice (Animation for Buildings)
In this animation studio, students create and are critiqued on projection-mapped animations that transform three-dimensional structures such as building exteriors and interior spaces. Through lectures, readings, and discussions, students are introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the perception of public space. This course introduces technical skills for popular 2D animation and projection mapping software. Prerequisites: Intro TBMA or TBMA Material + Culture or any Time-Based elective, or permission of the instructor.
Same as F10 ART 330M
Credit 3 units. Art: FAAM, ML

F20 ART 630N Time-Based: Art Practice (Phantom Bodies and Moving Pictures)
Phantom Bodies and Moving Pictures is a studio course that begins with a survey of media art from the '60s to the present. While Media Art histories developed alongside Art History, they remained distinct despite sharing common ground. In this course, students will produce time-based works using the software and technologies of their choice. Projects will reflect a consideration of the major concepts that define image and sound-based work. This course will also look at the ways in which time-based work is intertwined with the field of media archeology and various cultural practices from which evolving technologies emerged. Key theorists and media art historians will also be discussed. Prerequisite: Time-Based Media Arts Studio: Material Culture; Time-based Elective; or permission of instructor.
Same as F10 ART 330N
Credit 3 units. Art: FAAM, ML

F20 ART 632Q African American Design History
This course surveys African American contributions to the design arts and professions from 1619 to now, from media of print and textiles to ceramics and architecture, from the scale of community crafts and protest to corporate business enterprise and mass social movements, from the diaspora to outer space. African American history not only offers a critical perspective on design history but also challenges us to reconsider what design is and what it can do as a medium of cultural expression, social transformation, and political change. While learning this history via lectures, readings, and hands-on archival research, students will develop their own artifact-based public history project. No prerequisite
Same as I50 INTER D 3321
Credit 3 units. Art: VC

F20 ART 632R Race and Design
This seminar introduces students to the relationship between race and design in history, theory, and practice. How have racial ideologies shaped the formation of design? How has design mediated the reproduction of racial ideologies across time, space, and social forms? While tracing the tangled history of race and design, we will engage current critical writing and design practices. Topics include: material cultures of slavery and racial capitalism; racism in the design industry; racial politics of modernism; architectures of incarceration and surveillance; and antiracist practices. Students will develop their own perspective on these issues through site visits and a final research project. Prerequisite: None
Same as I50 INTER D 332R
Credit 3 units.

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 635J Introduction to Animating in Three Dimensions
Same as F20 535J - 2nd-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. Prereq: 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 shot 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. Arch: SEM Art: CPSC, FADM EN: H

F20 ART 636J Introduction to Animating in Three Dimensions
Same as F20 536J - 2nd-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 336K - 2nd-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. Coursework 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 636Q Illustration as Practice
This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM

F20 ART 636R Typeface Design
Typeface design deals with language, culture, technology, visual perception, and systems design. Students will explore these areas in addition to the basics of typeface design. They will define clear purposes and outcomes for their work including research, designing letterforms and spacing, and creating functional fonts with professional software. The course introduces concepts, technologies, and current issues in the field. We will focus on text and display typefaces for the Latin script; however, we will introduce a range of historical models and explore the cultural impacts typefaces can have. Software used is Mac only, lab computers will be available if student does not have access to a Mac laptop. Prerequisites: Digital Studio and Type 1 Same as F10 ART 336R Credit 3 units. Art: CDES, FADM

F20 ART 636S Illustrated Type and Letterforms
This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM

F20 ART 636T Multilingual Type
Typeface design deals with language, culture, technology, visual perception, and systems design. Students will explore these areas in addition to the basics of typeface design. They will define clear purposes and outcomes for their work including research, designing letterforms and spacing, and creating functional fonts with professional software. The course introduces concepts, technologies, and current issues in the field. We will focus on text and display typefaces for the Latin script; however, we will introduce a range of historical models and explore the cultural impacts typefaces can have. Software used is Mac only, lab computers will be available if student does not have access to a Mac laptop. Prerequisites: Digital Studio and Type 1 Same as F10 ART 336R Credit 3 units. Art: CDES, FADM

F20 ART 636V Illustrated Type and Letterforms
This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM

F20 ART 636W Multilingual Type
This course examines the methodology of creating illustrations designed specifically for pedagogical and educational purposes. Students will explore the methodologies of creating visual metaphors and visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the educational world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM

F20 ART 636X Illustrated Type and Letterforms
This major studio elective focuses on the professional practice of conceptual illustration while enabling students to cultivate individual voice. We practice the methodology of creating visual metaphors, visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the professional illustration world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM

F20 ART 636Z Multilingual Type
This course examines the methodology of creating illustrations designed specifically for pedagogical and educational purposes. Students will explore the methodologies of creating visual metaphors and visualizing concise ideas, and working under short deadlines. Projects in this course cover a range of image making in the educational world today, including editorial, portraiture, lettering, and lifestyle, as well as art direction. Students continue to develop their portfolio in the context of these projects and to learn about best practices in communication, pricing, and workflow. Students will be assessed on their projects in a final critique. Prerequisite: F10 337E, Word & Image II. Same as F10 ART 336Q Credit 3 units. Art: CDES, FADM
direction, sequence, identity as it relates to language, and designing for a multilingual audience. Learning is bolstered by lectures, readings, and writing exercises. Students do not need to know a second language.

Prerequisite: F10 337F, Typography II
Same as F10 ART 336T
Credit 3 units. Art: CDES, FADM

F20 ART 637Q Motion Graphics for Designers
This course offers a route to learning theories, techniques and principles of motion graphics that builds on the fundamentals of graphic design. Areas of focus will include careful deployment and control of image, color, text, tone, pacing and editing. Students will capture, generate and manipulate audiovisual material. Various tools and methodologies for making time-based media will be introduced, such as animation, creative coding, filmmaking and sound editing. Experimentation is encouraged. Prerequisites: Word and Image 1 or Typography 1, or by permission of the instructor.
Same as F10 ART 337Q
Credit 3 units. Art: CDES, FADM

F20 ART 638V The Narrative Image: Form/Structure/Function
All human cultures tell stories, and these narratives fulfill multiple roles in establishing meaning for a society. This course will examine the ways that a visual narrative can be approached. How can an image-based story be structured? What roles can point of view play? What are stylistic tropes for narratives? How can ideas be implied? In what ways can we refresh and retell well-known narratives? Students may elect to work in multiple media and in single or sequential narratives. A self-directed final project will be required.
Same as F10 ART 338V
Credit 3 units. Arch: ETH, NS Art: CDES, FADM

F20 ART 638X Semiotic Studio: Designing Signs and Symbols
This course is about shaping meaning. Students learn the fundamentals of semiotic theory and its application to design practice. Students create signs and symbols for public spaces as well as experimental readings and social interventions. Through exercises, projects, and class discussions, students explore the world of meaning-making, including categories of signs, the possibilities of interpretation, and how signs work to normalize cultural practices and perceptions of truth. Prerequisite: Communication Design: Word & Image II or permission of instructor.
Same as F10 ART 338X
Credit 3 units. Art: CDES, FADM

F20 ART 639B Designing Creative Non-fiction
This writing and studio course explores the creation of non-fiction stories and essays through the integration of words and visual material. Students will write several pieces, and create typographic, information design, and other visual responses to their words. Projects will take the form of digital and printed books, posters, and animatics, and will be evaluated for writing and voice, visual material, and design. This course is ideal for students who have experience or interest in non-fiction storytelling and journalism through writing, typography, data visualization, graphic design, photography, or illustration. Prerequisite for undergraduates: F10 238B, Word and Image I; OR F10 238C, Typography I; OR Writing I Prerequisite for graduates: None.
Same as F20 ART 339B
Credit 3 units. Art: FADM

F20 ART 6444 The Art of Community Engagement Project
Same as F20 5444 - 2nd-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, resulting 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. Course involves guest speakers, individual research, site visits and group discussions. Credit 1.5 units.

F20 ART 644A Animation Tools and Methods
In this animation studio, students are introduced to a range of digital and analog production techniques for the practice of animation. It presents fundamental concepts and issues that define this creative form. Students create animations through structured projects and are assessed through collective critique. Prerequisite: Digital Studio or permission of instructor; sophomore or higher standing.
Same as F20 ART 344A
Credit 3 units. Arch: ETH, NS Art: FAAM, FADM

F20 ART 6461 BookLab
Same as F20 5461 - 2nd-year MFAs (only) register for F20 6461. This course will address several alternative forms of the book and the effect they have on shaping content. We will pay particular attention to the concept of authorship in contemporary artists books, which will be supported by visits to the Olin Library Special Collections. Using the materials and equipment in the Kranzberg Book Studio students will work with the instructor to explore the origination and shaping of content through form. Letterpress, alternative print process, and bookbinding techniques will be covered. Open to all Sam Fox Graduate Students with priority given to MFA candidates. Sam Fox School undergraduates may enroll with permission of instructor. Prerequisites: None.
Credit 1.5 units.

