

College of Art

Sam Fox School of Design & Visual Arts

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

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

A Professional Art and Design College Within a University

The College of Art offers students the opportunity to study art or design while taking both required and elective courses through other schools and divisions of the university. The College of Art, which has its own faculty and facilities, has been a degree-conferring division of Washington University since 1879.

Undergraduate students at the College of Art have a wide variety of options from which to choose to meet their individual needs and satisfy their interests. The curriculum has been designed around the philosophy that the study of art has no natural boundaries; all human experience — intellectual, technological and social — can at some point become part of the purposes of an artist or designer. College of Art courses provide a structural base upon which students are able to build.

Students in the College of Art at Washington University may choose to pursue a Bachelor of Fine Arts (BFA) degree or a Bachelor of Arts (BA) degree. BFA students can major in communication design, fashion design or art. BFA Art has optional concentrations in painting, photography, printmaking, sculpture and time-based + media art. BA students can major in art or design. BA Design has optional concentrations in communication and fashion.

Undergraduate students in Architecture, Arts & Sciences, Business and Engineering can add a dual degree, second major or minor in art or design to their existing degree path. These opportunities help students foster creativity, expand horizons and explore opportunities for careers in art and design.

Our diverse student body is composed of young people who have records of high achievement in both art or design and in academics. Because the College of Art provides such a comprehensive learning environment, it is an excellent place for a student to mature as an artist or designer.

Facilities

The Sam Fox School is comprised of six buildings (<https://samfoxschool.wustl.edu/places/our-campus/>) located on the east end of the Danforth Campus. Studios, classrooms and maker spaces are located in William K. Bixby Hall, Joseph B. Givens Hall, Mark C. Steinberg Hall, Earl E. and Myrtle E. Walker Hall, and Anabeth and John Weil Hall. In addition, the Mildred Lane Kemper Art Museum (<http://www.kemperartmuseum.wustl.edu/>) includes more than 10,000 square feet of exhibition space, the Florence Steinberg Weil Sculpture Garden, the Kenneth and Nancy Kranzberg Art & Architecture Library (<https://library.wustl.edu/units/artarch/>), and the Department of Art History & Archaeology in the College of Arts & Sciences (http://arthistory.artsci.wustl.edu/?_ga=2.196967721.427621618.1580917661-454456421.1510527571).

In addition, the D.B. Dowd Modern Graphic History Library (<https://library.wustl.edu/collecting-area/mghl/>) — a division of Washington University Libraries' Special Collections — is a preeminent site for studying the history and culture of American illustration, and it is comprised of original art and printed material from many fields of popular American pictorial graphic culture. The collection focuses on 20th-century illustration, and it includes artists' working materials and sketches as well as original artwork from books, magazines, and advertising.

Phone:	314-935-7497
Email:	samfoxschool@wustl.edu
Website:	https://samfoxschool.wustl.edu/academics/college-of-art/

Faculty

Endowed Professors

Carmon Colangelo (<https://samfoxschool.wustl.edu/people/faculty/90-carmon-colangelo/>)

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

Heather Corcoran (<https://samfoxschool.wustl.edu/people/faculty/34-heather-corcoran/>)

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

Amy Hauff (<https://samfoxschool.wustl.edu/people/faculty/43-amy-hauff/>)

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

John Hendrix (<https://samfoxschool.wustl.edu/people/faculty/44-john-hendrix/>)

Kenneth E. Hudson Professor of Art
MFA, School of Visual Art

Patricia Olynyk (<https://samfoxschool.wustl.edu/people/faculty/60-patricia-olynyk/>)

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

Professors

Lisa Bulawsky (<https://samfoxschool.wustl.edu/people/faculty/31-lisa-bulawsky/>)

MFA, University of Kansas

D.B. Dowd (<https://samfoxschool.wustl.edu/people/faculty/38-d-b-dowd/>)

MFA, University of Nebraska–Lincoln

Jeff Pike (<https://samfoxschool.wustl.edu/people/faculty/61-jeff-pike/>)

MFA, Syracuse University

Tim Portlock (<https://samfoxschool.wustl.edu/people/faculty/62-tim-portlock/>)

MFA, University of Illinois

Jack Risley (<https://samfoxschool.wustl.edu/people/faculty/64-jack-risley/>)

MFA, Yale University School of Art

Denise D. Ward-Brown (<https://samfoxschool.wustl.edu/people/faculty/72-denise-ward-brown/>)

MFA, Howard University

Monika Weiss (<https://samfoxschool.wustl.edu/people/faculty/74-monika-weiss/>)

MFA, Academy of Fine Arts, Warsaw

Associate Professors

Jamie Adams (<https://samfoxschool.wustl.edu/people/faculty/27-jamie-adams/>)

MFA, Pennsylvania Academy of Fine Arts

Jonathan Hanahan (<https://samfoxschool.wustl.edu/people/faculty/42-jonathan-hanahan/>)

MFA, Rhode Island School of Design

Meghan Kirkwood (<https://samfoxschool.wustl.edu/people/faculty/50-meghan-kirkwood/>)

MFA, Tulane University

PhD, University of Florida

Richard Krueger

MFA, University of Notre Dame

Arny Nadler (<https://samfoxschool.wustl.edu/people/faculty/56-arny-nadler/>)

MFA, Cranbrook Academy of Art

Mary Ruppert-Stroescu (<https://samfoxschool.wustl.edu/people/faculty/66-mary-ruppert-stroescu/>)

PhD, University of Missouri-Columbia

Aggie Toppins (<https://samfoxschool.wustl.edu/people/faculty/71-aggie-toppins/>)

MFA, Maryland Institute College of Art

Cheryl Wassenaar (<https://samfoxschool.wustl.edu/people/faculty/73-cheryl-wassenaar/>)

MFA, University of Cincinnati

Assistant Professors

Joe deVera (<https://samfoxschool.wustl.edu/people/faculty/961-joe-de-vera/>)

MFA, Yale University

Chris Dingwall (<https://samfoxschool.wustl.edu/people/faculty/963-christopher-dingwall/>)

PhD, University of Chicago

Heidi Kolk (<https://samfoxschool.wustl.edu/people/faculty/51-heidi-aronson-kolk/>)

PhD, Washington University

Shreyas R. Krishnan (<https://samfoxschool.wustl.edu/people/faculty/63-shreyas-r-krishnan/>)

MFA, Maryland Institute College of Art

Penina Acayo Laker (<https://samfoxschool.wustl.edu/people/faculty/26-penina-acayo-laker/>)

MFA, Kent State University

Senior Lecturers

Heather Bennett (<https://samfoxschool.wustl.edu/people/faculty/30-heather-bennett/>)

MFA, Hunter College

Jennifer Colten (<https://samfoxschool.wustl.edu/people/faculty/33-jennifer-coltan/>)

MFA, Massachusetts College of Art

Sage Dawson (<https://samfoxschool.wustl.edu/people/faculty/36-sage-dawson/>)

MFA, University of New Mexico

John Early (<https://samfoxschool.wustl.edu/people/faculty/40-john-early/>)

MFA, Washington University

Audra Hubbell (<https://samfoxschool.wustl.edu/people/faculty/45-audra-hubbell/>)

MFA, University of Illinois at Chicago

Jennifer Ingram (<https://samfoxschool.wustl.edu/people/faculty/46-jennifer-ingram/>)

MS, Iowa State University-Des Moines

Ben Kiel

MA, University of Reading

Becca Leffell Koren (<https://samfoxschool.wustl.edu/people/faculty/54-becca-leffell-koren/>)

MFA, Rhode Island School of Design

Jon Navy (<https://samfoxschool.wustl.edu/people/faculty/57-jonathan-navy/>)

MFA, School of the Art Institute of Chicago

Tom Reed (<https://samfoxschool.wustl.edu/people/faculty/25-tom-reed/>)

MFA, University of Iowa

Lindsey Stouffer (<https://samfoxschool.wustl.edu/people/faculty/69-lindsey-stouffer/>)

MFA, Washington University

Artist in Residence

Anika Todd

Louis D. Beaumont Artist in Residence

MFA, University of Texas at Austin

Professors Emeriti

Sarah Birdsall

Ken Botnick

Michael Byron

Ron Fondaw

Joan Hall

Ronald A. Leax

Peter Marcus

Hylarie M. McMahon

Franklin Oros

Buzz Spector

Stan Strembicki

Robin VerHage

Majors

Bachelor of Fine Arts

First-year students take Drawing, 2D Design, 3D Design, Digital Studio, and Practices in Architecture + Art + Design I.

Second-year studio courses introduce students to the different areas of focus.

A student's last two years include intense study in their chosen focus area and a capstone experience. The capstone studio brings together all seniors in the studio areas and separately in the communication design and fashion areas for critical dialogue beyond disciplinary boundaries to guide preparation for a culminating BFA exhibition.

Throughout the studio courses and the final capstone, the BFA degree places an emphasis on developing a portfolio that displays the student's mastery of art and design skills. Graduates are prepared to pursue careers as artists, illustrators and designers.

For specific degree requirements, visit the Degree Requirements (<http://bulletin.wustl.edu/undergrad/art/requirements/>) page for the College of Art.

Bachelor of Arts

First-year students take Digital Studio and two additional foundation courses that may include Drawing, 2D Design, 3D Design, and so on. Upper-level studio courses and Sam Fox electives introduce students to different areas of focus.

With fewer required courses and no capstone studio, this degree provides an opportunity for students to explore art and design in the context of a rigorous liberal arts education. The BA program is ideal for students who are interested in studying art and design as a cultural phenomena, as a practice for strategic thinking, or as preparation for a career alongside artists and designers. Working within and between traditional disciplines, students will explore how ideas can shape materials and how materiality can shape ideas.

For specific degree requirements, visit the Degree Requirements (<http://bulletin.wustl.edu/undergrad/art/requirements/>) page for the College of Art.

The Majors in Art & Design

BFA majors are offered in the following areas:

- Art (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>) — with these optional concentrations:
 - Painting (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
 - Photography (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
 - Printmaking (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
 - Sculpture (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
 - Time-Based + Media Art (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
- Communication Design (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/communication-design/>)
- Fashion Design (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/fashion-design/>)

BA majors are offered in the following areas:

- Art (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/studio-art/>)
- Design (<https://samfoxschool.wustl.edu/academics/college-of-art/bfa-ba-in-studio-art-and-design/>) — with these optional concentrations:
 - Fashion
 - Communication

Second Majors in Art & Design

A student pursuing a bachelor's degree in Architecture, Arts & Sciences, Business or Engineering may also pursue a second major (<https://samfoxschool.wustl.edu/academics/college-of-art/second-majors-in-studio-art-and-design/>) in the College of Art. Second majors are offered in art and design. The design program has optional concentrations in fashion and communication. Any student in good academic standing may declare a second major using WebSTAC. Upon completion of the requirements, the student's transcript will show the second major along with their earned degree. Only one diploma is granted; no reference to the second major is noted on the diploma.

Second Major in Art

Required	Units
Art/Design Foundation	
Select two from Drawing, 2D Design or 3D Design	6

Major Area Requirements	
Digital Studio	3
Sophomore Material and Culture Studios	6
Junior Art Practice Studios	6
Methods & Contexts I (must be taken in the fall with concurrent enrollment in at least one Art Practice Studio)	3
Total	18

Architecture, Art or Design electives or menu of approved courses	12
Total Credit Units Required	36

Sophomore Art Material and Culture Studios (choose two):

- Painting Studio: Material and Culture
- Photography Studio: Material and Culture
- Printmaking Studio: Material and Culture
- Sculpture Studio: Material and Culture
- Time-Based Media: Material and Culture

Junior Art Practice Studios (choose two):

- Drawing: Art Practice
- Painting: Art Practice
- Photography: Art Practice
- Printmaking: Art Practice
- Sculpture: Art Practice
- Time-Based Media: Art Practice

Second Major in Design: No Concentration

Required	Units
Art/Design Foundation	
Select two from Drawing, 2D Design, 3D Design or Design Across Disciplines	6

Major Area Requirements	
Digital Studio	3
Sophomore Design Material and Culture Studios	6
Junior Design Practice Studios	9
Total	18

Architecture, Art or Design electives or menu of other options	12
Total Credit Units Required	36

Sophomore Design Material and Culture Studios (choose two):

- Introduction to Fashion Design
- Fashion Illustration
- Textile Design
- Typography I
- Word & Image I

Junior Design Practice Studios (choose three):

- Fashion History and Research
- 300-Level Fashion Design Major Elective
- Patternmaking and Production
- Typography II
- Word & Image II

Second Major in Design: Communication Concentration

Required	Units
Art/Design Foundation	
Select two from Drawing, 2D Design, 3D Design or Design Across Disciplines	6

Major Area Requirements	
Digital Studio	3
Sophomore Design Material and Culture Studios	6
Junior Design Practice Studios	9
Total	18

Architecture, Art or Design electives or menu of other options	12
Total Credit Units Required	36

Sophomore Design Material and Culture Studios:

- Typography I
- Word & Image I

Junior Design Practice Studios (choose two):

- Interaction Foundations
- Typography II
- Word & Image II

Plus one 300-Level Communication Design Major Elective

Second Major in Design: Fashion Concentration

Required	Units
Art/Design Foundation	
Select two from Drawing, 2D Design, 3D Design or Design Across Disciplines	6

Major Area Requirements	
Digital Studio	3
Sophomore Design Material and Culture Studios	6
Junior Design Practice Studios	9
Total	18

Architecture, Art or Design electives or menu of other options	12
Total Credit Units Required	36

Sophomore Design Material and Culture Studios:

- Introduction to Fashion Design
- Fashion Illustration or Textile Design

Junior Design Practice Studios:

- Fashion History and Research
- Patternmaking and Production
- 300-Level Fashion Design Major Elective

Second Majors and Minors Outside the College of Art

Students may earn a second major or minor in the College of Arts & Sciences, the Olin Business School, or the McKelvey School of Engineering, or they may earn a minor in the College of Architecture while completing the requirements for the BFA or BA degree. Students who choose this path will graduate with their chosen art or design degree and major (BFA or BA) alongside the additional major or minor.

Students must successfully complete all of the degree requirements for the College of Art and all of the requirements for the second major or minor.

The second major or minor option can be completed within four years if careful planning begins during the first year. If a student is interested in these options, they should consult with the associate dean of students in the College of Art.

Art Education

Students who wish to teach art at the elementary and secondary levels may obtain Missouri state certification by taking additional units of required education courses offered by the university's Department of Education in the College of Arts & Sciences. These courses may be taken as academic electives within the BFA or BA program. For more information, visit the Department of Education's Teacher Certification page (<https://education.wustl.edu/teacher-certification/>).

Minors

The College of Art offers several minors (<https://samfoxschool.wustl.edu/academics/college-of-art/minors/>), which are available to all students at Washington University in St. Louis. Minors require a total of 15 or 18 units from approved courses. All courses applied to an art minor must be taken for a grade, and students must earn a grade of C- or higher. At least 12 of the credit units must be applied exclusively to the minor and cannot be double-counted toward another major or minor. No individual course may count more than once toward the minor.

Minors are offered in the following areas:

- Art (<https://samfoxschool.wustl.edu/academics/college-of-art/minors/studio-art/>)
- Design (<https://samfoxschool.wustl.edu/academics/college-of-art/minors/design/>)
- Creative Practice for Social Change (<https://samfoxschool.wustl.edu/collaborations/socially-engaged-practice/minor-in-creative-practice-for-social-change/>)
- Human-Computer Interaction (<http://www.hci-washu.site/>)

The Minor in Studio Art

The Minor in Studio Art (<https://samfoxschool.wustl.edu/academics/college-of-art/minors/studio-art/>) (15 units) allows students to select courses from across the art curriculum. Each student may choose to select a narrow or wide-ranging set of courses based on their interests and goals. For students earning degrees in the College of Art, the minor is available to non-art majors only. Courses designated "Art FAAM" fulfill this requirement.

The Minor in Design

The Minor in Design (<https://samfoxschool.wustl.edu/academics/college-of-art/minors/design/>) (15 units) allows students to mix and match courses in areas such as communication design, fashion design, and the illustrated book studio to suit their interests and schedules. For students earning degrees in the College of Art, the minor is available to non-design majors only. Courses designated "Art FADM" fulfill this requirement.

The Minor in Creative Practice for Social Change

The Minor in Creative Practice for Social Change (<https://samfoxschool.wustl.edu/collaborations/socially-engaged-practice/minor-in-creative-practice-for-social-change/>) (15 units) allows students to apply creative practices from art, design and architecture to address systemic economic, environmental, and social challenges. The course ART 236P Design in Social Systems (3 units) is required; students must take four additional 3-unit courses from a preselected menu (PDF) (<http://bulletin.wustl.edu/undergrad/art/CPSCwebsitedocument.pdf>) of course work (12 units). At least 12 of the 15 units must be applied exclusively to the minor and cannot be double-counted toward another major or minor. No more than 3 units may be taken outside of the Sam Fox School. Courses designated "Art CPSC" fulfill this requirement.

The Minor in Human-Computer Interaction

The Minor in Human-Computer Interaction (<http://www.hci-washu.site/>) (18 units) is a collaboration between the College of Art and the McKelvey School of Engineering (<https://engineering.wustl.edu/>), with a mix of required and optional courses in each school. Students are able to gain a multidisciplinary understanding of the principles and applications of human-computer interaction (HCI), and they are introduced to the techniques and processes necessary to create effective user interfaces.

The HCI minor is intended for students who are interested in the design of user-centered interactive technologies and those desiring jobs that include user interface creation, product design, UX/UI design, app development, and virtual and augmented realities. For students in the College of Art — particularly designers and computationally intrigued artists — the minor provides a more in-depth knowledge of back-end development skills. For students outside the College of Art, an HCI minor supports their studies with a clear track in a hybrid pursuit of design and programming.

Students pursuing the minor must complete two pillar courses, one integration course and three approved electives. Courses listed below are considered approved elective offerings between the Sam Fox School and the McKelvey School of Engineering. Students will be permitted to count only one course toward the HCI minor that is also counting for another major or minor.

Units required: 18, including the following:

Pillar Courses (6 units):

Code	Title	Units
ART 138S	Visual Principles for the Screen	3
CSE 131	Introduction to Computer Science	3

Integration Course (3 units):

Code	Title	Units
ART 236A	Interaction Design: Understanding Health and Well-Being	3
or CSE 256A	Introduction to Human-Centered Design	

Electives (9 units, with at least one course each from ART and CSE):

Code	Title	Units
ART 241E	Digital Game Design	3
ART 326M	Game Design Principles & Practices	3
ART 332J	UX Research Methods for Design	3
ART 336B	Advanced Interaction Design	3
ART 336P	Conditional Design	3
ART 338I	Communication Design: Interaction Foundations	3
ART 432A	Interaction Design: User-Centered Applications	3
ART 440T	Advanced Visual Principles for the Screen	3
CSE 204A	Web Development	3
CSE 330S	Rapid Prototype Development and Creative Programming	3
CSE 438S	Mobile Application Development	3
CSE 450A	Video Game Programming	3
CSE 457A	Introduction to Visualization	3
CSE 556A	Human-Computer Interaction Methods	3
CSE 557A	Advanced Visualization	3
PNP 200	Introduction to Cognitive Science	3
Psych 360	Cognitive Psychology	3

For additional approved elective courses (https://docs.google.com/spreadsheets/d/1XZvIRmYTBVsXWBqo-WfyYtkyov5dvsnZ3vDH_4tYag/edit/#gid=0), please visit the Google Spreadsheet maintained by the program.

Courses

- **F10 Art (p. 6):** Art foundation and major studio courses
- **F20 Art (p. 34):** Art elective courses

College of Art majors have enrollment priority in F10 and F20 courses. Elective (F20) courses may be offered at the 100 to 400 levels; students must enroll as applicable: 100-level courses are for first-year students, 200-level courses are for sophomores, 300-level courses are for juniors, and 400-level courses are for seniors.

F10 Art

Visit online course listings to view semester offerings for F10 Art (<https://courses.wustl.edu/CourseInfo.aspx?sch=F&dept=F10&crslvl=1:4>).

F10 ART 101A Drawing

An introductory course that teaches the student to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. Students will explore drawing as a diverse and multi-faceted activity. Working from both observation and imagination, emphasis will be placed on making work through a range of drawing methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects.

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

F10 ART 102A Drawing

This is an introductory course that teaches the student to recognize and manipulate fundamental elements of composition, line, form, space, modeling and color. Students will explore drawing as a diverse and multifaceted activity. Working from both observation and imagination, emphasis will be placed on making work through a range of drawing methodologies. Students work in a variety of media. Demonstrations and illustrated lectures supplement studio sessions and outside projects.

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

F10 ART 105 2D Design

An introduction to basic design principles and their application on a two-dimensional surface. Investigation of the functions and properties of the formal elements and their organization through the use of relational schemes. Includes an introduction to color and basic color theory. Problems stress systematic approach to visual communication.

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

F10 ART 106 2D Design

An introduction to basic design principles and their application on a two-dimensional surface. Investigation of the functions and properties of the formal elements and their organization through the use of relational schemes. Includes an introduction to color and basic color theory. Problems stress systematic approach to visual communication.

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

F10 ART 107 3D Design

An introduction to basic design principles and their application to three-dimensional form and real space and time. The design vocabulary is broadened through exercises that deal with mass, volume, weight, gravity and movement. Students learn to use hand and power tools.

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

F10 ART 108 3D Design

An introduction to basic design principles and their application to three-dimensional form and real space and time. The design vocabulary is broadened through exercises that deal with mass, volume, weight, gravity and movement. Students learn to use hand and power tools.

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

F10 ART 136A Design Across Disciplines

The field of design is shifting from disciplines based on the items they produce (e.g., graphics, apparel, built environments) toward the design of strategies that may incorporate many designed elements. This requires a more cross-disciplinary approach, across both academic disciplines at large as well as disciplines of design. This course introduces students to core skills of strategic design through individual

and group projects, readings, discussion and journaling. Students explore systems thinking, strategic framing, iteration and collaboration. We will discuss how designed things affect and are affected by the social systems around them.

Credit 3 units. Art: FADM EN: H

F10 ART 143 Digital Studio

This course provides a robust introduction to creating in a digital landscape. Students learn how to solve visual problems using a range of digital tools. Projects explore ideas of visual narrative, two dimensional relationships, and motion using relevant digital imaging and graphics software. The course contextualizes these tools and associated techniques within a historical frame and considers the broader social impact. Students pursuing the BFA, BA in Art or Design, or second major in Art or Design must complete Digital Studio (F10 143 in the fall or F10 144 in the spring).

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

F10 ART 144 Digital Studio

This course provides a robust introduction to creating in a digital landscape. Students learn how to solve visual problems using a range of digital tools. Projects explore ideas of visual narrative, two-dimensional relationships, and motion using relevant digital imaging and graphics software. The course contextualizes these tools and associated techniques within a historical frame and considers their broader social impact. Students pursuing the BFA, BA in Art or Design, or second major in Art or Design must complete Digital Studio--F10 143 in the fall or F10 144 in the spring.

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

F10 ART 183B Practices in Art + Design

This course offers students an introduction to the programs, people, and resources of the College of Art and the Sam Fox School. Weekly presentations by faculty and staff, current and past students, and practitioners in the field will introduce students to some of the many possible paths of study in art and design and deepen students' knowledge of the Sam Fox School's major creative and intellectual pursuits and their areas of influence and intersection. The course also includes practical resources to help students flourish in their studies.

Credit 1 unit. EN: H

F10 ART 213A Sculpture Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in sculpture and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces students to the materials, processes, and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production ranging from additive, assembled, molded, modeled, to subtractive or carved. 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. Students pursuing the sculpture concentration must complete either F10 213A (fall) or 214A (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 214A Sculpture Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in sculpture and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces students to the materials, processes, and concepts specific to sculpture. Students develop an understanding of, and dexterity with, multiple materials and modes of production ranging from additive, assembled,

molded, modeled, to subtractive or carved. 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. Students pursuing the sculpture concentration must complete either F10 213A (fall) or 214A (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 215A Printmaking Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art Printmaking Concentration. It is open to students pursuing a BA in Art or a Second Major in Art and to others as space permits. The course introduces printmaking as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Relief, intaglio, digital, and planographic processes are introduced alongside theoretical frameworks that help guide students through directed and self-determined projects. The resulting work will generate critical evaluations of form, content, and intention. In addition to studio production, this course includes lectures, readings, and discussions. Prerequisite: Drawing or 2D Design.

Credit 3 units. Art: FAAM EN: H

F10 ART 216A Printmaking Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in printmaking and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces printmaking as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Relief, intaglio, digital, and planographic processes are introduced alongside theoretical frameworks that help guide students through directed and self-determined projects. The resulting work will generate critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students pursuing the printmaking concentration must complete either F10 215A (fall) or 216A (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 217B Photography Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in photography and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces photography as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work will foster critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Student must provide a fully manual digital camera capable of capturing RAW images. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 218B Photography Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in photography and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces photography as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students gain full manual control of the digital camera apparatus, learn how to import and edit raw images, and print according to fine art professional standards. The resulting work will foster critical evaluations of form, content and intention. In addition

to studio production, this course includes lectures, readings and discussions. Student must provide a fully manual digital camera capable of capturing RAW images. Students pursuing the photography concentration must complete either F10 217B (fall) or 218B (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 221A Painting Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art Painting Concentration. It is open to students pursuing a BA in Art or a Second Major in Art and to others as space permits. The course introduces painting as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students employ a variety of oil- and water-based media in this concept-driven approach to new and established methodologies. The resulting work will generate critical evaluations of form, content, and intention. In addition to studio production, this course includes lectures, readings, and discussions. Prerequisite: Drawing or 2D Design.

Credit 3 units. Art: FAAM EN: H

F10 ART 222A Painting Studio: Material and Culture

This is the first course in the sequence for those pursuing a BFA in Art with a concentration in painting and is open to those pursuing a BA in Art, second major in art, and others as space permits. It introduces painting as a dialogue between material and cultural histories, personal experience, tradition, and contemporary practice. Students employ a variety of oil and water-based media in this concept-driven approach to new and established methodologies. The resulting work will generate critical evaluations of form, content and intention. In addition to studio production, this course includes lectures, readings and discussions. Students pursuing the painting concentration must complete either F10 221A (fall) or 222A (spring).

Credit 3 units. Art: FAAM EN: H

F10 ART 229A Time-Based Media Arts Studio: Material and Culture

Introduction to Time & Media Arts is a Time-Based + Media Art area Material & Culture course designed to prepare students to take Art Practice courses in the area. Introduction to Time + Media Arts supports the production of time-based and media artworks and provides an overview of the last 50 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 course create several projects in video, sound, performance and other media of their choice. Technical and conceptual instruction accompanies this production-intensive studio course. Visiting artists, lectures by the instructor, class critiques, interdisciplinary collaborations, and select short readings accompany the course. Prerequisite: F10 143 or F10 144.

Credit 3 units. Art: CDES, FAAM

F10 ART 230A Time-Based Media Arts Studio: Material and Culture

Introduction to Time & Media Arts is a Time-Based + Media Art area Material & Culture course designed to prepare students to take Art Practice courses in the area. Introduction to Time + Media Arts supports production of time-based and 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 by the instructor, class critiques, interdisciplinary collaborations, and select short readings accompany the course. For degree-seeking College of Art students; fulfills prerequisite for Art Practice in this area. Priority for degree-seeking College of Art sophomores.

Credit 3 units.

F10 ART 231 Introduction to Fashion Design: Materials, Volume & the Body

A structured discourse on fashion designers of the 20th and 21st centuries for study of the body as site and inspiration for apparel design. Class discussions and projects will engage concept, materials and process. Through exploration of shapes, forms and their role in the development of three-dimensional ideas, the student learns the fundamentals of fashion design. Required for students pursuing the BFA major in fashion design, BA major in design: fashion concentration, and second-major in design: fashion concentration. This course is open to non-majors and minors as space permits.

Credit 3 units. Art: FADM EN: H

F10 ART 234 Fashion Illustration: Visualizing Apparel

A foundation experience in basic strategies for communication garment design ideas and information. Recognition and practice of conventions for presenting the figure in design will be the focus of the course. Additionally, simple garment silhouettes and textile types will be explored for illustration practice. Digital media as it is used in style presentation and technical communication of design will be introduced and implemented through a variety of exercises. Final presentation will be a design presentation that is supported by spectrum of material covered in course. Laptop computer with Adobe Illustrator and Photoshop required. Required in the sophomore year for students pursuing the BFA major in fashion design. The course is a major option for students pursuing the BA major in design, the BA major in design: fashion concentration, the second-major in design, and the second-major in design: fashion concentration.

Credit 3 units. Art: FADM EN: H

F10 ART 236 Textile Design

A survey of all types of materials used as 21st-century textiles, Textile Design introduces the student to the ways that textiles function as a basic building material. Students will study, test, and manipulate textiles to gain understanding of appropriate and viable choices for end use. Class activities include field trips, application of a variety of textile techniques for surface design, manipulation and finishing of various fabrics. Students may draw upon design problems from their specific area of study to realize a final project. Required in the sophomore year for students pursuing the BFA major in fashion design. The course is a major option for students pursuing the BA major in design, the BA major in design: fashion concentration, the second-major in design, and the second-major in design: fashion concentration.

Credit 3 units. Art: FADM EN: H

F10 ART 237C 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.

Credit 3 units. Art: FADM

F10 ART 238B Word and Image I

This course centers on the creation of word-image relationships. It focuses on intensive visual methodology and clear communication. Students make illustrations, explore typography, and bring visual elements together into a unified whole. Projects take the form of posters, image sets, books, icons, maps, labels, infographics, etc. As the course progresses, students work to narrow their focus within

the field of visual communications by selecting particular projects from a suite of offerings. Required in the sophomore year for students pursuing the BFA major in communication design. This course is required for students pursuing the BA major in design: communication concentration or the second-major in design: communication concentration. This course is a major option for the second-major in design.

Credit 3 units. Art: FADM EN: H

F10 ART 238C 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. Required in the sophomore year for students pursuing the BFA major in communication design. This course is required for students pursuing the BA major in design: communication concentration or the second-major in design: communication concentration. This course is a major option for the second-major in design.

Credit 3 units. Art: FADM EN: H

F10 ART 241 Digital Studio

This course introduces students to basic digital tools to aid in conceptual and technical development of artwork. Students become familiar with pixel, vector, and moving-image software within a context of visual thinking and artmaking. Students pursuing the BFA, BA in Art or Design, or second-major in art or design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243).

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

F10 ART 242 Digital Studio

This course introduces students to basic digital tools to aid in conceptual and technical development of artwork. Students become familiar with pixel, vector, and moving-image software within a context of visual thinking and art-making. Students pursuing the BFA, BA in Art or Design, or 2nd-major in Art or Design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243).

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

F10 ART 243 Digital Design

Students are introduced to digital tools in the context of applied design thinking for graphic design, surface design, and image-making. Students pursue projects using Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. This course engages software learning in the service of design thinking. Students pursuing the BFA, BA in Art or Design, or 2nd-major in Art or Design must complete either Digital Studio (F10 143, 241 or 242) or Digital Design (F10 243).

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

F10 ART 283 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 a family of types through exercises in tracing, drawing, letterpress printing, and collage. Particular emphasis will be devoted to the concept of modularity, including an assignment to design and print a modular typeface. This course may be counted as a sophomore BFA in Communication Design major elective, and it is open to non-majors and minors as space permits.

Credit 3 units. Art: FADM EN: H

F10 ART 292A Visualizing Literature: Texture/Structure

This course challenges students to function as reader-designers to develop new relationships between the written word and the seen word. Drawing on literary works, students learn visual methods to amplify the power of words, express personal perspectives, and visualize narrative structures in fiction and nonfiction. Three distinct projects present tools to generate visual and typographic material, including digital composition software and letterpress. Students may work on laptop computers or tablets, as needed. This course is ideal for students pursuing work in any field to learn about the visual display of language. No prerequisites or previous experience required. Credit 3 units.

F10 ART 295 Pictures for Communication

Students investigate the realm of functional pictures through pictograms, comic strips, visual metaphors and narratives. Each project focuses on a particular aspect of conceptual and formal clarity. Significant attention is paid to aesthetics. Students use a variety of media, including the Adobe suite. This course may be counted as a sophomore BFA in Communication Design major elective, and it is open to non-majors and minors as space permits. Credit 3 units. Art: FADM EN: H

F10 ART 297A Image and Meaning

This course explores the use of digital imagery in contemporary design practice through a range of analog and digital experimentation. Using a variety of methods from basic printmaking to emerging technologies, 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. 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. Credit 3 units. Art: FADM

F10 ART 297B 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. Credit 3 units. Art: FADM

F10 ART 301A 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.

Credit 3 units. Art: FAAM EN: H

F10 ART 302B 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 302D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)

This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.

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

F10 ART 311D Painting: Art Practice (Narrative Systems: The Frame, The Grid, The Screen)

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

Credit 3 units. Art: FAAM EN: H

F10 ART 311F Painting: Art Practice (Language of Abstraction)

This course examines strategies of abstraction and nonobjective image-making that originate in the painting studio, including those that are driven by concept, material, space, and/or process. Readings and discussions will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content.

Credit 3 units. Art: CDES, FAAM

F10 ART 311G Painting: Art Practice (Place and Space)

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units. Art: CDES, FAAM

F10 ART 311J Painting: Art Practice (Figure Structure)

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

Credit 3 units.

F10 ART 311K 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.

Credit 3 units.

F10 ART 311M 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 312E Painting: Art Practice (Place and Space)

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units. Art: FAAM EN: H

F10 ART 312F 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.

Credit 3 units. Art: FAAM

F10 ART 312G Painting: Art Practice (Body Image)

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

Credit 3 units. Art: CDES, FAAM

F10 ART 312H Painting: Art Practice (Place and Space)

This course examines ideas of place and space -- both observed and invented -- established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: Painting Studio: Material Culture or permission of instructor.

Credit 3 units. Art: CDES, FAAM

F10 ART 313 Art Practice: Sculpture (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 students who have taken the prerequisite and others, including art minors and MFA students, with permission of the instructor.

Credit 3 units.

F10 ART 3137 Art Practice

Credit 3 units.

F10 ART 313M 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 313P 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 314J Sculpture: Art Practice (Material as Metaphor)

All materials carry meaning. This course familiarizes students with the histories and fabrication processes intrinsic to sculpture. The course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found materials as formal and conceptual components that result in a final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions.

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

F10 ART 314K 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.

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

F10 ART 314N 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.

Credit 3 units.

F10 ART 315B 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.

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

F10 ART 315H 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 316F Printmaking: Art Practice (The Printed Image)

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

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

F10 ART 316G Printmaking: Art Practice (Extra-Dimensional Printmaking)

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

Credit 3 units. Art: CDES, FAAM

F10 ART 316H 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: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.

Credit 3 units. Art: CDES, FAAM

F10 ART 317E 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

Credit 3 units. Art: FAAM

F10 ART 317H Photography: Art Practice (Methods of Distribution)

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

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

F10 ART 317L Photography: Art Practice (Constellations, Sequences, Series)

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

Credit 3 units. Art: CDES, FAAM

F10 ART 317O Photography: Art Practice (Studio Location and Lighting)

Same as F10 417O. Juniors (only) register for F10 317O. This studio course introduces techniques and strategies for using artificial light sources to interpret subject matter, build narratives, and develop creative environments. Studio sessions will cover the use of continuous lighting systems, strobes, and hot shoe flashes. Course lectures will address principles of light, expanded applications of studio lighting, and editing strategies. Class projects will challenge students to apply lighting techniques in studio and on-location settings. Field trips will provide opportunities to work in a variety of built and natural environments and in conjunction with partner organizations.

Credit 3 units. Art: CDES

F10 ART 317R 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 complement 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.

Credit 3 units.

F10 ART 317T Photo: Art Practice (Picturing Place)

Working with photography and taking inspiration from geography, environmental studies, urban design, and cultural anthropology, this studio course explores how relationships to place are constructed. It considers how a "sense of place" has been understood over time and across cultures and how photography can help shape new narratives of belonging. The course builds knowledge through readings, discussion, guided assignments, and personal projects. Prerequisites: Digital Photography, Photography Studio: Material & Culture, or permission of instructor.

Credit 3 units. Art: CDES, FAAM

F10 ART 317U Photography: Art Practice (Making and Marking Site)

This photography course will consider how working with representations of histories, contemporary environments, and cultural meaning might offer future possibilities for understanding relationships to our surroundings. Students will create research tools and field study methods appropriate to investigating selected sites of their own choosing. By semester's end students will create a photographic body of work that considers the ways images can inform and shift engagement with land, site, and place. Prerequisite: None

Credit 3 units. Art: FAAM

F10 ART 318J Photography: Art Practice (Slow Image: Large Format Photography)

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

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

F10 ART 318K Photography: Art Practice (Documentary Photography & Social Practice)

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: CDES, CPSC, FAAM EN: H

F10 ART 318P 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. Credit 3 units. Art: CDES, FAAM

F10 ART 318Q 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 318R 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.

Credit 3 units. Art: CDES, FAAM

F10 ART 323D Sustainable Textile and Fashion Design

Typically textile design and garment production occur in a collaborative setting and often across a global span of locales. In this course students learn essential information about sustainable textiles and fashion, engage in research, and collaborate to design and promote sustainable products or services. Required for junior fashion majors, open to sophomore-senior nonmajors.

Credit 3 units. Art: FADM

F10 ART 323F Fashion Design: Collaboration Studio

This is a university collaboration course that involves Fashion Design, Occupational Therapy, Mechanical Engineering and Business working together to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle and occupation as well as environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisite: Introduction to Fashion Design.

Credit 3 units. Art: CDES, FADM

F10 ART 323H Fibers in Art (Florence)

This course is designed to guide the students through a range of approaches to textile and fiber-based practices. The course embraces technological and antiquated techniques both within and beyond the field of art and engages artisan-inspired practices as content that fosters the questioning of socially assigned gender roles, craft and art distinctions and the exploration of functionality. Basic weaving, knitting, braiding and sewing are explored against the backdrop of fiber's history as art. Prerequisite: none.

Credit 3 units.

F10 ART 323I Patternmaking (Florence)

In this patternmaking course, students will start with basic patterns, including darts and princess line variations, and learn how to manipulate them in relation to the fundamental rules of patternmaking. Patternmaking allows the designer to manipulate already existing patterns efficiently and create new configurations with custom measurements. There will be two basic projects during the semester: the skirt, with variations such as A-shape, gathered, with yoke, and the bodice, working with darts and princess line variations, and in the last half of the course students will learn about collars, sleeves and pants. By understanding pattern construction students will be able to gain a wider understanding of the possibilities and limits of a fashion designer.

Credit 3 units.

F10 ART 323J Special Topics in Fashion Design: Fiber Manipulation

Exploration of fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibori, wax resist, digital design, needle applications, heat applications and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. This class is part of the BFA in Fashion, and is open to non-BFA students across the university. No prerequisites. Counts toward design minor.

Credit 3 units. Art: CDES, FADM

F10 ART 323K Knitwear Design and Production

This course will address the topic of knitwear design and production. Students will learn knitting fundamentals by hand, manual machine, and computer-driven machine. Building on technical and design knowledge gained throughout the course, students will design and realize three-dimensional objects. These objects could be fashion apparel or art. Some production will be done by the student, and some will be done in collaboration with a local knitwear company.

Credit 3 units. Art: CDES, FADM

F10 ART 323N Fiber Manipulation

This course explores fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibori, wax resist, digital design, needle applications, heat applications, and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design. This course is part of the BFA in Fashion, and it is also open to non-BFA students across the university. No prerequisites. Counts toward the design minor. Credit 3 units. Art: CDES, FADM

F10 ART 323P Patternmaking and Production (Florence)

An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. Required for sophomore and junior majors in Fashion. Credit 3 units.

F10 ART 324A Patternmaking and Production

An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. Open to sophomore through graduate-level students across the university. Required for sophomore and junior majors in fashion. Credit 3 units. Art: CDES, FADM EN: H

F10 ART 324E Fashion History and Research

This seminar studies the cultural and social influences to comprehend how these impact the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Course work will focus on using research as an avenue to original and effective design concepts. Required for students pursuing the BFA major in Fashion Design or the BA major in Design: Fashion Concentration, or the second-major in Design: Fashion Concentration. The course is a major option for students pursuing the BA major in Design. Credit 3 units. Art: CDES, FADM EN: H

F10 ART 324J Two-Dimensional Fashion Design-Foundation

Review and practice of applicable material from Visualizing Apparel course for presenting the figure in garment design. Students will explore a variety of media for expressive fashion communication and learn to combine page elements with compelling design strategies. Research and study of landmark and innovative illustrators will be conducted as well as application of their ideas in practice. Additionally, the course will cover incorporation of technical drawings, text, and textile swatches with illustration style to convey design vision for fashion presentation. Prerequisites: Introduction to Fashion: Materials, Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required for juniors in the BFA Major in Fashion Design. Required Equipment: Mac Computer, CS5 or newer, Wacom Tablet and pen. Credit 3 units. Art: CDES, FADM EN: H

F10 ART 324K Three-Dimensional Fashion Design-Foundation

Study of fundamental apparel design issues. Students will begin with basic draping methods and explore evolution and craft, decoration, and adornment for apparel. Research for class exercises will be based upon the most elementary forms of historical and contemporary dress. Prerequisites: Introduction to Fashion: Materials, Volume and the Body, Fashion Illustration: Visualizing Apparel, Fashion History and Research, Textile Design, Patternmaking and Production. Required for juniors in the BFA Major in Fashion Design.

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

F10 ART 324L Digital Fashion and Textile Design

This course involves the review and practice of material from Visualizing Apparel. It is an in-depth exploration of vector-based illustration for garment and textile schematics. The course will also cover the establishment of strategies for designing apparel, wovens, knits, prints and patterns using universal and industry software. Required for juniors in the BFA Major in Fashion Design. Required equipment: Mac Computer, CS5 or newer.

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

F10 ART 325D 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. Credit 3 units. Art: CDES, FADM

F10 ART 326D Special Topics: Relational, Conditional, and Process-Oriented Design

This course encourages students to explore the spatial and experiential potential of designing frameworks to navigate complex archives of online content. In addition to expanding their code-based skills, students will push the boundary of traditional online activity to create immersive and experimental experiences in the browser. Through a series of informational and spatial challenges, students will conduct research into contemporary theory and practice of designing interactive platforms and develop dynamic solutions for online frameworks, which exploit and challenge traditional user expectations. Projects, experiments and research will be supplemented by group readings, class discussions, and individual artist/designer case studies. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326D; seniors for F10 Art 426D. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Credit 3 units. Art: CDES, FADM EN: H

F10 ART 326H Special Topics: Interaction Design: Layout Systems

Learn and apply techniques and tools for creating advanced HTML/CSS layouts. Explore responsive design (layouts that adapt to available screen width), grid systems, layout frameworks, and templating systems. Refine HTML and CSS skills, and learn best practices for common layout challenges. Become familiar with potential pitfalls designers face when planning for screens and variable content. Develop strategies for communicating design decisions for dynamic layouts. Expect to create mockups, wireframes, and finished HTML layouts that are portfolio-ready. This course is open to junior and senior

communication design majors. Juniors register for F10 Art 326H; seniors for F10 Art 426H. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills.

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

F10 ART 328D Illustrating for Licensed Products

In this studio course, students will research, concept and create images that are appropriate for application to products in the licensing field. Students will work toward developing icons/motifs, a mainstay in licensing, through deepening their skill sets in shape based illustration, design elements of composition and hierarchy and thoughtfully considered color. Class content will include the development of collections and images, patterns, and exploration of the visual content, artists, audiences, and trends in a fluid marketplace. Projects for this course will be drawn from the gift and home decor markets, fabric design and stationery products. This course is appropriate for juniors and seniors in the communication design major.

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

F10 ART 328E 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. Prerequisite: Word and Image II. This course is open to juniors and seniors in the communication design major.

Credit 3 units.

F10 ART 328F Storytelling Across Multiple Media

This interdisciplinary course addresses how the elements of a single visual and textual narrative are distributed across multiple traditional and digital media platforms to form a unified and cohesive entertainment or branding experience. Assignments will challenge students to examine the specific attributes of each medium to determine its role in the greater experience. Students will work in small teams to coordinate and execute media integration per their individual disciplines, skill sets and areas of interest. Students will learn how storytelling across multiple media can expand the market for an intellectual property, provide various points of entry for different audience segments, and heighten audience participation, interaction, understanding and engagement in the content. Prerequisites: Word + Image II or Type II.

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

F10 ART 328G Branding & Identity

Students will learn about brands: 1) as identity; a shorthand for a company or product, 2) as an image; where an individual perceives a brand as representing a particular reality, and 3) as a relationship; where an individual reflects an experience through a product or service. To learn from their research, students will concept, design and implement a brand, challenging them to realize the full breadth of a brand's reach. Prerequisites: Word + Image II or Type II.

Credit 3 units. Art: CDES, FADM

F10 ART 329C Time-Based Media: Art Practice (Mediated Performance)

This course explores the body as a time-based medium and a vehicle of expression that interacts with cinematic and sound technologies, undergoing gradual semantic, virtual and visceral transformations. Students create performance-based video and sound works that

are mediated with electronic/digital technology and performed or screened in public. Collaborative, individual political and poetic actions and happenings are encouraged. Students focus on the production of conceptually rigorous and technically convincing work that embodies their performative, experimental and individually designed ideas. Projects are informed by readings in media theory, writing assignments, and active participation in critiques of works by contemporary media artists.

Credit 3 units. Art: FAAM EN: H

F10 ART 329D Multimedia Design: Time / Sound / Space

This course is a studio exploration of the intersections of graphic design, experiential design, motion graphics, video, and sound. As technology advances, the line between digital and physical spaces is increasingly blurred. Through experimentation, students will investigate these spaces in multiple dimensions. In this course, students consider how experiences can be translated into time-based media. Students will make multimedia projects that orient, educate or delight an audience. Using both digital and analog methodologies, students will capture, generate, and manipulate audiovisual material. Multi-week projects will be accompanied by workshops, exercises, and lectures with professional examples. Prerequisite: Word and Image 2 or permission of instructor.

Credit 3 units. Art: FADM

F10 ART 329G Time-Based Media: Art Practice (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.

Credit 3 units. Art: CDES, FAAM

F10 ART 329L Time-Based Media: Art Practice (Expanded Cinema)

By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers that arise from hybrid media interests. The course encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual, and creative skills for taking an individually conceived project from idea to fruition. Prerequisite: Digital Studio and TBMA: Material Culture, or permission of instructor.

Credit 3 units. Art: CDES, FAAM, FADM

F10 ART 330D Multimedia Design: Time/Sound/Space

A studio exploration of the intersections of graphic design, experiential design, motion graphics, video, and sound. As technology advances, the line between digital and physical spaces is increasingly blurred. Through experimentation, students will investigate these spaces in multiple dimensions. In this course, students consider how experiences can be translated into a time-based media. Students will make multimedia projects that orient, educate or delight an audience. Using both digital and analog methodologies, students will capture, generate, and manipulate audiovisual material. Multi-week projects will be accompanied by workshops, exercises, and lectures with professional examples. Prerequisite: Word and Image 2 or permission of instructor.

Credit 3 units. Art: CDES, FADM

F10 ART 330I Time-Based Media: Art Practice (New Media in Art)

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: CDES, FAAM

F10 ART 330L 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. Credit 3 units. Art: CDES EN: H

F10 ART 330M Time-Based Media: Art Practice (Animation for Buildings)

In this art production course, students will create projection-mapped animations that will transform three-dimensional structures such as building exteriors and installation spaces. Through lectures, readings and discussion students will also be introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the impact of advertising on the perception of public space. This course will also explore technical skills for using popular 2D animation and projection mapping software. Credit 3 units. Art: CDES, FAAM

F10 ART 330N 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. Credit 3 units. Art: FAAM

F10 ART 332A Interaction Design: User-Centered Applications

This course is a hands-on application of interaction design for digital media (primarily browser-based). We will explore how user-interaction adds bi-directionality to communication, examine the intricacies of seemingly simple digital interactions, and familiarize ourselves with the attributes of digital device as "canvas." We will work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Our focus will be to learn by doing: first-hand experience gained while undertaking real-world projects will provide the context and framework for discussion and instruction. Project work will likely be (but not required to be) accomplished with tools available in the Adobe Creative Suite: Adobe

Dreamweaver, Adobe Illustrator, and Adobe Photoshop. Web browsers on both desktop computers and mobile devices will also be used extensively. No prerequisites. This course is appropriate for seniors in the communication design major.

Credit 3 units. Art: CDES, FADM

F10 ART 332E 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.