F20 ART 651A Sound Environments
Sound Environments explores sound and musical composition in 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 a 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 651B FOOD: Performative and Immersive
This studio/seminar course explores food and eating as elements to be considered historically and through the 5 senses. From the dawn of civilization, cultural customs have evolved around food, its production & consumption. Rituals were created to gather people around food &
F20 ART 652B Performing Solitude
In this performance studio, students work with their own bodies as their tool of expression, focusing on states of solitude in the context of global histories. Students create interdisciplinary artworks that merge performance art with other forms of art making, including visual, digital, musical, choreographed, textual, and/or cinematic. Students create hybrid, performance-based works assessed through critique. Readings and short lectures accompany this studio. No prerequisites.
Sophomore or higher standing.
Same as F20 ART 351B
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, Cézanne, Frankl, Freud), philosophers (e.g., Heidegger, 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 Bil O’Brien argues, because it teaches us how we matter.
Same as F20 ART 352B
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 6644 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 prior to departure and over the course of approximately one month in Venice.

F20 ART 6713 Introduction to Book Binding
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 675 Readings in Visual and Material Culture
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, VC 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, VC EN: H

F20 ART 6783 Special Topics in Visual Culture: Introduction to Illustration Studies
Same as F20 5783 - 2nd-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 towards design minor.
Credit 3 units.

F20 ART 684P Public Art: Production and Installation
This studio course guides students through the production and installation of commissioned temporary site-specific public art projects that have been pre-approved for a designated location in the St. Louis area. Under faculty supervision, students will execute their projects to meet structural requirements and codes with strict attention to safety and site preparation. The course culminates with a public reception and community engagement event. Final projects are assessed in a critique based upon how well projects meet proposal intentions and respond to project site. Prerequisite: Permission of instructor
Same as F20 ART 384P
Credit 3 units. Art: FAAM, FADM

F20 ART 685B Beyond Words, Beyond Images: Representation After History
Focusing on art in the public domain, this seminar examines contemporary practices that engage collective memory and the city, inviting students to consider their own studio practice in the context of public space. Students investigate examples of public projects contributing to global discourse. Weekly lectures, readings, screenings, discussions, and individual research inform the final paper. Studio consultations culminate in an individually conceived final project in a medium of choice. No prerequisites. Sophomore or higher standing.
Same as F20 ART 385B
Credit 3 units. Art: FAAM, GFAH, VC

F20 ART 685D Art Seminar: Fantastic Voyage and Scales of Wonder
This studio focuses on affective encounters with scale—from viewing particles through a microscope to wandering through architectural environments—making us aware of our bodies in relation to the world around us. This course examines scale and explores encounters with built environments and designed objects alike. Readings and discussions span media archeology and affect theory. The course also examines the impact of film, documentary, and fiction. Students create time-based responses and are assessed through collective critique. No prerequisites. Sophomore or higher standing.
Same as F20 ART 385D
Credit 3 units. Art: FAAM, FADM

F20 ART 690A Museum & Gallery Operations
This is a practicum for students to learn museum and gallery operations, including exhibition design and installation. Through workshops, field trips, and readings, this course addresses the logistics of running a museum or gallery. At the conclusion of the semester, students co-organize an exhibition at the Des Lee Gallery and give a presentation reflecting on their experience. Class sessions are supplemented with visits to local arts organizations with arts professionals. Students author weekly written responses to class topics and field trips and are assessed on their overall engagement in the course, skill acquisition, attendance, and writing. Prerequisites: senior or graduate standing only.
Same as F20 ART 490A
Credit 3 units.

F20 ART 692 Visualizing Literature: Texture/Structure
This course examines the intersection of literary writing and the visualization of language. It challenges students to function as reader-designers, to develop new relationships between the written word and the seen word. Drawing on reading literary works, students complete 4-5 studio and writing projects in which they employ typographic methods to amplify the power of words, express personal stories through writing, and visualize narrative structures in fiction and non-fiction. All projects are assessed through critique. No previous experience necessary. Graduate students complete an additional, directed assignment.
Same as F20 ART 292A
Credit 3 units. Art: FADM

F20 ART 692A BookLab
Same as F20 592A - 2nd-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.