Credit 3 units. Art: CDES, FADM

F10 ART 332F Design as a Catalyst for Change

With a whirlwind of social and cultural transitions emerging across the world, design is being used to address and disrupt, and prevent social challenges that arise — including topics like natural disasters and global water crises to political corruption, increased social injustices, gender inequality, and racial inequity. Designers can serve numerous roles in driving impactful engagement of these issues; their skills are often required to expand beyond artifact-based studio practices to instill greater benefit to their end users, communities, and society at-large. In this course, students will learn and practice skills of community-based social impact design. The focus of this course will emphasize "the work behind the work," as students learn how matters of empathy, equity, privilege, relationship building, and justice integrate into the communications design process when working with(in) communities. As students identify and select a social cause on which to focus, they will develop a series of print and digital works that communicate their chosen issue, pitch proposed design interventions, and visualize collaborative implementation processes. Learning modules will feature weekly readings, direct engagement with social design practitioners, design charrettes, and on-site learning, allowing students to gain greater depth and perspectives for harnessing design as a catalyst for change.

Credit 3 units. Art: CDES, CPSC, FADM

F10 ART 332G Design & Research

"Design research" can have many meanings: learning about user needs in order to improve the design of our tools and services; designing things that enable us to learn about people and our relationship with the world around us; or even researching the process and meaning of design as a practice. This course will combine studio- and seminar-style learning to broadly explore three modes of design research: exploratory, learning about people's needs in order to frame a design brief; evaluative, using sketches and prototypes to learn about and improve an idea; and speculative, creating artifacts from fictional societies in order to question our basic structures and systems. Each component will involve readings, lectures, case studies, written reflections and exercises to be applied to an ongoing team project, enabling students to think critically about each practice while experimenting with its methods. Throughout, students will present their findings, translating research into design briefs and calls for action.

Credit 3 units. Art: CDES, CPSC, FADM

F10 ART 332H Alternative Displays

This course explores display-based interactions that are functionally unique in order to create more relevant information and experiences. Emerging technologies such as e-paper and fabrics are colliding with the internet of things and flexible screen interfaces where smart displays go beyond phones and computers. Students will consider display applications in multiple settings, functions, and scales from small devices to larger environments. Projects will be entrepreneurial and experimental with an applied perspective to explore real world challenges and opportunities. Final projects may include the intersection of 3D objects with 2D screens that interact with other devices, systems and users. All project will be presented as refined prototypes with functional coding optional.

Credit 3 units. Art: CDES, FADM

F10 ART 332I Interaction: Non-Linear Narrative

This is an advanced interaction major elective exploring the experiential and occupiable nature of the internet. Through studio projects, reading discussions, workshops, and exercises students will explore the theoretical premise that defines the physical reality of internet, investigate the structural hierarchy of how it works, and investigate new ways of developing/working with databases and navigating through complex content. Work in this course could be browser-based but may also have physical components including artifacts, books, and exhibitions.

Credit 3 units. Art: CDES, FADM

F10 ART 332J UX Research Methods for Design

User experience research can make or break a design. It is an essential way to better understand whether and how a given design meets intended needs and outcomes. This studio course explores the foundations of user research appropriate for digital and analog products. Through projects, discussions, and readings, students will build an understanding of the role of research in interface design. Students will practice research methods including interviews, surveys, contextual inquiry, peer analysis, and heat mapping. Students will create artifacts that contextualize research within the broader UX design process, including personas, journey maps, user flows, and low-fidelity prototypes. Prerequisite: Interaction Foundations, CS 131, or permission of instructor.

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

F10 ART 332K Interaction Design: Layout Systems

This course explores advanced layout and responsive design techniques for HTML/CSS. It introduces and provides practice using grid systems, layout frameworks and templating systems. Students will learn to present dynamic, data-driven content at any screen size. This studio class is built around two significant projects, both to be delivered as portfolio-ready HTML. Work is assessed in terms of technical proficiency, communication objectives, and design choices. This course is appropriate for JR and SR Communication Design majors. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Counts towards Design Major, and Minor in Design.

Credit 3 units. Art: CDES, FADM

F10 ART 334A Advanced Drawing: Affective Stills and the Moving Image

This 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. Prerequisite: F10 101A or F10 102A.

Credit 3 units.

F10 ART 336A 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/or a digital slideshow with supporting text. This course will provide plentiful drawing experience. Supplemented by historical material in the collections of the Modern Graphic History Library. This course is appropriate for juniors in the communication design major. (Students with an interest in visual journalism grounded in street photography and visually engaged writers may be admitted to the course by permission of instructor.)

Credit 3 units. Art: CDES, FADM

F10 ART 336B Advanced Interaction Design

This course emphasizes immersive and multisensory user experiences in complex structural applications for a range of devices and contexts. Students will creatively apply advanced concepts in html, css, and javascript in the development of delightful and adaptable user experiences. Through studio projects, critiques, readings, discussions, and lectures, students will build on foundational knowledge in creative coding. They will explore new tools, languages, and processes as well as enhanced forms of user research, usability testing, and experience architecture. Prerequisites: Interaction Foundations, CS 131, or by permission from the instructor

Credit 3 units. Art: CDES, FADM

F10 ART 336M Special Topics in Communication Design: Illustration for Creative Practice

This course is about transforming creative impulse into a controlled professional practice. In the first half of the course, students will investigate current illustration trends and their applications in the marketplace. We will apply these findings to assignments while considering experimentation, relevance and form. The second half of the course will consist of iterative drawing assignments. Students will focus on cohesion within large bodies of work as well as the ability to bring images to finish with varying time constraints.

Credit 3 units. EN: H

F10 ART 336N Environmental Design

This course offers an introduction to the process and problem-solving methods required to conceptualize and develop an environmental graphics project. Students will gain an understanding of the relationship between a concept on screen and that idea realized at full scale and its impact in the built environment. Scale drawing, architectural documents, fabrication methods and materials will all be explored. Projects will include wayfinding and ADA signage, exhibit design and architectural graphics. Students will communicate their concepts through sketches, computer drawings, models and mock-ups.

Credit 3 units. Art: CDES, FADM

F10 ART 336P Conditional Design

New technology changes the way we receive, consume, and interact with information. Making work that can adapt to its context, environment, and user's preferences is a vital skill for artists and designers. This studio course explores the design and development of adaptive design systems to generate customizable and variable outputs. Through projects, readings, presentations, and discussions, students explore the use of procedural process, logic, and variable input to generate forms and experiences in both physical and digital space. Projects will cover traditional and digital mediums ranging from generative books and posters to interactive websites and performative experiences. Prerequisite: Communication Design: Interaction Foundations or Introduction to Computer Science.

Credit 3 units. Art: CDES, FADM

F10 ART 336Q 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. Prerequisites: Word & Image II and Typography II.

Credit 3 units. Art: CDES, FADM

F10 ART 336R 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

Credit 3 units. Art: CDES, FADM

F10 ART 336S 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.

Credit 3 units. Art: CDES, FADM

F10 ART 337E Communication Design: Word & Image II

This course continues Word & Image I (F10 238B), presenting design and illustration projects simultaneously. It focuses on methodologies for a range of problems. It emphasizes the development of content, illustration, typography, sequential narrative and information design. Students are expected to become self-directed about their synthesis of word and image and to select an area of emphasis within design and illustration for deeper study.

Credit 3 units. Art: FADM EN: H

F10 ART 337F 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.

Credit 3 units. Art: FADM EN: H

F10 ART 337I Communication Design: Interaction Foundations

This course is a hands-on application of interaction design for digital media (primarily browser-based). Participants will learn and apply the fundamentals of HTML and CSS, explore how user interaction adds bidirectionality to communication, examine the intricacies of seemingly simple digital interactions, and become familiar with the attributes of digital device as "canvas." Students will work both independently and collaboratively to design interactive solutions for a selection of communication challenges. This course is required for junior BFA in Communication Design majors, and it is open to students outside of the Communication Design major as space permits.

Credit 3 units. Art: FADM EN: H

F10 ART 337M 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 perspective and personal experiences supported by research, writing and design applications.

Credit 3 units.

F10 ART 337Q 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.

Credit 3 units. Art: FADM

F10 ART 337T Integrated Projects

This interdisciplinary studio course will help BA/second major students in Communication Design develop design projects linking to another field of study (e.g., anthropology). Students will think critically about elements of visual design, design process, and design thinking by framing independent projects, developing content, writing, and iterating. Topics will include audience, relevance, design process, and craft. Students will complete 2-4 projects, yielding portfolio work that articulates their areas of emerging skill and voice. Appropriate for juniors and seniors, and selected sophomores. Prerequisites: Word and Image I; Typography I. Note: Application form required; the instructor will contact you once if you are on the wait list.

Credit 3 units.

F10 ART 338H Communication Design: Interaction Design II

The class will explore designing usable, useful, and desirable relationships and interactions between people and the digital products and services they use. Students are introduced to human-centered research methods in the context of designing screen-based experiences. Small ethnographic field projects build to inform the basis for idea generation and prototyping concepts. Students then

synthesize insights to design a digital solution. The class has a series of smaller exercises that build to two larger design projects with an overarching theme of public health or sustainability. Graphic design and typographic fundamentals will be addressed throughout in the context of interaction. Class time will be mixture of lectures, in class exercises, and studio based work. Students will need a laptop with Adobe Illustrator, InDesign and Photoshop and moderate experience with these programs.

Credit 3 units. EN: H

F10 ART 338I Communication Design: Interaction Foundations

This course is a hands-on application of interaction design for digital media (primarily browser-based). Participants will learn and apply the fundamentals of HTML and CSS, explore how user-interaction adds bidirectionality to communication, examine the intricacies of seemingly simple digital interactions, and become familiar with the attributes of digital device as "canvas." Students will work both independently and collaboratively to design interactive solutions for a selection of communication challenges.

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

F10 ART 338J Communication Design: Illustration Projects

In Illustration Projects, students will confront three substantial projects of complex visual research and problem-solving, and communicate their results through beautifully made images. Each project will begin with provided story data, ranging from business-oriented to literary to mechanical, then move through rigorous stages of editing, storytelling, style development, execution and refinement. Early projects will emphasize traditional techniques of image-making; later projects will involve more digital manipulation. Students will need a laptop with Adobe Creative Suite installed as well as traditional art-making supplies along the way.

Credit 3 units. EN: H

F10 ART 338L Communication Design: 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. This course is appropriate for juniors through graduate students with or without visual training who are interested in typography, communication, visual expression, and computer programming.

Credit 3 units. EN: H

F10 ART 338Q Type in Action: Multimedia Typography

Typography is a medium that can carry meaningful and complex communicative weight, and it affords designers with endless opportunities to engage others and to invite interpretation. In this form-making course rooted in typography, students will seek to manipulate and enact letterforms to create projects that communicate narrative in new and inventive ways -- breaking rules, scaling things up, using a range of materials, and making things move. Projects will span a range of formats, with the course serving as a catalyst for investigation of the myriad ways that letterforms, typography, and language can function as a provocative, interaction, platform, installation, image, and more. An openness to materiality, play, and experimentation is essential. Prerequisites: Digital Design, Typography I+II, or permission of instructor.

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

F10 ART 338V 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.

Credit 3 units. Art: CDES, FADM

F10 ART 338W 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.

Credit 3 units. Art: CDES, FADM

F10 ART 338X Semiotics 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.

Credit 3 units. Art: CDES, FADM

F10 ART 338Y Programming Design

In what unconscious ways do your design tools influence your work? Would your work look different if you made all of the tools used to create it? What will design look like when machine learning automates many design tasks? How will you adapt when your software changes? What does design look like when you are building systems to create outcomes? How do you design for different contexts at the same time from the same content? What would computer-aided design iteration look like? These are all questions that students may confront in their careers as designers. This course will explore these questions through in-class demos, solo and group projects, readings, and talks from practitioners in the field. The class will teach students the Python programming language, which will be used in the free DrawBot application for MacOS and with the PageBot code library to create design applications and tools. Students will learn how to think systematically about design, how to work in teams, rapid iteration using the computer, sketching, the design of software applications, how to translate digital experiences to analog (and vice versa), and how to learn from failure. The course assumes no prior experience with programming and no knowledge of Python. Open to junior and senior students, with preference given to communication design majors and minors. This course is experimental and team-driven. Students must be fundamentally curious and willing community participants who are capable of self-learning and tolerant of failure. Prerequisites: Word & Image 1, Typography 1, and Digital Studio.

Credit 3 units. Art: CDES, FADM

F10 ART 338Z Global Topics in Visual Communication

In this course, students will explore visual communication in diverse historical and contemporary contexts. Students will work with internationally based faculty in short modules in which lectures and prompts will highlight the unique qualities of cities and cultures around the world. Students will reflect on the specificity of place in ongoing sketchbook prompts. For each module, students will make a short publication that synthesizes the content of that module with their own developing studio interests. Prerequisite: Word & Image II or Type II. Credit 3 units. Art: CDES, FAAM, FADM

F10 ART 371C Printing Propaganda: The Letterpress Poster

This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both, governments and their critics, including first-hand use of the World War I poster collection in Olin Library, and will develop understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio utilizing the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing. Credit 3 units. Art: CDES, FADM

F10 ART 372B Content to Cover: the Design of Books

This studio course considers the design and poetics of books in their totality. Projects provide the opportunity for rigorous engagement 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 will deepen skills in typography and image making by exploring layered production methods in the book studio using the letterpress and other tools. The class will address print production and binding options in industry and bookbinding techniques and include visits to two campus library special collections. Relevant readings will guide students in building a critical design vocabulary. Prerequisites: Word and Image 1 or Typography 1, or by permission of the instructor. Credit 3 units. Art: CDES, FADM EN: H

F10 ART 372C Printing Propaganda: The Letterpress Poster

This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both governments and their critics via the the World War I poster collection in Olin Library. They will also develop an understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio using the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored, including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing. Credit 3 units. Art: CDES, FADM

F10 ART 381B 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. Art: CDES, FADM EN: H

F10 ART 3822 Art Practices: Present/Past/Past/Present (Florence)

The city of Florence today serves as a living, breathing museum that offers a glimpse into the materials and methods of its past, while offering a fertile ground for contemporary art practices that focus on critical investigation. In this course, students will engage a diverse set of art practices that operate between past and present, between the technical and conceptual, exploring the relationship between the Renaissance's reinterpretation of classicism and its revolutionary spirit that sparked innovation in the arts, sciences and society in general. Six hundred plus years later, students will examine artistic/visual conventions of the Renaissance and re-contextualize them to 21st-century ideas and issues. The course will make use of these myriad opportunities through field trips or site visits, lectures, technical demonstrations and readings that will supplement these investigations. This course may be applicable toward an area discipline art concentration with approval and final portfolio review by faculty in the discipline of concentration.

Credit 3 units. EN: H

F10 ART 3825 Art Studio (Florence)

Art Practice and Methods & Contexts are linked pedagogically and conceptually in the Sam Fox curriculum. In Florence, the two courses will be merged into a broader 6-credit art studio course. The city of Florence today serves as a living, breathing museum that offers a glimpse into the materials and methods of its past, while offering a fertile ground for contemporary art practices that focus on critical investigation. In this course, students will engage a diverse set of art practices that operate between past and present, between the technical and conceptual, exploring the relationship between the Renaissance's reinterpretation of classicism and its revolutionary spirit that sparked innovation in the arts, sciences and society in general. Six hundred plus years later, students will examine artistic/visual conventions of the Renaissance and re-contextualize them to 21st-century ideas and issues. Students will also integrate and synthesize knowledge resulting from "Art Practice." Supported by lectures, discussions and critiques, the course will foster a creative environment and critical discourse surrounding artistic practices. Students are guided through the art-making process, from conceptualization to resolution, emphasizing experimentation with various methods of production and distribution. Students will be challenged to contextualize their own artistic interests within the contemporary art field by promoting critical analysis skills necessary for initiating, interpreting and evaluating artistic production. The course will make use of these myriad opportunities through field trips or site visits, lectures, technical demonstrations and readings that will supplement these investigations.

Credit 6 units.

F10 ART 3829 Advanced Studio Practices (Florence, Italy)

In this advanced studio art course, students focus on learning what it means to be a contemporary artist. All art media may be used throughout the semester, though students may choose to concentrate on one medium if that is their chosen pathway. Professors introduce prompts to students as a means to encourage them to think conceptually about their work. Practitioners will ultimately be required to push their artwork to a high degree of resolution by assessing and contextually clarifying how their work addresses the contemporary artistic landscape. Studio work is augmented by readings meant to provide further investigative material in relation to cultural production. At the end of the semester, students are expected to have an understanding of what it means to be a working studio artist and to take this knowledge with them into the real world.

Credit 3 units.

F10 ART 3830 Strategies: Working on Site (Florence)

Sketchbook in hand, how does one respond to the overwhelming complexity of a specific environment? There are multiple correct answers to this question. Many possible answers will be explored through specific exercises and open-ended assignments. Much of the studio's class time will be spent on location, exploring interior and exterior environments, and the transitional spaces between them. A specific sketchbook, purchased in Florence, will be required. Students will be able to work in a wide variety of media, including photography and digital.

Credit 3 units. Art: CDES

F10 ART 3832 Communication Design: Mapping the Unfamiliar (Florence)

This studio course with lectures will focus on creating both informational and narrative-driven explorations of place through the form of the map. The first half of the semester will introduce the map as an instrument for way finding and data visualization. Students will learn to negotiate various levels of information in two-dimensional design while crafting clear and compelling stories involving location, points-of-interest, and time. Students will also begin documenting their own experience navigating Italy as a means of incorporating personal perspective into more psychogeographic-based mapping studies that traverse the idea of familiarity. The second half of the semester will further develop students' potential to interpret their surroundings through the exploration of nonlinear storytelling and pictorial representation of cartographic data-points.

Credit 3 units.

F10 ART 3834 Making Meaning (Florence)

As students transition into a new culture and environment, there lies an opportunity to acutely examine shifts in behavior, emotion, expectation and perspective — both within themselves as well as amongst their classmates. This shared (yet diverse) experience makes for a great opportunity to flex their empathy muscles. To better understand this, each student will be "the designer" as well as "the audience," investigating ways to help each other live in a new culture.

Credit 3 units. Art: CDES

F10 ART 3836 Methods: Verbal to Visual (Florence)

Do different types of text and their meanings require different approaches for image making? Maybe. A variety of different texts will be assigned, each accompanied by a different image-making methodology. There will also be a variety of applications for the resulting images. Students will be able to explore a wide range of media and image making. The goal is to assist students in understanding and developing their own approaches to this complex process.

Credit 3 units. Art: CDES EN: H

F10 ART 3838 Experimental Typography (Florence)

Spanning the spectrum between the informational and the poetic, type design and typography work is a medium unto itself, as one might view painting and sculpture. In this course, we will engage closely, experimentally, and rigorously with typography as medium. This course is a space for experimentation, research, and invention. Building on the fundamentals of typography, course work will set varied scenarios for the rigorous exploration of typography as form, emphasizing generative processes. Projects will engage with materiality, format, scale, motion, hybridity, legibility, and expression.

Credit 3 units. Art: CDES EN: H

F10 ART 3840 Branding & Identity (Florence)

Students will learn about brands: 1) as identity; a shorthand for a company or product, 2) as an image; where an individual perceives a brand as representing a particular reality, and 3) as a relationship; where an individual reflects an experience through a product or service. To learn from their research, students will concept, design, and implement a brand, challenging them to realize the full breadth of a brand's reach.

Credit 3 units. Art: CDES EN: H

F10 ART 3842 Patternmaking and Production

An introduction to flat pattern drafting. Principles will be applied to various components of garment creation. Construction techniques and industrial methods explored within specific structural design problems. Students will undertake realization of garment from sketch to pattern draft and finally construction of muslin (toile). This course is to be taught using the Imperial measurement system. This course will be offered in Florence, Italy.

Credit 3 units. EN: H

F10 ART 3844 Fashion History & Research

The study of cultural and social influences to comprehend how these influence the evolution of fashion and are expressed in clothing at various junctures in history. Review of general academic research methods will be covered as well as research methods and strategies of particular significance to fashion design. Course work will focus on using research as an avenue to original and effective design concepts. This course will be offered in Florence, Italy.

Credit 3 units. EN: H

F10 ART 3845 Sustainable Fashion and Ethical Clothing

This course focuses on the study and understanding of sustainable clothing and its influence in today's fashion industry and modern life. Ethical fashion refers to the use of fabrics derived from eco-friendly resources, and the study of how these fabrics are made. Being "green" in fashion today means reducing the amount of clothing discarded to landfills, and decreasing the environmental impact of agro-chemicals in producing conventional fiber. Special emphasis will be placed on the vintage phenomenon and on recycling as fundamental parts of this complex subject. The course will analyze the impact of the reduction of raw materials and virgin resources, as it relates to fitting in the context of a more powerful globalized fashion industry as these two worlds often collide. The course will also look at how sustainability in the clothing industry can provide a new market for additional job opportunities. This course will be taught in Florence, open to fashion majors.

Credit 3 units.

F10 ART 391 Methods and Contexts I

This course integrates and synthesizes knowledge resulting from Art Practice and related courses. Supported by lectures, class discussions, and student critiques, this course fosters a creative environment and critical discourse surrounding artistic practices. Students are guided through the art-making process, from conceptualization to resolution, with an emphasis on experimentation with various methods of production and distribution. The goal of this course is to help students contextualize their own artistic interests within the contemporary art field by promoting the critical analysis skills necessary for initiating, interpreting, and evaluating artistic production. This course is required for juniors pursuing a BFA, BA, or Second Major in Art. Corequisite: Concurrent enrollment in at least one Art Practice course.

Credit 3 units. EN: H

F10 ART 392 Methods and Contexts II

Required for BFA in Art majors. This team-taught course expands on methodologies encountered in Methods and Contexts I and related courses. Students are encouraged to take charge of their artistic process through faculty-supported and self-directed creative investigation. Through lectures, class discussions and critiques, students critically engage the evolving manner in which visual culture is produced and distributed. Students learn how to best present their work and incorporate discourse inherent to and generated by their practice. The goal of this course is to ensure a strong Capstone experience by helping students develop their artistic position within the public realm and contemporary contexts.

Credit 3 units. EN: H

F10 ART 402B Drawing: Art Practice (Conceptual Methods in Drawing)

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

Same as F10 ART 302B

Credit 3 units. Art: CDES, FAAM

F10 ART 402D Drawing: Art Practice (Collage: History and Practice in Contemporary Art)

This course will examine the role of collage in contemporary studio practice. Students will be required to assemble an archive of images from various sources, found and self-generated, to produce a body of work based on a specific theme. Readings and discussion related to the course will examine the evolution of collage and its present status and application within contemporary studio practice.

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

F10 ART 411D Painting: Art Practice (Special Topics: Narrative Systems: The Frame, The Grid, The Screen)

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

Credit 3 units.

F10 ART 411F Painting: Art Practice (Language of Abstraction)

This course examines strategies of abstraction and nonobjective image-making that originate in the painting studio, including those that are driven by concept, material, space and/or process. Readings and discussions will examine the evolution and history of abstraction and its present applications within a contemporary studio practice. The course will engage students in both assigned and self-directed work that will enable them to experiment with a broad visual vocabulary while understanding the relationship between form and content.

Same as F10 ART 311F

Credit 3 units. Art: CDES, FAAM

F10 ART 411G Painting: Art Practice (Place and Space)

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Required for a concentration in painting.

Credit 3 units.

F10 ART 411J Painting: Art Practice (Figure Structure)

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

Same as F10 ART 311J

Credit 3 units.

F10 ART 411K 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.

F10 ART 411M 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: CDES, FAAM

F10 ART 412E Painting: Art Practice (Place and Space)

This course examines ideas of place and space — both observed and invented — established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study.

Credit 3 units.

F10 ART 412F 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.

Credit 3 units. Art: FAAM

F10 ART 412G Painting: Art Practice (Body Image)

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

Credit 3 units.

F10 ART 412H Painting: Art Practice (Place and Space)

This course examines ideas of place and space -- both observed and invented -- established through the surface and materiality of paintings. Students develop a unique body of work through shared exploration of painting processes and materials, along with independent research. Critical assessment of work is complemented by faculty and peer discussions, readings, written critical analysis and field study. Prerequisite: Painting Studio: Material Culture or permission of instructor.

Same as F10 ART 312H

Credit 3 units. Art: CDES, FAAM

F10 ART 413M Sculpture: Art Practice (Sculptural Bodies)

This course investigates the sociopolitical issues of the body, the figure, and their potential in contemporary art practice. The term "body" is used as an organism, in an expansive way, to investigate the metaphorical, physical, emotional, cultural, and spiritual bodies. A variety of media and methods are explored, with an emphasis on three-dimensional work and object-based performance. Lectures, demonstrations, and readings contextualize the potential of sculptural systems to constitute the meaning of a contemporary body.

Same as F10 ART 313M

Credit 3 units. Art: CDES, FAAM

F10 ART 413P 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: CDES, FAAM

F10 ART 414J Sculpture: Art Practice (Material as Metaphor)

All materials carry meaning. This course familiarizes students with the histories and fabrication processes intrinsic to sculpture. The course uses demonstrations and hands-on experiences -- primarily but not exclusively with metal and woodworking processes -- to show how such materials inform a studio practice. Lectures and techniques contextualize an understanding of preformed and found materials as formal and conceptual components that result in a final work of art. In a critical environment, students formulate their own material language and defend their art practice and creative decisions.

Same as F10 ART 314J

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

F10 ART 414N 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.

F10 ART 415B 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: CDES, FAAM EN: H

F10 ART 415H 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.

Credit 3 units.

F10 ART 416G Printmaking: Art Practice (Extra-Dimensional Printmaking)

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

Same as F10 ART 316G

Credit 3 units. Art: CDES, FAAM

F10 ART 416H 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: Printmaking Studio: Material Culture (F10 215A or 216A). Open to BFA students who have taken the prerequisite and others, including minors, with consent of instructor.

Same as F10 ART 316H

Credit 3 units. Art: CDES, FAAM

F10 ART 417E 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

F10 ART 417H Photography: Art Practice (Methods of Distribution)

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

Credit 3 units.

F10 ART 417L Photography: Art Practice (Constellations, Sequences, Series)

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

Credit 3 units.

F10 ART 417O Photography: Art Practice (Studio Location and Lighting)

Same as F10 417O; juniors (only) register for F10 317O. This studio course introduces techniques and strategies for using artificial light sources to interpret subject matter, build narratives, and develop creative environments. Studio sessions will cover the use of continuous lighting systems, strobes, and hot shoe flashes. Course lectures will address principles of light, expanded applications of studio lighting, and editing strategies. Class projects will challenge students to apply lighting techniques in studio and on-location settings. Field trips will provide opportunities to work in a variety of built and natural environments and in conjunction with partner organizations.

Same as F10 ART 317O

Credit 3 units. Art: CDES

F10 ART 417R 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 complement 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.

F10 ART 417T Photo: Art Practice (Picturing Place)

Working with photography and taking inspiration from geography, environmental studies, urban design, and cultural anthropology, this studio course explores how relationships to place are constructed. It considers how a "sense of place" has been understood over time and across cultures and how photography can help shape new narratives of belonging. The course builds knowledge through readings, discussion, guided assignments, and personal projects. Prerequisites: Digital Photography, Photography Studio: Material & Culture, or permission of instructor.

Same as F10 ART 317T

Credit 3 units. Art: CDES, FAAM

F10 ART 417U Photography: Art Practice (Making and Marking Site)

This photography course will consider how working with representations of histories, contemporary environments, and cultural meaning might offer future possibilities for understanding relationships to our surroundings. Students will create research tools and field study methods appropriate to investigating selected sites of their own choosing. By semester's end students will create a photographic body of work that considers the ways images can inform and shift engagement with land, site, and place. Prerequisite: None
Same as F10 ART 317U
Credit 3 units. Art: FAAM

F10 ART 418J Photography: Art Practice (Slow Image: Large Format Photography)

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

F10 ART 418K Photography: Art Practice (Documentary Photography & Social Practice)

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: CDES, CPSC, FAAM EN: H

F10 ART 418P Photography: Art Practice (Art, Environment, Culture & Image)

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

F10 ART 418Q Photography: Art Practice (A Sense of Place or Understanding Place Through Photography)

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

F10 ART 418R 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.
Same as F10 ART 318R
Credit 3 units. Art: CDES, FAAM

F10 ART 423A Capstone 1: Fashion Design (Pre-Collection Studio)

Same as ART 123A, ART 223A, ART 323A. Seniors only register of ART 423A. Introductory study of textiles, beginning with study of the basic fibers used in textile production, through weaving, knitting, dyeing, printing and finishing. Class format includes lectures, field trips, garment study and a variety of creative projects that replicate current textile production techniques such as weaving, silkscreen, dyeing and printing.
Credit 3 units.

F10 ART 423B Apparel Strategy

The study and analysis of the apparel collection and its functional components in an effort to merchandise ideas for groups, seasonal deliveries, and lines. Thoughtful synthesis of the spectrum of knowledge and skills acquired through prior fashion design course work. Development of design and marketing strategies for specific customer profiles and specialty markets. Open to senior fashion design majors only.
Credit 3 units.

F10 ART 423D Digital Lab

This lab, offered concurrent with preliminary study for creation of both 3D and 2D culminating work by senior majors. Resolution of technical drawing, and digital illustration problems addressed. Additionally patternmaking and digital skills enhanced as appropriate. Only seniors in Fashion Design may enroll.

Credit 1.5 units.

F10 ART 423E Patternmaking Lab

This lab is offered concurrent with the preliminary study for the creation of both 3D and 2D culminating work by senior majors. Resolution of patternmaking problems are addressed, and patternmaking skills are enhanced as appropriate. Open to senior fashion design majors only. Credit 1.5 units.

F10 ART 423G Advanced Patternmaking

This lab is offered concurrent with the preliminary study for the creation of both 3D and 2D culminating work by senior majors. The resolution of patternmaking problems is addressed, and patternmaking skills are enhanced as appropriate. Open to senior Fashion Design majors only. Credit 3 units.

F10 ART 424A Capstone Studio 2 (Collection Studio)

In conjunction with Fashion Studio B, students create the culminating work of their study in fashion through realization of signature collection and portfolio documentation of collection. This studio will be undertaken with tutorials and guidance on tailoring, dressmaking, presentation and documentation. Enrollment required of and limited to senior fashion design majors.

Credit 3 units. EN: H

F10 ART 424B Professional Practices: Portfolio Development

Students will work toward establishment of necessary construction, crafts skills, and signature illustration style required for completion of capstone project. Each student will draw together and organize evidence of vision and skill into a coherent presentation representative of their abilities as an emerging design professional. Work from this course will be submitted for outside professional review. Enrollment required of and limited to senior fashion design majors.

Credit 3 units. EN: H

F10 ART 424E Patternmaking Lab

This lab is offered concurrent with the preliminary study for the creation of both 3D and 2D culminating work by senior majors. Resolution of patternmaking problems are addressed, and patternmaking skills are enhanced as appropriate. Open to senior fashion design majors only. Credit 1.5 units.

F10 ART 424M Digital Lab

This lab, offered concurrent with preliminary study for creation of both 3D and 2D culminating work by senior majors. Resolution of technical drawing and digital illustration problems addressed. Additionally, patternmaking and digital skills enhanced as appropriate. Only seniors in the fashion major may enroll.

Credit 1.5 units. Art: FADM

F10 ART 425D 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

F10 ART 426D Special Topics: Relational, Conditional, and Process-Oriented Design

This course encourages students to explore the spatial and experiential potential of designing frameworks to navigate complex archives of online content. In addition to expanding their code-based skills, students will push the boundary of traditional online activity to create immersive and experimental experiences in the browser. Through a series of informational and spatial challenges, students will conduct research into contemporary theory and practice of designing interactive platforms and develop dynamic solutions for online frameworks, which exploit and challenge traditional user expectations. Projects, experiments and research will be supplemented by group readings, class discussions, and individual artist/designer case studies. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326D; seniors for F10 Art 426D. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Same as F10 ART 326D

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

F10 ART 426H Special Topics: Interaction Design: Layout Systems

Learn and apply techniques and tools for creating advanced HTML/CSS layouts. Explore responsive design (layouts that adapt to available screen width), grid systems, layout frameworks and templating systems. Refine HTML and CSS skills, and learn best practices for common layout challenges. Become familiar with potential pitfalls designers face when planning for screens and variable content. Develop strategies for communicating design decisions for dynamic layouts. Expect to create mockups, wireframes, and finished HTML layouts that are portfolio-ready. This course is open to junior and senior communication design majors. Juniors register for F10 Art 326H; seniors for F10 Art 426H. Counts toward design minor if space is available. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills.

Same as F10 ART 326H

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

F10 ART 428D Illustrating for Licensed Products

In this studio course, students will research, concept and create images that are appropriate for application to products in the licensing field.

Students will work toward developing icons/motifs, a mainstay in licensing, through deepening their skill sets in shape based illustration, design elements of composition and hierarchy and thoughtfully considered color. Class content will include the development of collections and images, patterns, and exploration of the visual content, artists, audiences, and trends in a fluid marketplace. Projects for this course will be drawn from the gift and home decor markets, fabric design and stationery products. This course is appropriate for juniors and seniors in the communication design major.

Same as F10 ART 328D

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

F10 ART 428E 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. Prerequisite: Word and Image II. This course is open to juniors and seniors in the communication design major.
Same as F10 ART 328E
Credit 3 units.

F10 ART 428F Storytelling Across Multiple Media

This interdisciplinary course addresses how the elements of a single visual and textual narrative are distributed across multiple traditional and digital media platforms to form a unified and cohesive entertainment or branding experience. Assignments will challenge students to examine the specific attributes of each medium to determine its role in the greater experience. Students will work in small teams to coordinate and execute media integration per their individual disciplines, skill sets and areas of interest. Students will learn how storytelling across multiple media can expand the market for an intellectual property, provide various points of entry for different audience segments, and heighten audience participation, interaction, understanding and engagement in the content. Prerequisites: Word + Image II or Type II.
Same as F10 ART 328F
Credit 3 units. Art: CDES, FADM EN: H

F10 ART 428G Branding & Identity

Students will learn about brands: 1) as identity; a shorthand for a company or product, 2) as an image; where an individual perceives a brand as representing a particular reality, and 3) as a relationship; where an individual reflects an experience through a product or service. To learn from their research, students will concept, design, and implement a brand, challenging them to realize the full breadth of a brand's reach. Prerequisites: Word + Image II or Type II.
Same as F10 ART 328G
Credit 3 units. Art: CDES, FADM

F10 ART 429D Multimedia Design: Time / Sound / Space

This course is a studio exploration of the intersections of graphic design, experiential design, motion graphics, video, and sound. As technology advances, the line between digital and physical spaces is increasingly blurred. Through experimentation, students will investigate these spaces in multiple dimensions. In this course, students consider how experiences can be translated into time-based media. Students will make multimedia projects that orient, educate or delight an audience. Using both digital and analog methodologies, students will capture, generate, and manipulate audiovisual material. Multi-week projects will be accompanied by workshops, exercises, and lectures with professional examples. Prerequisite: Word and Image 2 or permission of instructor.
Same as F10 ART 329D
Credit 3 units. Art: FADM

F10 ART 429G Time-Based Media: Art Practice (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 F10 ART 329G
Credit 3 units. Art: CDES, FAAM

F10 ART 429L Time Based Media: Art Practice (Expanded Cinema)

By focusing on experimental approaches to digital filmmaking, this course offers opportunities for independent producers that arise from hybrid media interests. The course encourages and supports a variety of cinematic concepts, from non-narrative to documentary and activist approaches. Instruction will encompass technical, conceptual, and creative skills for taking an individually conceived project from idea to fruition. Prerequisite: Digital Studio and TBMA: Material Culture, or permission of instructor.
Same as F10 ART 329L
Credit 3 units. Art: CDES, FAAM, FADM

F10 ART 430D Multimedia Design: Time/Sound/Space

A studio exploration of the intersections of graphic design, experiential design, motion graphics, video, and sound. As technology advances, the line between digital and physical spaces is increasingly blurred. Through experimentation, students will investigate these spaces in multiple dimensions. In this course, students consider how experiences can be translated into a time-based media. Students will make multimedia projects that orient, educate or delight an audience. Using both digital and analog methodologies, students will capture, generate, and manipulate audiovisual material. Multi-week projects will be accompanied by workshops, exercises, and lectures with professional examples. Prerequisite: Word and Image 2 or permission of instructor.
Same as F10 ART 330D
Credit 3 units. Art: CDES, FADM

F10 ART 430I Time-Based Media: Art Practice (New Media in Art)

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. Prerequisite: Digital Design or Digital Studio. Open to BFA students who have taken the prerequisite, and others, including minors and MFA students, with consent of instructor.
Credit 3 units. Art: FAAM

F10 ART 430L Time Based Media: Art Practice (Expanded Cinema)

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

F10 ART 430M Time-Based Media: Art Practice (Animation for Buildings)

In this art production course, students will create projection-mapped animations that will transform three-dimensional structures such as building exteriors and installation spaces. Through lectures, readings and discussion students will also be introduced to fundamental considerations that inform projection mapping-based creative work such as site-specificity and the impact of advertising on the perception of public space. This course will also explore technical skills for using popular 2D animation and projection mapping software.
Same as F10 ART 330M

Credit 3 units. Art: CDES, FAAM

F10 ART 430N 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

F10 ART 432A Interaction Design: User-Centered Applications

This course is a hands-on application of interaction design for digital media (primarily browser-based). We will explore how user-interaction adds bidirectionality to communication, examine the intricacies of seemingly simple digital interactions, and familiarize ourselves with the attributes of digital device as "canvas." We will work both independently and collaboratively to design interactive solutions for a selection of communication challenges. Our focus will be to learn by doing: first-hand experience gained while undertaking real-world projects will provide the context and framework for discussion and instruction. Project work will likely be (but not required to be) accomplished with tools available in the Adobe Creative Suite: Adobe Dreamweaver, Adobe Illustrator, and Adobe Photoshop. Web browsers on both desktop computers and mobile devices will also be used extensively. No prerequisites. This course is appropriate for seniors in the communication design major.

Same as F10 ART 332A

Credit 3 units. Art: CDES, FADM

F10 ART 432B Advertising Processes

This studio course explores the strategic and conceptual processes that lead to execution of innovative advertising campaigns across mass and alternative media. A concise historical overview of advertising and its role in American society and culture creates a context for three applied assignments in key product, service and public service categories. Emphasis is placed on the processes of strategic development and documentation followed by an exploration of a range of solutions to marketing and branding problems and opportunities. Students develop skills in persuasive messaging that include art and creative direction, copywriting, creative team building, and visual and oral presentation of concepts. The course culminates with the execution of selected concepts in printed, electronic and/or audio forms.

Credit 3 units.

F10 ART 432E Panel By Panel: Narrative Comics

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

Same as F10 ART 332E

Credit 3 units. Art: CDES, FADM

F10 ART 432F Design as a Catalyst for Change

With a whirlwind of social and cultural transitions emerging across the world, design is being used to address and disrupt, and prevent social challenges that arise-including topics like natural disasters and global water crises to political corruption, increased social injustices, gender inequality, and racial inequity. Designers can serve numerous roles in driving impactful engagement of these issues; their skills are often required to expand beyond artifact-based studio practices to instill greater benefit to their end users, communities, and society at-large. In this course, students will learn and practice skills of community-based social impact design. The focus of this course will emphasize "the work behind the work," as students learn how matters of empathy, equity, privilege, relationship building, and justice integrate into the communications design process when working with(in) communities. As students identify and select a social cause on which to focus, they will develop a series of print and digital works that communicate their chosen issue, pitch proposed design interventions, and visualize collaborative implementation processes. Learning modules will feature weekly readings, direct engagement with social design practitioners, design charrettes, and on-site learning, allowing students to gain greater depth and perspectives for harnessing design as a catalyst for change.

Same as F10 ART 332F

Credit 3 units. Art: CDES, CPSC, FADM

F10 ART 432G Design & Research

"Design research" can have many meanings: learning about user needs in order to improve the design of our tools and services; designing things that enable us to learn about people and our relationship with the world around us; or even researching the process and meaning of design as a practice. This course will combine studio- and seminar-style learning to broadly explore three modes of design research: exploratory, learning about people's needs in order to frame a design brief; evaluative, using sketches and prototypes to learn about and improve an idea; and speculative, creating artifacts from fictional societies in order to question our basic structures and systems. Each component will involve readings, lectures, case studies, written reflections and exercises to be applied to an ongoing team project, enabling students to think critically about each practice while experimenting with its methods. Throughout, students will present their findings, translating research into design briefs and calls for action.

Same as F10 ART 332G

Credit 3 units. Art: CDES, CPSC, FADM

F10 ART 432H Alternative Displays

This course explores display-based interactions that are functionally unique in order to create more relevant information and experiences. Emerging technologies such as e-paper and fabrics are colliding with the internet of things and flexible screen interfaces where smart displays go beyond phones and computers. Students will consider display applications in multiple settings, functions, and scales from small devices to larger environments. Projects will be entrepreneurial and experimental with an applied perspective to explore real world challenges and opportunities. Final projects may include the intersection of 3D objects with 2D screens that interact with other devices, systems and users. All project will be presented as refined prototypes with functional coding optional.

Same as F10 ART 332H

Credit 3 units. Art: CDES, FADM

F10 ART 432I Interaction: Non-Linear Narrative

This is an advanced interaction major elective exploring the experiential and occupiable nature of the internet. Through studio projects, reading discussions, workshops, and exercises students will explore the theoretical premise that defines the physical reality of internet, investigate the structural hierarchy of how it works, and investigate new ways of developing/working with databases and navigating through complex content. Work in this course could be browser-based but may also have physical components including artifacts, books, and exhibitions.

Same as F10 ART 332I

Credit 3 units. Art: CDES, FADM

F10 ART 432J UX Research Methods of Design

User experience research can make or break a design. It is an essential way to better understand whether and how a given design meets intended needs and outcomes. This studio course explores the foundations of user research appropriate for digital and analog products. Through projects, discussions, and readings, students will build an understanding of the role of research in interface design. Students will practice research methods including interviews, surveys, contextual inquiry, peer analysis, and heat mapping. Students will create artifacts that contextualize research within the broader UX design process, including personas, journey maps, user flows, and low-fidelity prototypes. Prerequisite: Interaction Foundations, CS 131, or permission of instructor.

Same as F10 ART 332J

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

F10 ART 432K Interaction Design: Layout Systems

This course explores advanced layout and responsive design techniques for HTML/CSS. It introduces and provides practice using grid systems, layout frameworks and templating systems. Students will learn to present dynamic, data-driven content at any screen size. This studio class is built around two significant projects, both to be delivered as portfolio-ready HTML. Work is assessed in terms of technical proficiency, communication objectives, and design choices. This course is appropriate for JR and SR Communication Design majors. Prerequisite: Interaction Foundations (F10 337) or demonstrably comparable HTML/CSS skills. Counts towards Design Major, and Minor in Design.

Same as F10 ART 332K

Credit 3 units. Art: CDES, FADM

F10 ART 433C Capstone in Design 1: Research Methods (Form and Function)

This course explores the development of compelling and refined visual vocabularies to respond to a wide variety of narrative and interactive contexts. Students hone their methods for brainstorming and visual iteration with emphasis on composition, type, color, and word and image relationships. An expansive approach making to visual work is then linked to a set of ideas about design function and user response, ultimately providing students with tools to develop wide-ranging design artifacts that perform specific kinds of "work." Some projects are done in collaborative groups; all projects have components that students create individually. Artifacts may include books, maps, apps, and presentations. Senior BFA in Communication Design majors only. This course is a prerequisite for F10 434A Senior Design Capstone II: Narrative Design.

Credit 3 units. Art: CDES

F10 ART 433D Capstone in Design 1: Research Methods (Form and Interaction)

This course helps students to develop and refine methodologies for making strong and varied visual work in the context of interactive products. Specific deliverables may include apps, websites, presentations, and user research studies. Senior BFA in Communication Design majors only. This course is a prerequisite for F10 434F, Senior Design Capstone II: Interaction.

Credit 3 units. Art: CDES

F10 ART 433E Capstone in Illustration 1: Research Methods Image and Story

Required for senior majors in Communication Design with an emphasis in illustration. An advanced course in image-making for functional contexts. Students develop projects, which 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. The course anticipates the work of Capstone Studio 2. Senior BFA in Communication Design majors only. This course is a prerequisite for F10 434B Senior Illustration Capstone II: Visual Stories.

Credit 3 units. Art: CDES

F10 ART 433J Interaction Design: Advanced Applications

This course allows students to hone and apply visual skills to interaction projects, with some emphasis on technical development. Specific deliverables may include websites across platforms, apps, and other digital applications.

Credit 3 units.

F10 ART 433K 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.

Credit 3 units. Art: CDES

F10 ART 433L Applied Illustration

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

Credit 3 units. Art: CDES, FADM

F10 ART 434A Senior Design Capstone: Narrative Design

Students will select a subject and create a narrative book, magazine, zine, or screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, and take the project to final execution. The

course will emphasize coherent organization, clear communication, typographic refinement and the successful integration of word and image. Semester culminates in formal presentation and professional project review. Senior BFA in Communication Design majors only. Credit 3 units. Art: CDES

F10 ART 434B Senior Illustration Capstone: 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. Senior BFA in Communication Design majors only. Credit 3 units. Art: CDES

F10 ART 434F Senior Design Capstone II: Interaction

This course is intended for students interested in developing an interactive capstone project. Students will select a subject and create a narrative website, app, screen-based work. Students will conduct subject research, develop content, write copy, pursue visual investigation, sequence audience interaction, and take the project to final execution. The course will emphasize coherent organization, clear communication, typographic refinement and the successful execution of interactive and experiential storytelling. Semester culminates in formal presentation and professional project review. Senior BFA in Communication Design majors only. Credit 3 units. Art: CDES EN: H

F10 ART 435M Special Topics in Communication Design: Design for Social Impact

Designers are capable of creating transformative social change by engaging in socially conscious design practices. Throughout this course, consequently, students will learn how to utilize appropriate design research methods and tools to prioritize the needs of the end users and their local contexts. Students will conduct design research, analyze data, and discover innovative solutions to issues in the community while also working collaboratively. CET (<https://gephardtinsttute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/>) course. Credit 3 units. Art: CDES, CPSC

F10 ART 435N Big and Graphic: Making Posters with Type and Image

The poster is one of the most exciting and storied vehicles for messages and ideas. For hundreds of years, designers, illustrators, and artists have used the poster to awaken ideas, send messages, promote events, advertise products, and inspire action. In this course, students explore many different forms of large-format poster design, using both created images and expressive/experimental typography. Digital and non-digital techniques will be investigated. Each student will be able to frame course projects around their given areas of interest: design, typography, illustration, or a vibrant blend. Credit 3 units. Art: CDES

F10 ART 435P Design for Social Impact

Designers are capable of creating transformative social change by engaging in socially conscious design practices. Throughout this course, consequently, students will learn how to utilize appropriate design research methods and tools to prioritize the needs of the end users and their local contexts. Students will conduct design research, analyze data, and discover innovative solutions to issues in the community while also working collaboratively. College of Art majors with senior standing only.

Credit 3 units. Art: CDES, FADM

F10 ART 435V Capstone in Design 1: 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 perspective and personal experiences supported by research, writing and design applications. Senior BFA in Communication Design majors only. Credit 3 units. Art: CDES

F10 ART 436A 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 reinvigorated in online outlets and periodicals. Students produce a series of works documenting observations of contemporary people, sites and events, culminating in a zine designed for print and/or a digital slideshow with supporting text. This course provides plentiful drawing experience. Supplemented by historical material in the collections of the Modern Graphic History Library. This course is appropriate for juniors in the communication design major. (Students with an interest in visual journalism grounded in street photography and visually engaged writers may be admitted to the course by permission of instructor.) CET (<https://gephardtinsttute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/>) course. Same as F10 ART 336A

Credit 3 units. Art: CDES, FADM

F10 ART 436B Advanced Interaction Design

This course emphasizes immersive and multisensory user experiences in complex structural applications for a range of devices and contexts. Students will creatively apply advanced concepts in html, css, and javascript in the development of delightful and adaptable user experiences. Through studio projects, critiques, readings, discussions, and lectures, students will build on foundational knowledge in creative coding. They will explore new tools, languages, and processes as well as enhanced forms of user research, usability testing, and experience architecture. Prerequisites: Interaction Foundations, CS 131, or by permission from the instructor. Same as F10 ART 336B

Credit 3 units. Art: CDES, FADM

F10 ART 436N Environmental Design

This course offers an introduction to the process and problem-solving methods required to conceptualize and develop an environmental graphics project. Students will gain an understanding of the relationship between a concept on screen and that idea realized at full scale and its impact in the built environment. Scale drawing, architectural documents, fabrication methods and materials will all be explored. Projects will include wayfinding and ADA signage, exhibit design and architectural graphics. Students will communicate their concepts through sketches, computer drawings, models and mock-ups.

Same as F10 ART 336N

Credit 3 units. Art: CDES

F10 ART 436P Conditional Design

New technology changes the way we receive, consume, and interact with information. Making work that can adapt to its context, environment, and user's preferences is a vital skill for artists and designers. This studio course explores the design and development of adaptive design systems to generate customizable and variable outputs. Through projects, readings, presentations, and discussions, students explore the use of procedural process, logic, and variable input to generate forms and experiences in both physical and digital space. Projects will cover traditional and digital mediums ranging from generative books and posters to interactive websites and performative experiences. Prerequisite: Communication Design: Interaction Foundations or Introduction to Computer Science.
Same as F10 ART 336P
Credit 3 units. Art: CDES, FADM

F10 ART 436Q 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. Prerequisites: Word & Image II and Typography II.
Same as F10 ART 336Q
Credit 3 units. Art: CDES, FADM

F10 ART 436R 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

F10 ART 436S 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

F10 ART 437M Communication Design: Visual Voice

Design is a powerful tool that creates meaningful dialogue between the work and its intended audience. This exchange can profoundly affect 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 perspective and personal experiences supported by research, writing, and design applications.

Credit 3 units. Art: CDES, FADM

F10 ART 437N Type as Image: Experiments on Press

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

F10 ART 437Q Semiotics 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. Prereq: Communication Design: Word & Image II
Credit 3 units. Art: CDES, FADM

F10 ART 437T Integrated Project

This interdisciplinary studio course will help BA/second major students in Communication Design develop design projects linking to another field of study (e.g., anthropology). Students will think critically about elements of visual design, design process, and design thinking by framing independent projects, developing content, writing, and iterating. Topics will include audience, relevance, design process, and craft. Students will complete 2-4 projects, yielding portfolio work that articulates their areas of emerging skill and voice. Appropriate for juniors and seniors, and selected sophomores. Prerequisites: Word and Image I; Typography I. Note: Application form required; the instructor will contact you once if you are on the wait list.
Same as F10 ART 337T
Credit 3 units.

F10 ART 4380 Voice

Propaganda and persuasion use different means to influence our perception of causes or positions. This course explores the strategies and tactics used by visual communicators to create work that convinces viewers to buy, believe, act, etc. These messages profoundly influence our culture and society. With this in mind, course reading and class discussion provide a platform for debate and discussion of the role the designer plays and the attendant responsibility. Students create work that integrates research, writing and design. All projects present a specific point of view on topics that are relevant to them. Prerequisite: Type 2. This course is appropriate for juniors in the communication design major.
Credit 3 units.

F10 ART 438Q Type in Action: Multimedia Typography

Typography is a medium that can carry meaningful and complex communicative weight, and it affords designers with endless opportunities to engage others and to invite interpretation. In this form-making course rooted in typography, students will seek to manipulate

and enact letterforms to create projects that communicate narrative in new and inventive ways -- breaking rules, scaling things up, using a range of materials, and making things move. Projects will span a range of formats, with the course serving as a catalyst for investigation of the myriad ways that letterforms, typography, and language can function as a provocative, interaction, platform, installation, image, and more. An openness to materiality, play, and experimentation is essential. Prerequisites: Digital Design, Typography I+II, or permission of instructor.

Same as F10 ART 338Q

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

F10 ART 438V 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. Art: CDES, FADM

F10 ART 438W 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

F10 ART 438X Semiotics 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

F10 ART 438Y Programming Design

In what unconscious ways do your design tools influence your work? Would your work look different if you made all of the tools used to create it? What will design look like when machine learning automates many design tasks? How will you adapt when your software changes? What does design look like when you are building systems to create outcomes? How do you design for different contexts at the same time from the same content? What would computer-aided design iteration look like? These are all questions that students may confront in their careers as designers. This course will explore these questions through in-class demos, solo and group projects, readings, and talks from practitioners in the field. The class will teach students the Python programming language, which will be used in the free DrawBot application for MacOS and with the PageBot code library to create design applications and tools. Students will learn how to think systematically about design, how to work in teams, rapid iteration

using the computer, sketching, the design of software applications, how to translate digital experiences to analog (and vice versa), and how to learn from failure. The course assumes no prior experience with programming and no knowledge of Python. Open to junior and senior students, with preference given to communication design majors and minors. This course is experimental and team-driven. Students must be fundamentally curious and willing community participants who are capable of self-learning and tolerant of failure. Prerequisites: Word & Image 1, Typography 1, and Digital Studio.

Same as F10 ART 338Y

Credit 3 units. Art: CDES, FADM

F10 ART 461 Capstone Studio I

Required for majors in painting, photography, printmaking, and sculpture, beginning with the class of 2015. This is an advanced course in studio art conceptualization and production. Students develop creative concepts, objects and gestures; successful completion of the course entails the development of, and commitment to, an artistic position, evidenced by studio production, presentation and writing. Responsibilities include preparation of drawings, models, maquettes, and other documentation. This course anticipates the work of Capstone Studio II, which culminates in a senior exhibition. This course includes practice, critique, and occasional museum/gallery visits. Senior BFA in Art majors only.

Credit 3 units.

F10 ART 462 Capstone Studio II

Continuation of Capstone Studio I. Required for majors in painting, photography, printmaking, and sculpture, beginning with the class of 2015. Course participants design, prepare, and complete a body of materially and conceptually resolved work for the spring Capstone exhibition. The course fosters an intellectual dialogue among seniors making the transition from studio to artist. Completion of a body of work is accompanied by intensive critical analysis of the ideas and methods from which it arises. Course includes practice, critique, and occasional museum/gallery visits. Senior BFA in Art majors only.

Credit 3 units. Art: FAAM EN: H

F10 ART 471C Printing Propaganda: The Letterpress Poster

This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both governments and their critics, including first-hand use of the World War I poster collection in Olin Library, and will develop understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio utilizing the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing.

Credit 3 units. Art: CDES

F10 ART 472B Content to Cover: the Design of Books

This studio course considers the design of books in their totality, from the smallest typographic details of text pages, to designing the page grid, and the selection of images, type, materials, and color of the binding and cover. Students will produce two books from texts assigned to them. The first will be a text-based book of prose; the second, larger project, will include body text, images, captions, footnotes. Beginning with a thorough discussion of the landscape of the two-page spread, students will complete a short research project based upon a complex illustrated book in the library. Discussion of print production and binding options in industry will be enhanced by a visit to a local offset printer and to Olin Library Special Collections. Students will deepen

their skill base in typographic applications, the use of InDesign as a multipage document tool, a range of imaging techniques offered in the Book Studio, and bookbinding technique, as well as building their design criticism vocabulary.
Credit 3 units. Art: CDES

F10 ART 472C Printing Propaganda: The Letterpress Poster

This course takes as its focus the poster and its powerful call to action. Students will research the history of propaganda posters made by both governments and their critics via the the World War I poster collection in Olin Library. They will also develop an understanding of the rich ground created by the mix of text and image. With this historical and theoretical perspective, students will embark on printing a series of posters in the Book Studio using the larger letterpresses and the unique collection of wood types. A variety of printing strategies will be explored, including monoprint, photopolymer plate, pronto plate, stencil, and alternative letterpress print techniques. Skills will be developed in the fundamentals of large format typography, copywriting, photography, illustration, and printing.
Same as F10 ART 372C
Credit 3 units. Art: CDES, FADM

F10 ART 481B 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. Art: CDES EN: H

F20 Art

Visit online course listings to view semester offerings for F20 ART (<https://courses.wustl.edu/CourseInfo.aspx?sch=F&dept=F20&crslvl=1:4>).

F20 ART 108B 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. Art: CPSC

F20 ART 108C The Racialized Sporting Landscape of St. Louis: Athletics, Aesthetics, Bias, and Opportunity

This interdisciplinary course considers the racialized landscape of St. Louis through the lenses of sporting cultures and creative practices. Co-taught by John Early (Sam Fox) and Noah Cohan (American Culture Studies), this seminar will examine the history of sports and race in St. Louis, illuminate the realities of access and inequity in the sporting landscape of the city, and imagine more equitable futures. In addition to writing bi-weekly reading responses and one historical paper,

students will maintain a research sketchbook, design and print a zine, and create a public-facing creative project. Students in the College of Art and in the AMCS program will be given enrollment priority.
Prerequisites: None
Same as ISO INTER D 308C
Credit 3 units. A&S IQ: HUM, SC Art: FAAM, VC EN: H

F20 ART 108D UnCommon St. Louis: Race, Place, and Power

This visual culture course explores the history of race and racism as it marks everyday life in St. Louis today and as it shapes the relationship between Washington University and the city. We will adopt an uncommon perspective: off the beaten path and with focus on experimental modes of remembrance and community formation. We will rethink our place within this history and reconsider the role of designers, artists, and architects in shaping the social life and built environment of the city. In addition to class discussions and weekly journal entries, we will hone our critical perspective through field trips to archives, museums, and historical sites, and in the end write a reflective essay or proposal for a project that engages the historical landscape of the city. Prerequisites: None
Same as F20 ART 308D
Credit 3 units. Art: CPSC, VC

F20 ART 111 Painting

Same as F20 211, 311, 411. First-year students (only) register for F20 111. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.
Credit 3 units. Art: FAAM EN: H

F20 ART 111T The Poetics of Image-Making: People, Place & Space

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

F20 ART 112 Painting

Same as F20 212, 312, 412. First-year students (only) register for F20 112. 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 3 units. Art: FAAM EN: H

F20 ART 112I 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 112P 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 113F Sculpture: Foundry

Same as F20 213F, 313F, 413F - First-year students (only) register for F20 113F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit 3 units. Art: FAAM EN: H

F20 ART 113G Sculpture: Wood

Same as F20 213G, 313G, 413G - First-year students (only) register for F20 113G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. Art: FAAM EN: H

F20 ART 113I Sculpture: Metal Fabrication

Same as F20 113I, F20 213I, and F20 413F; 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 113Q Compositions in Clay

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

Same as F20 ART 313Q

Credit 3 units. Art: FAAM

F20 ART 114F 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 114G Sculpture: Wood

Same as F20 214G, 314G, 414G - First-year students (only) register for F20 114G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. EN: H

F20 ART 114H 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 114I 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 115 Printmaking

Same as F20 115, F20 215, and F20 415; juniors (only) register for F20 315. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Same as F20 ART 315

Credit 3 units. Art: FAAM EN: H

F20 ART 115F 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 that covers 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. Art: FAAM

F20 ART 116T 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 116U 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 117M Architecture Through the Photographic Lens

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

Same as F20 ART 317M

Credit 3 units. Art: FAAM

F20 ART 117N 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 117T Discourses in Contemporary Photography

This seminar course explores dialogs 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.

Same as F20 ART 317T

Credit 3 units. Art: FAAM

F20 ART 1184 Digital Photo II/Digital Imaging

Only undergraduates register for F20 1184. Graduate students register for F20 4184. This course will address the use of technology and pixel-based software for generating, manipulating, and compositing still digital images. The course will examine the visual language and poetics of additive lens-based images while providing students with knowledge of software tools, input devices, production techniques, color management strategies, and output devices.

Credit 3 units. Art: FAAM EN: H

F20 ART 1185 Kinetic Image/Digital Video

Only undergraduates register for F20 1185. Graduate students register for F20 4185. This introductory level course will address the use of digital technology and software for capturing, editing, and producing moving images. The course will examine the visual language and poetics of moving images while providing students with foundation knowledge of camera operations, production storyboarding, software tools, and presentation strategies. The course assumes no prior knowledge or experience with kinetic imaging technologies or software.

Credit 3 units. Art: FAAM EN: H

F20 ART 1186 Black-and-White Photography

Only graduate students register for F20 4186. Undergraduate students register for F20 1186. This course provides an introduction to the fundamentals of black and white photography. There is emphasis on the control of film, paper, and black-and-white photographic processes in the classical fine arts tradition. Topics may include portrait, landscape, street photography, the figure, and contemporary issues in photography.

Same as F20 ART 4186

Credit 3 units. Art: FAAM EN: H

F20 ART 1187 Black-and-White Photography II

Only undergraduates register for F20 1187. Graduate students register for F20 4187. Course adds to the experience of F20 1186 Black-and-White Photography. Students investigate phenomena relative to the camera and photography. Students develop the vision necessary to take intelligent and articulate photographs, as well as establish the notion of high craft in terms of the negative and the print. Topics may include portrait, landscape, street photography, the figure, and the photo story.

Credit 3 units. Art: FAAM

F20 ART 119 Ceramics

Same as F20 219, 319, 419 - First-year students (only) register for F20 119. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.

Credit 3 units. Art: FAAM EN: H

F20 ART 120 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 120J 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 120K Ceramics: Molds and Multiples

This course 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 120L 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 125 St. Louis and the Documentary Image

From magazines to maps to documentary movies and TV, we look to pictures to tell us the truth. But no image is ever completely objective; every visual reflection of the real world is mediated by technology, culture, politics, and memory. How do we-as viewers, as creators, as people-sort out the complicated claims pictures make on the world

around us? Drawing on collaborations between four areas in two schools-Visual Arts, English, American Culture Studies, Film and Media Studies-this class will introduce students to theories and practices of visual nonfiction within the city of Saint Louis. Through immersive, site-specific course units focused on a variety of approaches to visual nonfiction in different media, students will engage with the tumultuous history, material culture, and landscapes of St. Louis. The course will introduce first-year students both to their city and their university, preparing them to explore existing coursework in Arts & Sciences and the Sam Fox School. This course is for first-year (non-transfer) students only. Students who are not first year students will be unenrolled from this course.

Same as I60 BEYOND 125

Credit 3 units. A&S IQ: HUM, SC Art: FAAM

F20 ART 125I Making Comics

Same as F20 125I, 225I, 425I - Juniors (only) register for F20 325I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Same as F20 ART 325I

Credit 3 units. Art: FADM

F20 ART 127A History of Photography

Same as F20 227A, 327A, 427A - First-year students (only) register for F20 127A. 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 influences on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 128A History of Photography

Same as F20 228A, 328A, 428A - First-year students (only) register for F20 128A. survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 128C Documentary Film

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

Same as F20 ART 328C

Credit 3 units. Art: FAAM

F20 ART 128D 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 photogram 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 128X Color Systems

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, another goal of this course is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.

Same as F20 ART 328X

Credit 3 units. Art: FAAM, FADM

F20 ART 130B The Art of Medicine

This interdisciplinary, cross-school course at the intersection of history, visual culture and the visual arts includes a roster of notable speakers and offers students a singular encounter with western medicine from ancient times to the present day. In tandem with the history of medicine, the course examines the capacity of the arts to frame medical practice and to raise questions and influence perceptions, both positively and negatively, of medical advancements. This course is for first-year (non-transfer) students only.

Same as I60 BEYOND 130

Credit 3 units. A&S: FYBB A&S IQ: HUM Art: HUM EN: H

F20 ART 133 Basic Illustration

Same as F20 233, 333, 433 - First-year students (only) register for F20 133. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 134 Basic Illustration

Same as F20 134, 234, 434. Juniors (only) register for F20 334. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Same as F20 ART 334

Credit 3 units. Art: FADM EN: H

F20 ART 134A 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. Prerequisite: Drawing (F10 101A or 102A).

Same as F20 ART 334A

Credit 3 units. Art: FAAM

F20 ART 135G The Licensed Image: Development and Distribution

Same as F20 135G, 235G, 435G - Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Same as F20 ART 335G

Credit 3 units. Art: FADM EN: H

F20 ART 135I Communication Design I

Same as F20 135I, 235I, 435I - Juniors (only) register for F20 335I.

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

Same as F20 ART 335I

Credit 3 units. Art: FADM EN: H

F20 ART 135J Introduction to Animating in Three Dimensions

Same as F20 235J, 335J, 435J - First-year students (only) register for F20 135J. 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. Prerequisites: F10 101 (Drawing) or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 135K 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 1350 Drawing as Thinking

Same as F20 2350, 3350, 4350. First-year students (only) register for F20 1350. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.

Credit 3 units.

F20 ART 1361 Advertising I

Same as F20 1361, F20 2361, and F20 4361; juniors (only) register for F20 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and by engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and it provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.

Same as F20 ART 3361

Credit 3 units. Art: FADM EN: H

F20 ART 1362 Advertising I

Same as F20 1362, 2362, 4362. Juniors (only) register for F20 3362. This studio course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting.

Same as F20 ART 3362

Credit 3 units. Art: FADM EN: H

F20 ART 1363 Advertising in the Digital Age

Same as F20 1363, F20 2363, and F20 4363; juniors (only) register for F20 3363. This course examines advertising as a powerful force in contemporary culture, and it explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior, including the ability to "opt out"; and the advertising industry's adaptation to digital technologies. Finally, we'll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Same as F20 ART 3363

Credit 3 units. Art: FADM

F20 ART 1364 Advertising in the Digital Age

Same as F20 2364, 3364, 4364. First-year students (only) register for F20 1364. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior — including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally we'll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Credit 3 units. Art: FADM EN: H

F20 ART 1365 History of Advertising

Same as F20 2365, 3365, 4365 - First-year students (only) register for F20 1365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects.

Credit 3 units. Art: FADM

F20 ART 1366 History of Advertising

Same as F20 1366, F20 2366, and F20 4366; juniors (only) register for F20 3366. This course covers the historical, cultural, and technological development of advertising in America from the colonial period to the present. This lecture course examines -- through various media forms, key advertisements, and campaigns -- the creatives who made them, the technologies used to create them, and the changes in our culture that advertising both influences and reflects. Grading is based on mid-term and final exams as well as optional, extra-credit, five-page essays. Same as F20 ART 3366

Credit 3 units. Art: FADM EN: H

F20 ART 136G The Licensed Image: Development and Distribution

Same as F20 236G, 336G, 436G. First-year students (only) register for F20 136G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

F20 ART 136I Communication Design I

Same as F20 136I, F20 236I, and F20 436I; juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic, and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image for the purposes of persuading and informing. Students will learn a design methodology for illuminating and solving problems and receive baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing.

Same as F20 ART 336I

Credit 3 units. Art: FADM EN: H

F20 ART 136J Introduction to Animating in Three Dimensions

Same as F20 236J, 336J, 436J. First-year students (only) register for F20 136J. 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. Prerequisites: Drawing or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 136K Communication Design II

Same as F20 236K, 336K, 436K. First-year students (only) register for F20 136K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in class instruction. Prerequisite: Communication Design I.

Credit 3 units. Art: FADM EN: H

F20 ART 136L Animated Worlds

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

Same as F20 ART 336L

Credit 3 units. Art: FADM

F20 ART 137A 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. Art: FADM

F20 ART 137T 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.

Same as F20 ART 337T

Credit 3 units. Art: FADM EN: H

F20 ART 138B 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 338B

Credit 3 units. Art: FADM

F20 ART 138J 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. Individuals 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 are 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 138S 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings.

Same as F20 ART 338S

Credit 3 units. EN: H

F20 ART 143B Fiber Manipulation

Same as F20 243B, 343B and 443B - First-year students (only) register for F20 143B. Exploration of fiber techniques and their application in design and art. Students will study a spectrum of fiber and textile treatments such as surface design, shibouri, wax resist, digital design, needle applications, heat applications and a variety of three-dimensional structuring strategies. Projects will integrate techniques into appropriate design strategy for the fine arts or design.

Credit 3 units. Art: FADM

F20 ART 143G Leather Accessory Design & Creativity

Students design and create fashion accessories using metal and leather. Students are assessed on projects that allow them to nurture original thinking; explore limitations in materials, tools, and technology; and use design strategies and construction methods derived from material histories. A final self-guided project combines various leather and metal skills with knowledge of contemporary branding for polished portfolio outcomes. No prerequisite. This course counts toward the following programs: Fashion Design Major; Design Major (no concentration); Minor in Design

Same as F20 ART 343G

Credit 3 units. Art: FADM

F20 ART 147T Artist's Book

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

Same as F20 ART 347T

Credit 3 units.

F20 ART 162 Why Art Matters

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

Same as F20 ART 362

Credit 3 units. Art: VC EN: H

F20 ART 1713 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 178 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 201E Anatomy Figure Structure

This rigorous drawing course explores traditional and new representations of the figure through the study of its structure and contemporary contexts. Research involves basic anatomy lectures and sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Art production is based on in-class and outside projects. Lectures, presentations, critical readings and the analysis of historical and contemporary figurative works support students in their investigations. Prerequisites: Drawing (F10 101A or F10 102A).

Same as F20 ART 301E

Credit variable, maximum 3 units. Art: FAAM

F20 ART 208B 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. Art: CPSC

F20 ART 208C The Racialized Sporting Landscape of St. Louis: Athletics, Aesthetics, Bias, and Opportunity

This interdisciplinary course considers the racialized landscape of St. Louis through the lenses of sporting cultures and creative practices. Co-taught by John Early (Sam Fox) and Noah Cohan (American Culture Studies), this seminar will examine the history of sports and race in St. Louis, illuminate the realities of access and inequity in the sporting landscape of the city, and imagine more equitable futures. In addition to writing bi-weekly reading responses and one historical paper, students will maintain a research sketchbook, design and print a zine, and create a public-facing creative project. Students in the College of Art and in the AMCS program will be given enrollment priority. Prerequisites: None

Same as I50 INTER D 308C
Credit 3 units. A&S IQ: HUM, SC Art: FAAM, VC EN: H

F20 ART 208D UnCommon St. Louis: Race, Place, and Power

This visual culture course explores the history of race and racism as it marks everyday life in St. Louis today and as it shapes the relationship between Washington University and the city. We will adopt an uncommon perspective: off the beaten path and with focus on experimental modes of remembrance and community formation. We will rethink our place within this history and reconsider the role of designers, artists, and architects in shaping the social life and built environment of the city. In addition to class discussions and weekly journal entries, we will hone our critical perspective through field trips to archives, museums, and historical sites, and in the end write a reflective essay or proposal for a project that engages the historical landscape of the city. Prerequisites: None
Same as F20 ART 308D
Credit 3 units. Art: CPSC, VC

F20 ART 209B Eco-Art

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision 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 211 Painting

Same as F20 111, 311, 411. Sophomores (only) register for F20 211. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.
Credit 3 units. Art: FAAM EN: H

F20 ART 211T The Poetics of Image-Making: People, Place & Space

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

F20 ART 211U 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 212 Painting

Same as F20 112, 312, 412. Sophomores (only) register for F20 212. 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 3 units. Art: FAAM EN: H

F20 ART 2121 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 212P 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 213F Sculpture: Foundry

Same as F20 113F, 313F, 413F - Sophomores (only) register for F20 213F. 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 3 units. Art: FAAM EN: H

F20 ART 213G Sculpture: Wood

Same as F20 113G, 313G, 413G - Sophomores (only) register for F20 213G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.
Credit 3 units. Art: FAAM EN: H

F20 ART 213H Sculpture: Blacksmithing

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

Same as F20 ART 313H

Credit 3 units. Art: FAAM EN: H

F20 ART 213I Sculpture: Metal Fabrication

Same as F20 113I, F20 213I, and F20 413F; 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 213J 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 213Q Compositions in Clay

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

Same as F20 ART 313Q

Credit 3 units. Art: FAAM

F20 ART 214F Sculpture: Foundry

Same as F20 114F, F20 214F, and F20 414F; sophomores (only) register for F20 114F. The focus of this course is on introducing 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. Students will also 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 of the regularly scheduled class time is required.

Same as F20 ART 314F

Credit 3 units. Art: FAAM EN: H

F20 ART 214G Sculpture: Wood

Same as F20 114G, 314G, 414G - Sophomores (only) register for F20 214G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. EN: H

F20 ART 214H 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 214I Sculpture: Metal Fabrication

Same as F20 114I, F20 214I, and F20 413I; juniors (only) register for F20 314I. Metal is the backbone of our modern world and 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 almost any other material. Students will explore the creative potential of metal in the fabrication of sculptural forms. Students learn to weld using both gas and electric arc machines, and they will also learn to safely operate drilling, grinding, and finishing tools.

Same as F20 ART 314I

Credit 3 units. Art: FAAM EN: H

F20 ART 214R 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. 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 314R

Credit 3 units. Art: FAAM, FADM

F20 ART 215 Printmaking

Same as F20 115, F20 215, and F20 415; juniors (only) register for F20 315. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Same as F20 ART 315

Credit 3 units. Art: FAAM EN: H

F20 ART 215F Printmaking: Call and Response

In music, the term "call and response" refers to 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 a response to the first. This course is a survey of printmaking with a foundation in traditional, historical, and philosophical aspects of printmaking. It will cover basic processes in intaglio, lithography, relief and monotype. Students are encouraged to work in response to the history of the print, with an emphasis on mixed media and experimentation. This course counts toward the minor in art.

Credit 3 units.

F20 ART 215T Printmaking: Contemporary Processes

This 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.

Same as F20 ART 315T

Credit 3 units.

F20 ART 216T 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 216U 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 217M Architecture Through the Photographic Lens

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

Same as F20 ART 317M

Credit 3 units. Art: FAAM

F20 ART 217N 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 217O Drone Photography

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

Credit 3 units. Art: FAAM

F20 ART 217P Drone Photography

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

Same as F20 ART 317P

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

F20 ART 217Q 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 217T Discourses in Contemporary Photography

This seminar course explores dialogs 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.

Same as F20 ART 317T

Credit 3 units. Art: FAAM

F20 ART 218W 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 318W

Credit 3 units. Art: FAAM

F20 ART 219 Ceramics

Same as F20 119, 319, 419 - Sophomores (only) register for F20 219. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.

Credit 3 units. Art: FAAM EN: H

F20 ART 220 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 220J 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 220K Ceramics: Molds and Multiples

This course 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 220L 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 223F Special Topics in Fashion Design (Fashion Design: Collaboration Studio)

Same as F20 323F, F20 423F - Sophomores (only) register for F20 223F. University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisites: Introduction to Fashion Design.

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

F20 ART 223K Business of Fashion

This seminar course is an academic analysis of the business of fashion that focuses on the following: marketing fashion products, consumer behavior, brand development, markets, promotion/distribution, and attention to emerging technologies. Students will study fashion merchandising and product development, including seasonal deliveries, line development, basic costing practices, and retail math. Case studies will engage students in current fashion business practices. Open to all students.

Credit 3 units. Art: FADM

F20 ART 223L Special Topics in Fashion Design: Fashion and Race

Same as F20 323L, 423L - Sophomores (only) register for F20 223L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion, but also how doing so gives us a new approach to think through race within a larger system.

Credit 3 units. Art: CPSC, FADM

F20 ART 225I Making Comics

Same as F20 125I, 225I, 425I - Juniors (only) register for F20 325I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Same as F20 ART 325I

Credit 3 units. Art: FADM

F20 ART 225J 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 227A History of Photography

Same as F20 127A, 327A, F20 427A - Sophomores (only) register for F20 227A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 228A History of Photography

Same as F20 128A, 328A, F20 428A - Sophomores (only) register for F20 228A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 228C Documentary Film

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

Same as F20 ART 328C

Credit 3 units. Art: FAAM

F20 ART 228D 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 photogram 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 228E 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 228X Color Systems

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, another goal of this course is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.

Same as F20 ART 328X
Credit 3 units. Art: FAAM, FADM

F20 ART 229G Visualizing Otherness: Race, Gender and Class

The thematic focus of this studio is "the other". As we witness a global uprising and comprehensive public dialogue in response to police violence against African-Americans and the systemic racism that pervades American culture, students explore the artist's place in the power dynamics of mobilizing, re-contextualizing, and retelling stories that push against narrow, established norms. Otherness is not only linked with race, it is also deeply entrenched in sexism, xenophobia, transphobia, and classism. This course uses video and performance as platforms of artistic expression to engage with and move the dialogue forward. Class time will be divided between lectures, presentations, group discussions, and producing artwork. No prerequisites.

Same as F20 ART 329G
Credit 3 units. Art: CPSC, FAAM

F20 ART 233 Basic Illustration

Same as F20 133, 333, 433 - Sophomores (only) register for F20 233. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 234 Basic Illustration

Same as F20 134, 234, 434. Juniors (only) register for F20 334. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Same as F20 ART 334
Credit 3 units. Art: FADM EN: H

F20 ART 234A 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. Prerequisite: Drawing (F10 101A or 102A).

Same as F20 ART 334A
Credit 3 units. Art: FAAM

F20 ART 235G The Licensed Image: Development and Distribution

Same as F20 135G, 235G, 435G - Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students. Same as F20 ART 335G

Credit 3 units. Art: FADM EN: H

F20 ART 235J Introduction to Animating in Three Dimensions

Same as F20 135G, 335G, 435G. Sophomores (only) register for F20 235G. 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. Prerequisites: Drawing or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 235K 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 235O Drawing as Thinking

Same as F20 125O, 325O, 425O - Sophomores (only) register for F20 225O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.

Credit 3 units.

F20 ART 235P Design in Social Systems

This multidisciplinary seminar course will cover historical and contemporary contexts of socially engaged work within art and design disciplines. Students will explore various processes that artists and designers use to address, influence, and inspire change around systemic social issues. In addition, through in-class collaborative workshops, students will apply a "systems thinking approach" to a select number of real-world social issues in order to gain a better understanding of how these issues are shaped by policies and individual experiences. This course will also include a final group project completed in partnership with a local community-based organization in which students will apply creative-problem solving processes, such as human-centered design, equity-centered design, design activism, and social justice to arrive at collective impact. Models of social change from other disciplines -- such as social

entrepreneurship and innovation, non-profit models, and public-interest design -- will be featured through guest lectures, field trips to community-based organizations, case studies, readings and written reflections.

Credit 3 units.

F20 ART 2361 Advertising I

Same as F20 1361, F20 2361, and F20 4361; juniors (only) register for F20 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and by engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and it provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.

Same as F20 ART 3361

Credit 3 units. Art: FADM EN: H

F20 ART 2362 Advertising I

Same as F20 1362, F20 2362, and F20 4362; juniors (only) register for F20 3362. This studio course introduces students to the field of advertising by defining its role in American culture and the economy and by engaging students, hands-on, in the processes of professional practice. The course consists of the presentation and discussion of contemporary work, and it provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting.

Same as F20 ART 3362

Credit 3 units. Art: FADM EN: H

F20 ART 2363 Advertising in the Digital Age

Same as F20 1363, F20 2363, and F20 4363; juniors (only) register for F20 3363. This course examines advertising as a powerful force in contemporary culture, and it explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior, including the ability to "opt out"; and the advertising industry's adaptation to digital technologies. In addition, we will speculate on the future of advertising in the era of mobile computing. This course builds on The History of Advertising; it is recommended (but not required) that students complete the first course before enrolling in this one.

Same as F20 ART 3363

Credit 3 units. Art: FADM

F20 ART 2364 Advertising in the Digital Age

Same as F20 1364, 3364, 4364. Sophomores (only) register for F20 2364. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior — including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally we'll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Credit 3 units. Art: FADM EN: H

F20 ART 2365 History of Advertising

Same as F20 1365, F20 3365, F20 4365. Sophomores (only) register for F20 2365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Grading is based on midterm and final exams as well as optional, extra-credit five page essays. No prerequisites. This course counts in the communication design minor. Credit 3 units. Art: FADM

F20 ART 2366 History of Advertising

Same as F20 1366, F20 2366, and F20 4366; juniors (only) register for F20 3366. This course presents the historical, cultural, and technological development of advertising in America from the colonial period to the present. It examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them, and the changes in our culture that advertising both influences and reflects. Grading is based on mid-term and final exams as well as on optional, extra-credit, five-page essays.

Same as F20 ART 3366

Credit 3 units. Art: FADM EN: H

F20 ART 236A Interaction Design: Understanding Health and Well-Being

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

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

F20 ART 236G The Licensed Image: Development and Distribution

Same as F20 136G, 336G, 436G. Sophomores (only) register for F20 236G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

F20 ART 236I Communication Design I

Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite.

Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing.

Same as F20 ART 336I

Credit 3 units. Art: FADM EN: H

F20 ART 236J Introduction to Animating in Three Dimensions

Same as F20 136J, 336J, 436J. Sophomores (only) register for F20 236J. 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. Prerequisites: Drawing or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 236K Communication Design II

Same as F20 136K, 336K, 436K. Sophomores (only) register for F20 236K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity to solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in class instruction. Prerequisite: Communication Design I.

Credit 3 units. Art: FADM EN: H

F20 ART 236L Animated Worlds

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

Same as F20 ART 336L

Credit 3 units. Art: FADM

F20 ART 236P Design in Social Systems

This multidisciplinary seminar course will cover historical and contemporary contexts of socially engaged work within art and design disciplines. Students will explore various processes that artists and designers use to address, influence, and inspire change around systemic social issues. In addition, through in-class collaborative workshops, students will apply a "systems thinking approach" to a select number of real-world social issues in order to gain a better understanding of how these issues are shaped by policies and individual experiences. This course will also include a final group project completed in partnership with a local community-based organization in which students will apply creative-problem solving

processes, such as human-centered design, equity-centered design, design activism, and social justice to arrive at collective impact.

Models of social change from other disciplines -- such as social entrepreneurship and innovation, non-profit models, and public-interest design -- will be featured through guest lectures, field trips to community-based organizations, case studies, readings and written reflections.

Credit 3 units. Art: CPSC

F20 ART 237A 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. Art: FADM

F20 ART 237T 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.

Same as F20 ART 337T

Credit 3 units. Art: FADM EN: H

F20 ART 238B 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 338B

Credit 3 units. Art: FADM

F20 ART 238J 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. Individuals 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 are 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 238S 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings.

Same as F20 ART 338S

Credit 3 units. EN: H

F20 ART 238T Transdisciplinary Design

The field of design is shifting from disciplines based on the items they produce (e.g., graphics, apparel, built environments) toward the design of strategies and systems that incorporate many designed elements. This requires a more cross-disciplinary approach, both across academic disciplines at large and across disciplines of design. This course will introduce students to core skills of strategic design through individual and group projects, readings, discussion, and journaling. Students will explore systems thinking, strategic framing, iteration, and collaboration. The class will discuss how designed things affect and are affected by the social systems around them.

Same as F20 ART 338T

Credit 3 units.

F20 ART 239I Radical Design: Making Civic Experiences

Same as F20 339I and 439I. Sophomores (only) register for F20 239I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions, and spaces that make up these large systems (like a police ticket or the layout of a courtroom), and it experiments with how redesigning these elements can help us question the status quo. Building on diverse political mindsets and current trends, we will imagine fictional worlds and craft the objects, procedures, and interactions that inhabit them. Along the way, we will discuss the value of designing for fundamental change alongside more incremental reform. Required class time will also include at least one additional in-class studio hour per week, to be determined based on students' schedules.

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

F20 ART 241E Digital Game Design

Designing a digital game that is both entertaining and usable requires understanding principles of user interface, game theory, and visual design. In this course, students will be introduced to basic game design strategy and practice in the development of their own game projects. Using both paper and the digital screen as canvases for design, students will explore gameplay iterations and create visual components. No prior experience in visual design, coding, or digital games is necessary.

Credit 3 units. Art: FADM

F20 ART 243G Leather Accessory Design & Creativity

Students design and create fashion accessories using metal and leather. Students are assessed on projects that allow them to nurture original thinking; explore limitations in materials, tools, and technology; and use design strategies and construction methods derived from material histories. A final self-guided project combines various leather and metal skills with knowledge of contemporary branding for polished portfolio outcomes. No prerequisite. This course counts toward the following programs: Fashion Design Major; Design Major (no concentration); Minor in Design

Same as F20 ART 343G

Credit 3 units. Art: FADM

F20 ART 244A Animation Tools and Methods

This course introduces a range of digital and analog production techniques for the practice of animation. It will also present fundamental concepts and issues that define this creative form. Prerequisite: Digital Studio or permission of instructor.

Same as F20 ART 344A

Credit 3 units. Art: FAAM, FADM

F20 ART 247T Artist's Book

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

Same as F20 ART 347T

Credit 3 units.

F20 ART 251A Sound Environments

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

Same as F20 ART 351A

Credit 3 units. Art: FAAM EN: H

F20 ART 252B Performing Solitude

Performing Solitude is a new elective studio with elements of a seminar, and it is open to students from across campus and suited most for upper-level undergraduates and graduate students in art, architecture, performing arts, music, and film & media studies departments.

Performing Solitude invites students who are interested in creating interdisciplinary works that merge performance art with other forms of expression, including visual, digital, acoustic, textual and cinematic. Working with their own performing selves as a material in their art -- and with domestic or landscape space -- students will be invited to reconsider what performance art means in the age of a post-global, post-pandemic and post-digital universe in which the biological environment, including nature and their own bodies as part of it, continues to enact gestures and make aesthetic statements set against global histories. This studio incorporates elements of a seminar by way of discussing histories of performance art, performativity, and

rituality as well as by supporting individually guided research and collaboration. During the semester, students will create two major performance-based works that incorporate other media of choice, such as film, music, text, or installation. Student work will be documented and demonstrable in their portfolios. Several smaller improvised or in-class assignments will lead toward a final project accompanied by an artist text. Readings, lectures and invited guests will accompany this studio.

Same as F20 ART 352B

Credit 3 units. Art: FAAM

F20 ART 262 Why Art Matters

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

Same as F20 ART 362

Credit 3 units. Art: VC EN: H

F20 ART 2647 Italian Language (Florence)

This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.

Credit 3 units.

F20 ART 2648 Italian Language

This course covers Italian grammar and conversation for study abroad students in Florence. Taught entirely in Italian. There is an emphasis on class participation accompanied by readings and writings. The student develops facility speaking the language on an everyday basis.

Credit 3 units. EN: H

F20 ART 2661 Semester Abroad Program Seminar

This course prepares students participating in the Sam Fox School's Semester Abroad Programs. The seminar meets eight times over the course of the semester. Attendance is mandatory for students going abroad. Prerequisite: College of Art and College of Architecture students selected for the Sam Fox School Abroad Programs.

Credit 1 unit. EN: H

F20 ART 2662 Semester Abroad Program Seminar

This course prepares students participating in the College of Art's Semester Abroad Program in Florence, Italy. The seminar meets eight times over the course of the semester. Attendance is required. Prerequisite: students selected for the Semester Abroad Program only.

Credit 1 unit. EN: H

F20 ART 2713 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 278 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 2783 Special Topics in Visual Culture: Introduction to Illustration Studies

How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery.

Credit 3 units. Art: FADM, VC

F20 ART 287A Social Practice Art

Social Practice Art (SPA) is a course for artists, designers, architects and landscape architects. This studio course takes an interdisciplinary approach to establishing how social interaction and discourse can be tools for social transformation. SPA involves works that may use audience, collaboration, participation, ephemera, and activism as a medium that emphasizes the aesthetic of co-creation. Through readings, mindfulness exercises, field trips, and studio assignments, students will develop and implement their own social practice project. Same as F20 ART 387A

Credit 3 units.

F20 ART 292A 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. Credit 3 units. Art: FADM

F20 ART 294A Research Methods in Studio Art

Research Methods is an inquiry into research-based studio practices. In this course, students explore what research-based studio practices are. How do artists conduct research? What research methods can be adopted by artists to generate and gather ideas? Can methods come from disciplines outside the arts and how is research embedded in an artwork? This course proposes research-based studio practices as a means for artists to extend their ideas. It is a praxis course that acts as both a query into the research methodologies used by contemporary artists and a laboratory for students to integrate their studio-based practices with coursework in other disciplines. This class recognizes that there is no single standard for what constitutes research-based practice and, accordingly, it will explore both established and unconventional strategies for creating artworks. Students will use case studies of artists who use research as a basis of their studio practice and generate a semester-long, individual project that mines the information, methods, techniques, or discoveries of another discipline they have engaged at Washington University. Consequently, students should concurrently be enrolled in a course in another discipline on campus. Credit 3 units. Art: FAAM

F20 ART 301E 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). Credit variable, maximum 3 units. Art: FAAM

F20 ART 302 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. Credit 3 units. Art: FAAM EN: H

F20 ART 303B 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. Credit 3 units.

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

F20 ART 307X Community Building

This course looks at the intersection of the built fabric and the social fabric. Using St. Louis as the starting point, this course takes students out of the classroom and into a variety of neighborhoods — old, new, affluent, poor — to look at the built environment in a variety of contexts and through a variety of lenses. Almost every week for the first half of the semester, students visit a different area (or areas), each trip highlighting some theme or issue related to the built environment (architecture, planning, American history, investment and disinvestment, community character and values, race, transportation, immigrant communities, future visions, etc.). Running parallel to this, students are involved in an ongoing relationship with one particular struggling neighborhood, in which students attend community meetings and get to know and become involved with the people in the community in a variety of ways. Students learn to look below the surface, beyond the single obvious story, for multiple stories, discovering their complexity, contradictions and paradoxes. They also come to consider the complex ways in which architecture and the built environment can affect or be affected by a host of other disciplines. College of Architecture and College of Art sophomores, juniors, and seniors have priority. Fulfills Sam Fox Commons requirement. Same as X10 XCORE 307X

Credit 3 units. Art: CPSC EN: H

F20 ART 308A You Are Here: Engaging St. Louis's Racial History Through Site + Story

By acknowledging the pressures and pains of our political moment -- a time of crisis for many in our city and nation, but also a long-awaited reckoning with issues of social justice -- this course engages the complex history of race and racial injustice in St. Louis through site- and story-based exploration. It offers an opportunity to learn about the city's landscape, history, systems, culture, form and identity while wrestling with fundamental questions of power, positionality and perspective. "You Are Here" references orientation, discovery, otherness and place, and it serves as a provocation for reconsidering how designers, artists and architects engage St. Louis. This course may count toward the minor in Creative Practice for Social Change if bundled with "Engaging Community: Understanding the Basics." Priority will be given to first-year Sam Fox students.

Credit 1.5 units. Art: CPSC

F20 ART 308B 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."

Credit 1.5 units. Art: CPSC

F20 ART 308C The Racialized Sporting Landscape of St. Louis: Athletics, Aesthetics, Bias, and Opportunity

This interdisciplinary course considers the racialized landscape of St. Louis through the lenses of sporting cultures and creative practices. Co-taught by John Early (Sam Fox) and Noah Cohan (American Culture Studies), this seminar will examine the history of sports and race in St. Louis, illuminate the realities of access and inequity in the sporting landscape of the city, and imagine more equitable futures. In addition to writing bi-weekly reading responses and one historical paper, students will maintain a research sketchbook, design and print a zine, and create a public-facing creative project. Students in the College of Art and in the AMCS program will be given enrollment priority. Prerequisites: None
Same as ISO INTER D 308C
Credit 3 units. A&S IQ: HUM, SC Art: FAAM, VC EN: H

F20 ART 308D UnCommon St. Louis: Race, Place, and Power

This visual culture course explores the history of race and racism as it marks everyday life in St. Louis today and as it shapes the relationship between Washington University and the city. We will adopt an uncommon perspective: off the beaten path and with focus on experimental modes of remembrance and community formation. We will rethink our place within this history and reconsider the role of designers, artists, and architects in shaping the social life and built environment of the city. In addition to class discussions and weekly journal entries, we will hone our critical perspective through field trips to archives, museums, and historical sites, and in the end write a reflective essay or proposal for a project that engages the historical landscape of the city. Prerequisites: None
Credit 3 units. Art: CPSC, VC

F20 ART 308X Community Building North

This course addresses the complex economic, political and racial landscape of north St. Louis County focused on Ferguson, Missouri, as the embodiment of problems and conflicts endemic to urban communities across the country. The events following Michael Brown's shooting death on August 9, 2014, have revealed deep divisions in the St. Louis metropolitan area. Our multidisciplinary approach will be evident as we investigate the intersecting, compounding roles of social and economic inequities, racial disparities, white flight, public safety, housing, and economic development as we grapple with legitimate, thoughtful ways of making positive change. We will learn how to listen to, understand, and address conflicting voices. Readings, speakers, site visits, films, and other materials will be combined with discussion, writing, and socially conscious engagement as we seek to understand the many faces of Ferguson while following contemporary developments as they occur. Professor Robert Hansman acts as advisor and guide. The interdisciplinary course he developed over many years, "Community Building/Building Community," provides the intellectual, ethical, and spiritual bases for the course. This course offers fresh perspectives and provides unique opportunities for community engagement for students who have previously taken Community Building; however that course is not a prerequisite. Projects develop collaboratively and organically between students, faculty, and community partners working to find common values and beliefs upon which to build concrete, meaningful action.
Same as X10 XCORE 308X
Credit 3 units.

F20 ART 309B Eco-Art

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision 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.
Credit 3 units. Art: CPSC

F20 ART 311 Painting

Same as F20 111, 211, 411. Juniors (only) register for F20 311. Introduction to painting processes and materials. While there is emphasis on oil painting, students are also introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.
Credit 3 units. Art: FAAM EN: H

F20 ART 311T The Poetics of Image-Making: People, Place & Space

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

F20 ART 311U 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.
Credit 3 units.

F20 ART 312 Painting

Same as F20 112, 212, 412. Juniors (only) register for F20 312. 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 3 units. Art: FAAM EN: H

F20 ART 312I 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
Credit 3 units. Art: FAAM

F20 ART 312P 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.

Credit 3 units. Art: FAAM EN: H

F20 ART 313F Sculpture: Foundry

Same as F20 113F, 213F, 413F - Juniors (only) register for F20 313F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit 3 units. Art: FAAM EN: H

F20 ART 313G Sculpture: Wood

Same as F20 113G, 213G, 413G - Juniors (only) register for F20 313G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. Art: FAAM EN: H

F20 ART 313H 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 313I 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.

Credit 3 units. Art: FAAM EN: H

F20 ART 313J 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.

Credit 3 units. Art: FAAM, FADM

F20 ART 313P 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.

Credit 3 units.

F20 ART 313Q 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.

Credit 3 units. Art: FAAM

F20 ART 3141 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.

Credit 3 units. Art: FAAM

F20 ART 314F Sculpture: Foundry

Same as F20 114F, 214F, 414F - Juniors (only) register for F20 314F. The focus of this course is to introduce students to the basic principles of bronze and aluminum casting according to the lost wax method. Students will learn mold making, direct organic burnout, ceramic shell investment, metal chasing, and patination in order to create finished sculpture. In addition to metal casting, students will use other materials such as plaster, resin, steel, wood, rubber, plastic, and foam to create a mixed media project that explores a specific idea or theme. Additional work outside the regularly scheduled class time is required.

Credit 3 units. Art: FAAM EN: H

F20 ART 314G Sculpture: Wood

Same as F20 114G, 214G, 413G - Juniors (only) register for F20 314G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. EN: H

F20 ART 314H 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. Credit 3 units. Art: FAAM EN: H

F20 ART 314I 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. Credit 3 units. Art: FAAM EN: H

F20 ART 314J 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 -- 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 they will explore the potential of these platforms to design 3D 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 course 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 toward the creation of sculpture. Credit 3 units. Art: FAAM

F20 ART 314N 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 Forrest 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. Credit 3 units.

F20 ART 314R 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. 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. Credit 3 units. Art: FAAM, FADM

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

F20 ART 315 Printmaking

Same as F20 115, F20 215, and F20 415; juniors (only) register for F20 315. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests. Credit 3 units. Art: FAAM EN: H

F20 ART 315F Printmaking: Call and Response

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

F20 ART 315T Printmaking: Contemporary Processes

This 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. Credit 3 units.

F20 ART 316T 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.

Credit 3 units. Art: FAAM EN: H

F20 ART 316U 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

Credit 3 units. Art: FAAM

F20 ART 317M Architecture Through the Photographic Lens

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

Credit 3 units. Art: FAAM

F20 ART 317N 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.

Credit 3 units. Art: FAAM

F20 ART 317O Drone Photography

This combination studio and discussion-based course examines the use of small unmanned aerial systems (sUAS) — otherwise known as *drones* — as a photographic medium. Studio sessions will introduce students to sUAS operation, various editing platforms, and output strategies. Lecture and discussion sessions will examine FAA regulations, the ethical implications of sUAS use by visual artists, and

the rise of sUAS in the visual arts within the context of the history of aerial photography. All students will produce a body of work using drone capture as the primary medium. In order to ensure equal access to sUAS, students will be required to meet outside of class sessions. Credit 3 units.

F20 ART 317P Drone Photography

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

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

F20 ART 317Q 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 317T Discourses in Contemporary Photography

This seminar course explores dialogs 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. Art: FAAM

F20 ART 3183 Photography III

This class is designed for the student who is seeking to explore advanced issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students will, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism.

Credit 3 units. EN: H

F20 ART 3184 Photography III

This class is designed for the student who is seeking to explore advanced issues in photography using a broad range of photographic practices and media. In addition to further mastering of technique and craft, students, through readings and class discussion, place their work within a context of contemporary issues in photographic image making, theory and criticism.

Credit 3 units. EN: H

F20 ART 318W 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
Credit 3 units. Art: FAAM

F20 ART 319 Ceramics

Same as F20 119, 219, 419 - Juniors (only) register for F20 319. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.
Credit 3 units. Art: FAAM EN: H

F20 ART 319J 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.
Credit 3 units. Art: FAAM

F20 ART 320 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.
Credit 3 units. Art: FAAM EN: H

F20 ART 320J 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.
Credit 3 units. Art: FAAM

F20 ART 320K Ceramics: Molds and Multiples

This course 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.
Credit 3 units. Art: FAAM

F20 ART 320L 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.
Credit 3 units. Art: FAAM

F20 ART 323F Special Topics in Fashion Design (Fashion Design: Collaboration Studio)

Same as F20 123F, 223F, 423F - Juniors (only) register for F20 323F. University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisite: Introduction to Fashion Design. CET (<https://gephardt.institute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/>) course.
Credit 3 units. Art: CPSC, FADM EN: H

F20 ART 323L Special Topics in Fashion Design: Fashion and Race

Same as F20 123L, 223L, 423L - Juniors (only) register for F20 323L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion, but also how doing so gives us a new approach to think through race within a larger system.
Credit 3 units. Art: CPSC, FADM

F20 ART 324J Fashion Promotion and Exhibition

Fashion styling, marketing, and public relations techniques are engaged to develop and execute a promotion and exhibition plan for fashion products. Emphasis is on creativity and innovation, particularly by harnessing technology, to enhance contemporary fashion promotion

and exhibition. Students plan and execute the annual Fashion Design Show, highlighting the fashion design Senior Capstone collections. In-class discussions, lectures, guest speakers, and active planning are accompanied by readings, video analyses, and on-site production work. Credit 3 units. Art: FADM EN: H

F20 ART 324K Experimental Fashion Design

This course introduces students to an experimental and conceptual approach to textile and fashion design. Students will explore a variety of media for the expressive communication of surface and structural design. The course addresses the relationship, crossover and theories of fashion design and art. Studio work will be informed through research, experimentation and prototype development.

Credit 3 units. Art: FADM

F20 ART 325I Making Comics

Same as F20 125I, 225I, 425I - Juniors (only) register for F20 325I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Credit 3 units. Art: FADM

F20 ART 325J Sculpting Realities

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

Credit 3 units. Art: FADM

F20 ART 326J 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.

Credit 3 units. Art: FADM, VC

F20 ART 327A History of Photography

Same as F20 127A, 227A, 427A - Juniors (only) register for F20 327A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 327X Color Systems

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the student's understanding of color's complexity and pervasiveness as a fundamental element

of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, the goals of the course are to expand students' ideas of research and to enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters. College of Architecture and College of Art sophomores, juniors, and seniors have priority.

Credit 3 units. Art: FADM EN: H

F20 ART 3285 The Italian Renaissance in the City of Florence

This course encompasses the Renaissance from Giotto through the High Renaissance. Students will be able to examine first-hand the works they are studying. Included are field trips to Rome and Venice. Prerequisite: College of Architecture and College of Art juniors in the study abroad program in Florence, Italy.

Credit 3 units.

F20 ART 328A History of Photography

Same as F20 128A, 228A, 428A - Juniors (only) register for F20 328A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 328C Documentary Film

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

Credit 3 units. Art: FAAM

F20 ART 328D 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 photogram 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.

Credit 3 units. Art: FAAM

F20 ART 328E 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.

Credit 3 units. Art: CPSC, FAAM

F20 ART 328X Color Systems

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, another goal of this course is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.

Credit 3 units. Art: FAAM, FADM

F20 ART 329G Visualizing Otherness: Race, Gender and Class

The thematic focus of this studio is "the other". As we witness a global uprising and comprehensive public dialogue in response to police violence against African-Americans and the systemic racism that pervades American culture, students explore the artist's place in the power dynamics of mobilizing, re-contextualizing, and retelling stories that push against narrow, established norms. Otherness is not only linked with race, it is also deeply entrenched in sexism, xenophobia, transphobia, and classism. This course uses video and performance as platforms of artistic expression to engage with and move the dialogue forward. Class time will be divided between lectures, presentations, group discussions, and producing artwork. No prerequisites.

Credit 3 units. Art: CPSC, FAAM

F20 ART 331A Visualizing the Data of Place

What makes a place a place? This course explores physical and human aspects of place through the lens of data visualization. Studio and writing projects challenge students to consider the places that mean the most to them, and how corresponding data can be visualized to tell meaningful stories. Depending on student interest, particular topics could include topography, climate, color, water levels, green space, economic equity, and public infrastructure. Readings are in cartography, information design, and site-specific history. The course's 3-5 projects span print and digital delivery. Open to any university student, sophomore and above, interested in the display of data for impact.

Credit 3 units.

F20 ART 333 Basic Illustration

Same as F20 133, 233, 433 - Juniors (only) register for F20 333. An introduction to concepts, media techniques, and problem-solving approaches within contemporary illustration. Emphasis on individual solutions to the problems presented. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 334 Basic Illustration

Same as F20 134, 234, 434. Juniors (only) register for F20 334. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 334A 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. Prerequisite: Drawing (F10 101A or 102A).

Credit 3 units. Art: FAAM

F20 ART 335A Interaction Design: Applications for Public Health

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 an area such as transportation or community health resources and work in cross-disciplinary design teams with an external partner organization. Students will gain experience in planning and executing a human-centered design process featuring research, ideation, synthesis, concept development, prototypes, and a final presentation, which may include visual design, animation, and sound. Students will work in teams to develop several intermediate project deliverables, such as prototypes and sketches. No prior course work is necessary, although experience with Adobe Photoshop, Illustrator, and InDesign is helpful.

Credit 3 units. EN: H

F20 ART 335G The Licensed Image: Development and Distribution

Same as F20 135G, 235G, 435G - Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

F20 ART 335I Communication Design I

Same as F20 135I, 235I, 435I - Juniors (only) register for F20 335I. An introduction to the field of communication design, combining principles from the fields of graphic design, advertising and illustration/image construction. Through studio exercises and lectures, students will be exposed to the broad range of conceptual, aesthetic and

strategic issues inherent to the field. Additionally, the similarities, differences and points of overlap within the three areas will be discussed. An excellent introduction to the subject as a tool for business and marketing.

Credit 3 units. Art: FADM EN: H

F20 ART 335J Introduction to Animating in Three Dimensions

Same as F20 135J, 235J, 435J - Juniors (only) register for F20 335J. 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. Prerequisites: Drawing or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 335K 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.

Credit 3 units. Art: FADM

F20 ART 335O Drawing as Thinking

Same as F20 235O, 435O. Juniors (only) register for F20 335O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.

Credit 3 units.

F20 ART 335P Special Topics: Structuring Data for Effective Visualization

A primer on techniques for acquiring and structuring data in preparation for visualization. We will discuss common data formats (CSV, XML, and JSON) and how to access and translate from one format to another. Students will gain familiarity with the R language via the RStudio environment, as well as d3.js for interactive web-based visualizations. Students will develop concrete skills in preparing data for exploratory data analysis, as well as documenting workflows for reproducibility.

Credit 1 unit. Art: FADM

F20 ART 3361 Advertising 1

Same as F20 1361, 2361, 4361 - Juniors (only) register for F20 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.

Credit 3 units. Art: FADM EN: H

F20 ART 3362 Advertising I

Same as F20 1362, 2362, 4362. Juniors (only) register for F20 3362. This studio course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting.

Credit 3 units. Art: FADM EN: H

F20 ART 3363 Advertising in the Digital Age

Same as F20 ART 1363, ART 2363, ART 4363. Juniors (only) register for F20 ART 3363. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior—including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally, we speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Credit 3 units. Art: FADM

F20 ART 3364 Advertising in the Digital Age

Same as F20 1364, 2364, 4364. Juniors (only) register for F20 3364. This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior—including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally we'll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Credit 3 units. Art: FADM EN: H

F20 ART 3365 History of Advertising

Same as F20 1365, 2365, 4365 - Juniors (only) register for F20 3365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects.

Credit 3 units. Art: FADM

F20 ART 3366 History of Advertising

Same as F20 1366, 2366, 4366 - Juniors (only) register for F20 3366. The historical, cultural and technological development of advertising in America from the colonial period to the present. This lecture course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects. Grading is based on midterm and final exams as well as optional, extra-credit five page essays.

Credit 3 units. Art: FADM EN: H

F20 ART 336A 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.

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

F20 ART 336G The Licensed Image: Development and Distribution

Same as F20 136G, 236G, 436G. Juniors (only) register for F20 336G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

F20 ART 336I Communication Design I

Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing.

Credit 3 units. Art: FADM EN: H

F20 ART 336J Introduction to Animating in Three Dimensions

Same as F20 136J, 236J, 436J. Juniors (only) register for F20 336J. 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. Prerequisites: Drawing or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 336K Communication Design II

Same as F20 136K, 236K, 436K. Juniors (only) register for F20 336K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisites: Communication Design I.

Credit 3 units. Art: FADM EN: H

F20 ART 336L 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.

Credit 3 units. Art: FADM

F20 ART 337A 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.

Credit 3 units. Art: FADM

F20 ART 337T 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.

Credit 3 units. Art: FADM EN: H

F20 ART 338B 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.

Credit 3 units. Art: FADM

F20 ART 338J 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. Individuals 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 are 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.

Credit 3 units. Art: FADM EN: H

F20 ART 338S 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings.

Credit 3 units. EN: H

F20 ART 338T Transdisciplinary Design

The field of design is shifting from disciplines based on the items they produce (e.g., graphics, apparel, built environments) toward the design of strategies and systems that incorporate many designed elements. This requires a more cross-disciplinary approach, both across academic disciplines at large and across disciplines of design. This course will introduce students to core skills of strategic design through individual and group projects, readings, discussion, and journaling. Students will explore systems thinking, strategic framing, iteration, and collaboration. The class will discuss how designed things affect and are affected by the social systems around them.

Credit 3 units.

F20 ART 338Z Global Topics in Visual Communication

In this course, students will explore visual communication in diverse historical and contemporary contexts. Students will work with internationally based faculty in short modules in which lectures and prompts will highlight the unique qualities of cities and cultures around

the world. Students will reflect on the specificity of place in ongoing sketchbook prompts. For each module, students will make a short publication that synthesizes the content of that module with their own developing studio interests. Prerequisite: Word & Image II or Type II. Credit 3 units.

F20 ART 339I Radical Design: Making Civic Experiences

Same as F20 239I and 439I. Juniors (only) register for F20 339I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions, and spaces that make up these large systems (like a police ticket or the layout of a courtroom), and it experiments with how redesigning these elements can help us question the status quo. Building on diverse political mindsets and current trends, we will imagine fictional worlds and craft the objects, procedures, and interactions that inhabit them. Along the way, we will discuss the value of designing for fundamental change alongside more incremental reform. Required class time will also include at least one additional in-class studio hour per week, to be determined based on students' schedules. CET (<https://gephardt.institute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/>) course.

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

F20 ART 343G Leather Accessory Design & Creativity

Students design and create fashion accessories using metal and leather. Students are assessed on projects that allow them to nurture original thinking; explore limitations in materials, tools, and technology; and use design strategies and construction methods derived from material histories. A final self-guided project combines various leather and metal skills with knowledge of contemporary branding for polished portfolio outcomes. No prerequisite. This course counts toward the following programs: Fashion Design Major; Design Major (no concentration); Minor in Design

Credit 3 units. Art: FADM

F20 ART 343X Digital Filmmaking: City Stories

Digital Filmmaking: City Stories is a cross-university video art course for students interested in making short films through a transdisciplinary and time-based storytelling in both narrative and non-narrative formats. Whether documentary or abstract, individually produced or collaborative, all projects in this course have a required social and urban engagement component. In this course, the City becomes a laboratory for experimentation and contribution. Students meaningfully engage St. Louis, and their projects address sites of concern to explore the complex fabric of the city by way of framing and poetic juxtaposition. City Stories merges several arts and humanities disciplines, including experimental cinema and documentary journalism, and create an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories.

Same as X10 XCORE 343

Credit 3 units.

F20 ART 344A Animation Tools and Methods

This course introduces a range of digital and analog production techniques for the practice of animation. It will also present fundamental concepts and issues that define this creative form. Prerequisite: Digital Studio or permission of instructor.

Credit 3 units. Art: FAAM, FADM

F20 ART 344X Digital Filmmaking: City Stories

Digital Filmmaking: City Stories is a cross-university video art course for students interested in making short films through a transdisciplinary and time-based storytelling in both narrative and non-narrative formats. Whether documentary or abstract, individually produced or collaborative, all projects in this course have a required social and urban engagement component. In this course, the City becomes a laboratory for experimentation and contribution. Students meaningfully engage St. Louis, and their projects address sites of concern to explore the complex fabric of the city by way of framing and poetic juxtaposition. City Stories merges several arts and humanities disciplines, including experimental cinema and documentary journalism, and creates an opportunity for empathic listening and inquiry as students discover stories built from collective as well as individual memories. College of Architecture and College of Art sophomores, juniors and seniors have priority.

Same as X10 XCORE 344X

Credit 3 units. EN: H

F20 ART 346X Shopping

This seminar examines shopping as a social and cultural construct that operates at several levels in relation to art, architecture, and urban planning. Shopping is the fundamental activity of the capitalist marketplace. It is also inextricably linked with major aspects of public and foreign policy, where national consumerism is closely linked to global tourism and it is at the core of economic development. Shopping is as well a common denominator of popular culture, frequently satirized in contemporary art, film, and literature. Participants in the seminar will read selections from various writings about shopping and the marketplace. We will also view several films examining the shopping environment in narratives of power and desire. Prerequisite is completion of Sam Fox foundations year. Open to sophomores and above.

Same as X10 XCORE 346X

Credit 3 units. Art: CPSC

F20 ART 347F Furniture Design, Emphasis Metal

Students design and make small tables using metal as the primary material. Traditional and emergent technologies will be explored such as welding and use of cnc plasma cutting. No experience is necessary. Same as A46 ARCH 347F

Credit 3 units.

F20 ART 347T Artist's Book

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

Credit 3 units.

F20 ART 351A Sound Environments

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

of composing sound works for space and for headphones. Readings pertaining to current developments in contemporary experimental music and sound art as well as regular writing assignments accompany the course.

Credit 3 units. Art: FAAM EN: H

F20 ART 351B 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, junior or higher standing.

Credit 3 units.

F20 ART 352B Performing Solitude

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

Credit 3 units. Art: FAAM

F20 ART 354A Special Topics in Visual Culture: The Illustrated Periodical

This seminar course will engage the tradition of illustrated magazines in the United States, beginning with a categorical survey of the first half of the 20th century: slicks, pulps and downmarket rags. We will analyze editorial and advertising content, and confront the periodical as highly visual social text, animated by an implicit contract between publisher and reader. Attention devoted to communities of production and reception, including editors, art directors, illustrators, cartoonists and readers. Students will develop research projects which focus on particular publications, features and people, drawing on the considerable resources of the Modern Graphic History Library. Outside readings and screenings will stimulate and supplement class discussion. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.

Credit 3 units. Art: VC

F20 ART 354B Special Topics in Visual Culture: Studies in Modern Design from Print to Pixel

This course traces the history of graphic design during the Modern period as a reflection of, and lens onto, cultural shifts and technological innovation. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.
Credit 3 units. Art: FADM, VC EN: H

F20 ART 358C Documentary Film

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

F20 ART 360 Freund Fellow Seminar

The visiting Freund Teaching Fellow, who will be living in St. Louis for the semester, will teach this seminar. This is a rotating special topics course which supports the visiting Freund Teaching Fellowship. Prerequisites: Junior BFA, senior BFA, and MFA students are eligible to enroll.
Credit 3 units.

F20 ART 362 Why Art Matters

This lecture and discussion course will examine how art, which productively utilizes ambiguity and discontinuity, is a distinctive form of expression and communication. Functioning not as a bearer of meaning but rather as a shaper of meaningful questions, art invites interpretation and introspection. As such, art -- which often functions to rekindle perception and give rise to new ways of thinking about and being in the world -- empowers individual thought, encourages empathy, and celebrates the diversity of ideas and opinions that are vital to conditions of freedom. With this in mind, multimedia lectures will explore the perspectives of contemporary artists (e.g., James Turrell, Cerith Wyn Evans, Wangechi Mutu), psychologists (e.g., Winnicott, Frankl, Freud), philosophers (e.g., Heidegger, Bataille, Merleau-Ponty), linguists (e.g., Lacan, Pierce, Saussure), sociologists, cognitive scientists, cultural theorists and others. In addition, readings, discussions, in-class group interpretations and written critical analysis will provide students with the tools required to understand how art, which is a distinctive form of expression and communication, matters; it matters, as Bill O' Brien argues, because it teaches us how we matter.
Credit 3 units. Art: VC EN: H

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

F20 ART 3714 Introduction to Book Binding

Same as F20 1714, 2714, 4714. Juniors (only) register for F20 3714. This class will serve as an introduction to the book as artifact of material culture. A variety of traditional and nontraditional book structures will be explored. Students will learn from historical approaches to constructing the codex form including the single signature pamphlet, the multi-signature case binding, the coptic, and the medieval long stitch. Students will learn Japanese binding and its many variations. Several contemporary variations will be introduced, including the tunnel, the flag book, the accordion and the carousel. Students will explore the visual book using found imagery and photocopy transfers, and will produce a variety of decorated papers to be used in their bindings.

Credit 3 units. Art: FADM EN: H

F20 ART 378 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.

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

F20 ART 3783 Special Topics in Visual Culture: Introduction to Illustration Studies

How have knowledge, opinion, and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed, and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery.

Credit 3 units. Art: FADM, VC

F20 ART 3823 The Italian Renaissance in the City of Florence

The Early Renaissance — also known as the *quattrocento* — usually denotes the period from circa 1400 to circa 1500. During those 100 years, Italy — particularly Florence — witnessed an extraordinary coming together of artistic talent, a passionate interest in the art and culture of Greek and Roman antiquity, a fierce sense of civic pride, and an optimistic belief in the classical concept of "Man as the measure of all things." This course examines the principal artists who contributed to this cultural revolution. In order to take full advantage of the special experience of studying the Renaissance in the very city of its birth, the stress is mainly, although not exclusively, on Florentine artists, including sculptors such as Donatello, Verrocchio, and Michelangelo, painters such as Giotto, Masaccio, Uccello, Botticelli, Leonardo, and Raphael; and architects such as Brunelleschi and Alberti up to Sangallo.

Credit 3 units. Arch: HT, RW Art: AH

F20 ART 3824 The Italian Renaissance in the City of Florence

This course encompasses the Renaissance from Giotto through the High Renaissance. Students will be able to examine first-hand the works they are studying. Included are field trips to Rome and Venice.

Credit 3 units. Art: AH EN: H

F20 ART 3827 Performance Art (Florence)

The course is open to all students, ready to get involved in shared creative experience, to discover new expression, which means — neither dance nor theatre talents nor athletic attitudes are required, but the availability to use body in warming up sessions will be necessary. This studio art course is dedicated to the aesthetics and the practice of performance. Although a studio course, there will be a strong theoretical aspect which aims to outline a historical and cultural framework that shows how performance art was born and traces how we comprehend the practice today. The aim of which is to better understand how this special, all-embracing art language will be understood in the future. Physical activities, along with actions involving individual exploration of public space, are fundamental to the creative process. Performance art needs bodies, it needs space, it needs action, it needs an audience. Students will come away from this course with a strong knowledge of these fundamental ideas.

Credit 3 units.

F20 ART 3843 Filming the Black Freedom Struggle in St. Louis

This inter-disciplinary course introduces students to the history of the Black freedom struggle in St. Louis and to the complex and multiple ways historic narratives are constructed. We will explore the political, economic and cultural history of St. Louisans who challenged racial segregation in housing and work, fought white mobs in city streets, and battled the destruction of Black communities by federal urban renewal and public housing policies. Students, working with a historian and a filmmaker, will research and make a documentary film on a piece of St. Louis' crucial contribution to the Black Freedom Struggle in America. We bring together documentary filmmaking and history research to draw attention to the multiple narratives (many long-neglected) of African American and urban history, and to the multiple approaches to presenting history. CET (<https://gephardt.institute.wustl.edu/for-faculty-and-staff/community-engaged-teaching/>) course.

Same as L22 History 3843

Credit 3 units. A&S IQ: HUM, SC, SD Art: CPSC, HUM BU: BA EN: H

F20 ART 385B Beyond Words, Beyond Images: Representation After History

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

Credit 3 units. Art: FAAM, GFAH, VC

F20 ART 385D Art Seminar: Fantastic Voyage and Scales of Wonder

Affective encounters with scale -- encounters that make us aware of our bodies in relationship to the world around us -- occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental architectural environments. Undeniably, scale and affect are integral

to the lived experience and to the ways in which art, design and the built environment have developed over the past half century. Through lectures, discussions, and critical readings, *Fantastic Voyage* and *Scales of Wonder* will examine scale as a central theme to explore our encounters with built environments and designed objects alike. Readings and discussions will span media archeology and affect theory. This seminar will also examine the impact of such works as Charles and Ray Eames's 1968 documentary "The Powers of Ten" and the 1966 cult film "Fantastic Voyage" (which inspired Isaac Asimov's science fiction novel of the same name) on art, design and architecture today.

Credit 3 units. Art: FAAM, FADM

F20 ART 386B Beyond Words, Beyond Images: Representation After History

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

Credit 3 units.

F20 ART 386X Public Practice

With architecture, art and design students in mind, Public Practice is a design-build course focused on the development, presentation, and actualization of commissioned works within the public realm. Through an iterative process of concept development, material exploration, and panel reviews, students will learn how to develop, propose and execute a viable public piece. Individual and/or group proposals will be presented before a selection committee in consideration toward a public art/design commission. Selected projects will be realized within specified sites in the community of University City, MO. Students will have hands on experiences with construction processes, meeting structural requirements and codes, site development, and project installation, which will prepare them for a creative life situated firmly within a discourse of Public Space. Open to MFA, graduate architecture students, BFA and undergraduate architecture students with junior-level standing. Minors and others eligible with consent of instructor.

Same as X10 XCORE 386X

Credit 3 units.

F20 ART 387A Social Practice Art

Social Practice Art (SPA) is a course for artists, designers, architects and landscape architects. This studio course takes an interdisciplinary approach to establishing how social interaction and discourse can be tools for social transformation. SPA involves works that may use audience, collaboration, participation, ephemera, and activism as a medium that emphasizes the aesthetic of co-creation. Through readings, mindfulness exercises, field trips, and studio assignments, students will develop and implement their own social practice project.

Credit 3 units.

F20 ART 396B Making Things That Function

Heidegger identified "things" as what objects become once they cease to perform their function in society. In this course, we seize that moment of dysfunction as a point for creative intervention. Students will design and make functional objects that engage the body with intention. The meaning of function will be debated so that students develop a definition based on their own values. Highly exaggerated, specific, or experimental works will be encouraged. Techniques for metal fabrication, simple woodworking, and mold-making will be

taught in class, as needed. No previous experience is necessary. This course will benefit designers, artists, architects, and engineers, and it will explore the intersections of design and making among these fields. Prerequisite: 3D Design, Architecture 111 studio, or permission of instructor.

Credit 3 units. Art: FAAM, FADM

F20 ART 397A Lost in Space: Media Art and Immersive Environments

The participatory turn in art over the past five and a half decades has produced an array of immersive environments that enhance the viewer's perception of their body and heighten awareness of their bodily relationship to space. A key mechanism in this choreography often involves the optical representation of shadows and mirrors, captivating visual phenomena and/or moving projections. While some produce unique phenomenological experiences, others offer nuanced or explicit sociopolitical meaning. In any case, technology often activates many spatially oriented works, dramatically altering the tenor of the embodied experience while offering new ways for our technologically mediated sensoria to shape our sense of presence within the physical world. This primarily seminar-based course will explore installation art and immersive environments, many of which use evolving technologies or time-based media to affect the viewer's awareness of their bodily existence. Examples will include Olafur Eliasson's "Fog Room" and "Multiple Shadow Room," James Turrell's "Light Reignfall," Yayoi Kusama's "Infinity Mirror Rooms," Anish Kapoor's "Cloud Gate" and "Whirlpool," Jennifer Steinkamp's "Jimmy Carter," Krzysztof Wodiczko's "A House Divided," Cyprien Gaillard's "Nightlife," and Won Ju Lim's "California Dreamin'." This course will also explore how immersive spaces operate on different registers while reinforcing the viewer's recognition of themselves as doppelgänger, as hybrid, or as Other. Students will learn how each work in its own way tinkers with the viewer's perception of their own bodily scale and encourages spectacular forms of engagement that reinforce corporeality.

Credit 3 units. Art: FAAM, FADM

F20 ART 401E Anatomy Figure Structure

This rigorous drawing course explores traditional and new representations of the figure through the study of its structure and contemporary contexts. Research involves basic anatomy lectures and sketchbook activities that provide a vehicle for discovering the figure's architecture, mechanics and proportions. Art production is based on in-class and outside projects. Lectures, presentations, critical readings and the analysis of historical and contemporary figurative works support students in their investigations. Prerequisites: Drawing (F10 101A or F10 102A).

Same as F20 ART 301E

Credit variable, maximum 3 units. Art: FAAM

F20 ART 402 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 403B 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 404B 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 408B 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. Art: CPSC

F20 ART 408C The Racialized Sporting Landscape of St. Louis: Athletics, Aesthetics, Bias, and Opportunity

This interdisciplinary course considers the racialized landscape of St. Louis through the lenses of sporting cultures and creative practices. Co-taught by John Early (Sam Fox) and Noah Cohan (American Culture Studies), this seminar will examine the history of sports and race in St. Louis, illuminate the realities of access and inequity in the sporting landscape of the city, and imagine more equitable futures. In addition to writing bi-weekly reading responses and one historical paper, students will maintain a research sketchbook, design and print a zine, and create a public-facing creative project. Students in the College of Art and in the AMCS program will be given enrollment priority.

Prerequisites: None

Same as ISO INTER D 308C

Credit 3 units. A&S IQ: HUM, SC Art: FAAM, VC EN: H

F20 ART 408D UnCommon St. Louis: Race, Place, and Power

This visual culture course explores the history of race and racism as it marks everyday life in St. Louis today and as it shapes the relationship between Washington University and the city. We will adopt an uncommon perspective: off the beaten path and with focus on experimental modes of remembrance and community formation. We will rethink our place within this history and reconsider the role of designers, artists, and architects in shaping the social life and built environment of the city. In addition to class discussions and weekly journal entries, we will hone our critical perspective through field trips to archives, museums, and historical sites, and in the end write a reflective essay or proposal for a project that engages the historical landscape of the city. Prerequisites: None

Same as F20 ART 308D

Credit 3 units. Art: CPSC, VC

F20 ART 409B Eco-Art

Eco-Art explores the intersection of art, ecology and ethics. Though the movement is broad and growing, eco-art re-envision 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 411 Painting

Same as F20 111, 211, 311. Seniors (only) register for F20 411.

Introduction to painting processes and materials. While there is emphasis on oil painting, students are also introduced to watercolor and acrylic paints and a wide variety of painting surfaces. Subject matter is varied, beginning with still-life material and ending with direct painting from the model. Technical skills and content are dealt with at the individual student's level.

Credit 3 units. Art: FAAM EN: H

F20 ART 411T The Poetics of Image-Making: People, Place & Space

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

Credit 3 units. Art: FAAM

F20 ART 411U 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 412 Painting

Same as F20 112, 212, 312. Seniors (only) register for F20 412. 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 3 units. Art: FAAM EN: H

F20 ART 4121 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 412P 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 413F Sculpture: Foundry

Same as F20 113F, 213F, 313F - Seniors (only) register for F20 413F. 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. School of Art major and non-art students pursuing an art minor will have priority.

Credit 3 units. Art: FAAM EN: H

F20 ART 413G Sculpture: Wood

Same as F20 113G, 213G, 313G - Seniors (only) register for F20 413G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making. School of Art majors and non-art students pursuing an art minor will have priority.

Credit 3 units. Art: FAAM EN: H

F20 ART 413H Sculpture: Blacksmithing

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

Same as F20 ART 313H

Credit 3 units. Art: FAAM EN: H

F20 ART 413I Sculpture: Metal Fabrication

Same as F20 113I, F20 213I, and F20 413I; juniors (only) register for F20 413I. 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 413J 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 413Q Compositions in Clay

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

Same as F20 ART 313Q

Credit 3 units. Art: FAAM

F20 ART 4141 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 414F 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 414G Sculpture: Wood

Same as F20 114G, 214G, 314G - Seniors (only) register for F20 414G. The focus of this course is to introduce students to the basic principles of wood sculpture with an emphasis on furniture making.

Credit 3 units. EN: H

F20 ART 414H 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 414I 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 414R 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. 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 314R

Credit 3 units. Art: FAAM, FADM

F20 ART 414T 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 415 Printmaking

Same as F20 115, F20 215, and F20 415; juniors (only) register for F20 315. This course is a survey of printmaking that covers basic processes in intaglio, lithography, relief, and monotype. Emphasis is on mixed media and experimentation with a foundation in traditional, historical, and philosophical aspects of printmaking. Students are encouraged to work at a level suited to their individual technical skills and conceptual interests.

Same as F20 ART 315

Credit 3 units. Art: FAAM EN: H

F20 ART 415F Printmaking: Call and Response

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

Credit 3 units.

F20 ART 415T Printmaking: Contemporary Processes

This 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.

Same as F20 ART 315T

Credit 3 units.

F20 ART 416T 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 416U 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 417M Architecture Through the Photographic Lens

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

Same as F20 ART 317M

Credit 3 units. Art: FAAM

F20 ART 417N 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 417O Drone Photography

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

F20 ART 417P Drone Photography

This combination studio and discussion-based course examines the use of small unmanned aerial systems (sUAS) — otherwise known as *drones* — as a photographic medium. Studio sessions will introduce students to sUAS operation, various editing platforms, and output strategies. Lecture and discussion sessions will examine FAA regulations, the ethical implications of sUAS use by visual artists, and the rise of sUAS in the visual arts within the context of the history of aerial photography. All students will produce a body of work using drone capture as the primary medium. In order to ensure equal access to sUAS, students will be required to meet outside of class sessions. Same as F20 ART 317P

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

F20 ART 417Q 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 417T Discourses in Contemporary Photography

This seminar course explores dialogs 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.

Same as F20 ART 317T

Credit 3 units. Art: FAAM

F20 ART 4186 Black-and-White Photography

Only graduate students register for F20 4186. Undergraduate students register for F20 1186. This course provides an introduction to the fundamentals of black and white photography. There is emphasis on the control of film, paper, and black-and-white photographic processes in the classical fine arts tradition. Topics may include portrait, landscape, street photography, the figure, and contemporary issues in photography.

Credit 3 units. Art: FAAM EN: H

F20 ART 418W 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 318W

Credit 3 units. Art: FAAM

F20 ART 419 Ceramics

Same as F20 119, 219, 319 - Seniors (only) register for F20 419. An introduction to the design and making of functional pottery as well as sculptural objects. Students learn basic forming processes of the wheel, coil and slab construction. While the emphasis is on high-fired stoneware, students will be introduced to Raku and soda firing. Content and advanced processes and skills are encouraged according to the individual's level.

Credit 3 units. Art: FAAM EN: H

F20 ART 419J 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 420 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 420J 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 420K Ceramics: Molds and Multiples

This course 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 420L 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 423F Special Topics in Fashion Design: (Fashion Design: Collaboration Studio)

Same as F20 123F, 223F, 323F - Seniors (only) register for F20 423F. University collaboration course with Fashion Design, Occupational Therapy, Mechanical Engineering and Business to develop design proposals and prototypes for specific customer profiles. Teams of students from different majors will design for various community and industry partners. They will work to solve an apparel or accessory design problem with innovative new concepts. The team will consider the person's lifestyle, occupation, and environmental factors that influence a design's functionality. A client-centered approach is used. Students will be evaluated on how well the design proposal meets the expressed aesthetic and functional needs of the client. Prerequisite: Introduction to Fashion Design

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

F20 ART 423L Special Topics in Fashion Design: Fashion and Race

Same as F20 123L, 223L, 323L - Seniors (only) register for F20 423L. Is the fashion industry racist? This seminar course unpacks this contemporary inquiry by decentralizing fashion history to take a critical look at how racial identities are formed and performed, how historical stereotypes are perpetuated, and how theories of representation can be situated within the system of fashion. Students will use theoretical texts on race and representation to read contemporary media surrounding fashion and race (editorials, articles, social media), as well as gain an introduction to recently published research by scholars engaging fashion and race. Not only will students walk away with a richer understanding of how to critically think through race in fashion, but also how doing so gives us a new approach to think through race within a larger system.

Credit 3 units. Art: CPSC, FADM

F20 ART 425I Making Comics

Same as F20 125I, 225I, 425I - Juniors (only) register for F20 325I. From hieroglyphics to newspapers, drawn pictures in sequence have told stories for thousands of years. This course is an introduction to writing and drawing short form comics. In readings and discussion, students will explore a wide variety of genres and visual approaches to comics. Through exercises and assignments students will learn how to make clear and evocative comics. All skill levels of drawing experience are acceptable.

Same as F20 ART 325I

Credit 3 units. Art: FADM

F20 ART 425J 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 426J 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 F20 ART 326J

Credit 3 units. Art: FADM, VC

F20 ART 427A History of Photography

Same as F20 127A, 227A, 327A - Seniors (only) register for F20 427A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 428A History of Photography

Same as F20 128A, 228A, 328A - Seniors (only) register for F20 428A. Survey of the history of photography and a look at the medium from the camera obscura to contemporary developments. Social and technological developments examined in terms of their influence on the medium.

Credit 3 units. Art: FAAM EN: H

F20 ART 428C Documentary Film

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

Same as F20 ART 328C

Credit 3 units. Art: FAAM

F20 ART 428D 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 photogram 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 428E 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 428X Color Systems

This course is a sustained investigation of color. Students study how color is affected by light, by space, by arrangement, by culture, and by commerce. The course aims to deepen the understanding of color's complexity and pervasiveness as a fundamental element of shared visual culture. The course develops both technical and conceptual skills to aid in visual translation. In addition to color-specific inquiry, another goal of this course is to expand ideas of research and enable students to integrate various methods of acquiring knowledge into their art and design practice. Throughout the course, students discuss various processes of making/constructing, the connection between color/form/concept, and strategies for idea generation and brainstorming. The course allows for much individual freedom and flexibility within varying project parameters.

Same as F20 ART 328X

Credit 3 units. Art: FAAM, FADM

F20 ART 429G Visualizing Otherness: Race, Gender and Class

The thematic focus of this studio is "the other". As we witness a global uprising and comprehensive public dialogue in response to police violence against African-Americans and the systemic racism that pervades American culture, students explore the artist's place in the power dynamics of mobilizing, re-contextualizing, and retelling stories that push against narrow, established norms. Otherness is not only linked with race, it is also deeply entrenched in sexism, xenophobia, transphobia, and classism. This course uses video and performance as platforms of artistic expression to engage with and move the dialogue forward. Class time will be divided between lectures, presentations, group discussions, and producing artwork. No prerequisites.

Same as F20 ART 329G

Credit 3 units. Art: CPSC, FAAM

F20 ART 433 Basic Illustration

Same as F20 133, 233, 333. Seniors (only) register for F20 433. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Credit 3 units. Art: FADM EN: H

F20 ART 434 Basic Illustration

Same as F20 134, 234, 434. Juniors (only) register for F20 334. An introduction to the concepts, media and problem-solving methods of contemporary illustration. Projects involve image development for applications such as book illustration, iconic/logo illustration, product development and information graphics. Students can work by hand or on the computer. Traditional drawing skills not required.

Same as F20 ART 334

Credit 3 units. Art: FADM EN: H

F20 ART 434A 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. Prerequisite: Drawing (F10 101A or 102A).

Same as F20 ART 334A

Credit 3 units. Art: FAAM

F20 ART 435G The Licensed Image: Development and Distribution

Same as F20 135G, 235G, 435G - Juniors (only) register for F20 335G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Same as F20 ART 335G

Credit 3 units. Art: FADM EN: H

F20 ART 435J Introduction to Animating in Three Dimensions

Same as F20 135J, 235J, 335J - Seniors (only) register for F20 435J.

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. Prerequisites: F10 101 (Drawing) or equivalent or permission of instructor.

Credit 3 units. Art: FADM EN: H

F20 ART 435K 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 435O Drawing as Thinking

Same as F20 135O, F20 235O, F20 335O. Seniors (only) register for F20 435O. This studio course explores symbolic drawing as a practical tool for learning and communication, used as it has been for millennia for the acquisition and transmission of knowledge, for idea generation

and formation, and for visual storytelling. Students will observe and describe phenomena, conceive systems, construct diagrams, design processes, and convey instructions, all using drawing as an aid to discovery, thought and communication. Tools and media may include pencils, brushes, wooden sticks, markers, painter's tape, laser pointers, and amateur surveying software, etc. In some cases, digital tools will be used to produce and present student projects. The course will include relevant readings and discussions. Throughout we will distinguish between symbolic uses of drawing and illusionistic ones, focusing on the former.

Credit 3 units.

F20 ART 435P Structuring Data for Effective Visualization

A primer on techniques for acquiring and structuring data in preparation for visualization. We will discuss common data formats (CSV, XML, and JSON) and how to access and translate from one format to another. Students will gain familiarity with the R language via the RStudio environment, as well as d3.js for interactive web-based visualizations. Students will develop concrete skills in preparing data for exploratory data analysis, as well as documenting workflows for reproducibility.

Credit 1 unit. Art: FADM

F20 ART 4361 Advertising I

Same as F20 1361, F20 2361, and F20 4361; juniors (only) register for F20 3361. This hybrid studio/lecture course introduces students to the field of advertising by defining its role in American culture and economy. It engages students, hands-on, in the processes of professional practice. The course consists of presentations and discussions of contemporary work, and it provides students with opportunities to create advertising campaigns across broad product and service categories and across a range of media. Major emphasis is placed on the creative disciplines of advertising design and copywriting. Experience in copywriting and design is not necessary.

Same as F20 ART 3361

Credit 3 units. Art: FADM EN: H

F20 ART 4362 Advertising I

Same as F20 1362, 2362, 4362. Juniors (only) register for F20 3362. This studio course introduces students to the field of advertising by defining its role in American culture and economy and engaging students, hands-on, in the processes of professional practice. The course consists of presentation and discussion of contemporary work, and provides students with opportunities to create advertising campaigns across broad product and service categories and a range of media. Major emphasis is placed upon the creative disciplines of advertising design and copywriting.

Same as F20 ART 3362

Credit 3 units. Art: FADM EN: H

F20 ART 4363 Advertising in the Digital Age

Same as F20 1363, F20 2363, and F20 4363; juniors (only) register for F20 3363. This course examines advertising as a powerful force in contemporary culture, and it explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior, including the ability to "opt out"; and the advertising industry's adaptation to digital technologies. Finally, we will speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Same as F20 ART 3363

Credit 3 units. Art: FADM

F20 ART 4364 Advertising in the Digital Age

Same as F20 1364, 2364, 3364. Seniors (only) register for F20 4364.

This course examines advertising as a powerful force in contemporary culture, and explores the increasing ways consumers experience branded communication through digital technologies. We will identify and study "game changing" developments in advertising communications; changing dynamics in audience behavior — including the ability to "opt out"; the advertising industry's adaptation to digital technologies; and finally we'll speculate on the future of advertising in an era of mobile computing. Advertising in the Digital Age builds on The History of Advertising. It is recommended, but not required, that students have completed the first course before enrolling in this one.

Credit 3 units. Art: FADM EN: H

F20 ART 4365 History of Advertising

Same as F20 1365, 2365, 3365 - Seniors (only) register for F20 4365. The historical, cultural and technological development of advertising in America from the colonial period to the present. This course examines, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them and changes in our culture that advertising both influences and reflects.

Credit 3 units. Art: FADM

F20 ART 4366 History of Advertising

Same as F20 1366, F20 2366, and F20 4366; juniors (only) register for F20 3366. This course cover the historical, cultural, and technological development of advertising in America from the colonial period to the present. It will examine, through various media forms, key advertisements and campaigns, the creatives who made them, the technologies used to create them, and the changes in our culture that advertising both influences and reflects. Grading is based on mid-term and final exams as well as optional, extra-credit, five-page essays. Same as F20 ART 3366

Credit 3 units. Art: FADM EN: H

F20 ART 436A Interaction Design: Understanding Health and Well-Being

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

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

F20 ART 436G The Licensed Image: Development and Distribution

Same as F20 136G, 236G, 336G. Seniors (only) register for F20 436G. An introduction to the concept and image development, design, market distribution and methodology for creating licensed products. Projects will involve product idea development, market and the development of image-driven products using images and design. Traditional drawing skills not required. Students can work by hand or on the computer. Ideal course for students whose work focuses on images and those interested in developing visual products, including business students.

Credit 3 units. Art: FADM EN: H

F20 ART 436I Communication Design I

Same as F20 136I, 236I, 436I. Juniors (only) register for F20 336I. Students are introduced to the fundamentals of communication design. Through studio exercises and lectures, students are exposed to a broad range of conceptual, aesthetic and strategic issues in the field. The course explores principles of two-dimensional design, typography, and the relationship of text and image in order to persuade and inform. It helps students to learn a design methodology for illuminating and solving problems and provides baseline training in the Adobe Suite. Upon completion of this course, students will be able to design basic projects and have criteria to provide an informed evaluation of the effectiveness of a given design. It provides an introduction to design as a tool for business and marketing.
Same as F20 ART 336I
Credit 3 units. Art: FADM EN: H

F20 ART 436J Introduction to Animating in Three Dimensions

Same as F20 136J, 236J, 336J. Seniors (only) register for F20 436J. 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. Prerequisites: Drawing or equivalent or permission of instructor.
Credit 3 units. Art: FADM EN: H

F20 ART 436K Communication Design II

Same as F20 136K, 236K, 336K. Seniors (only) register for F20 436K. Building on the fundamentals of Communication Design I, this course will offer students the opportunity solve more complex visual communication problems. Information design (explanatory graphs and charts), multipage sequences (book/magazine design) and persuasion (advertising/propaganda) will be some of the topics covered. Various methodologies for defining problems, generating ideas, exploring possible visual solutions and evaluating work-in-progress and finished designs from the previous course, will be reinforced. This course will introduce students to a range of media, including digital and alternative forms. Emphasis will be placed on finding visually compelling solutions, no matter the media. The computer will be used as a tool to assemble and refine. Students will be encouraged to use online tutorials to augment in-class instruction. Prerequisite: Communication Design I.
Credit 3 units. Art: FADM EN: H

F20 ART 436L Animated Worlds

This course explores traditional and experimental 3D animation in a short film format. Beginning students will learn polygon and NURBS modeling, texturing, lighting, rigging props, and characters in Maya. A storyboard, animatic and final rendered short will be developed for two major projects. Advanced skill sets include development, character design, 3D modeling, rigging, visual effects, sound, and rendering. No prerequisites or previous experience required. This course can be taken multiple times at either the beginner or advanced level, and it is open to students of all levels across the university. Graduate and advanced students can build independent projects with permission of the instructor.
Same as F20 ART 336L
Credit 3 units. Art: FADM

F20 ART 437A 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. Art: FADM

F20 ART 437T 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings. Lab optional.
Same as F20 ART 337T
Credit 3 units. Art: FADM EN: H

F20 ART 438B 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 338B
Credit 3 units. Art: FADM

F20 ART 438J 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. Individuals 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 are 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 438S 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, including hierarchy, typography, iconography, layout, color, and image. This course is ideal for students seeking to learn fundamental graphic design and messaging principles and who want to produce robust, researched website and mobile application prototypes. Studio work will be supplemented by supporting lectures and readings.

Same as F20 ART 338S

Credit 3 units. EN: H

F20 ART 438T Transdisciplinary Design

The field of design is shifting from disciplines based on the items they produce (e.g., graphics, apparel, built environments) toward the design of strategies and systems that incorporate many designed elements. This requires a more cross-disciplinary approach, both across academic disciplines at large and across disciplines of design. This course will introduce students to core skills of strategic design through individual and group projects, readings, discussion, and journaling. Students will explore systems thinking, strategic framing, iteration, and collaboration. The class will discuss how designed things affect and are affected by the social systems around them.

Same as F20 ART 338T

Credit 3 units.

F20 ART 439I Radical Design: Making Civic Experiences

Same as F20 239I, 339I. Seniors (only) register for F20 439I. As we innovate rapidly in technology and communication, the economic and political structures that govern us have become largely assumed and unchallenged. This course explores the daily objects, interactions and spaces that make up these large systems (like a police ticket, or the layout of a courtroom), and experiments with how re-designing these elements can help us question the status quo. Building on diverse political mindsets and current trends, we will imagine fictional worlds, and craft the objects, procedures and interactions that inhabit them. Along the way, we'll discuss the value of designing for fundamental change alongside more incremental reform. Required class time will also include at least one additional in-class studio hour per week, to be determined based on students' schedules.

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

F20 ART 440A History of Communication Design

Same as F20 340A. Seniors (only) register for F20 440A. Historical development of communication design based on a survey of significant artists and designers and the ideas, styles, movements, forces and individuals who influenced their work.

Credit 3 units. Art: FADM EN: H

F20 ART 440T 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

Credit 3 units. Art: FADM

F20 ART 443G Leather Accessory Design & Creativity

Students design and create fashion accessories using metal and leather. Students are assessed on projects that allow them to nurture original thinking; explore limitations in materials, tools, and technology; and use design strategies and construction methods derived from material histories. A final self-guided project combines various leather and metal skills with knowledge of contemporary branding for polished portfolio outcomes. No prerequisite. This course counts toward the following programs: Fashion Design Major; Design Major (no concentration); Minor in Design

Same as F20 ART 343G

Credit 3 units. Art: FADM

F20 ART 444A Animation Tools and Methods

This course introduces a range of digital and analog production techniques for the practice of animation. It will also present fundamental concepts and issues that define this creative form. Prerequisite: Digital Studio or permission of instructor.

Same as F20 ART 344A

Credit 3 units. Art: FAAM, FADM

F20 ART 447T Artist's Book

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

Same as F20 ART 347T

Credit 3 units.

F20 ART 448I The Illustrated Book: Design and Production

An investigation of text, image, design and production within the broad realm of illustrated books. A series of exploratory exercises in the beginning of the semester yields to a single sustained project proposed and developed by the student. Project emphases may include visual narrative, textual interpretation, creative writing, typography, structure and sequencing, and material investigation. Production methods may include relief and letterpress; engraving and intaglio; offset lithography; and digital, "virtual" media. Certain projects may require a second semester of study to complete.

Credit 3 units. EN: H

F20 ART 451A Sound Environments

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

Same as F20 ART 351A

Credit 3 units. Art: FAAM EN: H

F20 ART 451B 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, junior or higher standing.

Same as F20 ART 351B

Credit 3 units.

F20 ART 452B Performing Solitude

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

Same as F20 ART 352B

Credit 3 units. Art: FAAM

F20 ART 454A Special Topics in Visual Culture: The Illustrated Periodical

This seminar course will engage the tradition of illustrated magazines in the United States, beginning with a categorical survey of the first half of the 20th century: slicks, pulps and downmarket rags. We will analyze editorial and advertising content, and confront the periodical as highly visual social text, animated by an implicit contract between publisher and reader. Attention devoted to communities of production and reception, including editors, art directors, illustrators, cartoonists and readers. Students will develop research projects which focus on particular publications, features and people, drawing on the considerable resources of the Modern Graphic History Library. Outside readings and screenings will stimulate and supplement class discussion. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.

Same as F20 ART 354A

Credit 3 units. Art: VC

F20 ART 454B Special Topics in Visual Culture: Studies in Modern Design from Print to Pixel

This course traces the history of graphic design during the Modern period as a reflection of, and lens onto, cultural shifts and technological innovation. Open to students across the university with sophomore to senior standing. Note: counts toward degree as Art History/Visual Culture elective and design minor.

Same as F20 ART 354B

Credit 3 units. Art: FADM, VC EN: H

F20 ART 457C Radical Mapping

Maps are instruments of power. We have seen this, for example, in the racially-motivated 'redlined' maps that legitimized urban clearings of entire neighborhoods in American cities in the 1930s. But maps are also instruments of resistance, for visualizing lived experiences and critiquing political systems and relationships of power. Maps are tools for re-writing dominant narratives and spatializing truths. Maps stage new design possibilities. This class will introduce students to the agency and potential of maps and mapping, a skillset all designers need in the face of our current moment of social and environmental justice collapse--a moment that has long been occurring. The course will cover interdisciplinary theories of mapping; critical cartography; American sub/urbanism; issues of race and place; and techniques of visualization. Students will build a radical 'atlas of spatial politics' centered on selected themes, focused on a common American first ring suburban site--either Ferguson, MO, or Kenosha, WI or similar. There are no formal pre-requisites for the class, but knowledge of Adobe Illustrator and In Design are a must. Students will initially work with GIS ArcMap/ArcPro, a geospatial software-provided free, alongside an introductory tutorial and troubleshooting session/s with the WashU Geospatial Library analysts.

Same as A46 ARCH 457C

Credit 3 units. Arch: GAMUD, GAUI, UI Art: CPSC

F20 ART 460 Freund Fellow Seminar

The visiting Freund Teaching Fellow, who will be living in St. Louis for the semester, will teach this seminar. This is a rotating special topics course which supports the visiting Freund Teaching Fellowship. Prerequisites: Junior BFA, senior BFA, and MFA students are eligible to enroll.

Same as F20 ART 360

Credit 3 units.

F20 ART 462 Why Art Matters

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

Same as F20 ART 362

Credit 3 units. Art: VC EN: H

F20 ART 4664 Study Abroad — Berlin Sommerakademie

This seminar explores the international contemporary art center, Berlin, through artist studio and museum visits and discussions with curators and scholars. This course offers a unique context to explore various modes of cultural production in relation to the material, social and political conditions of the city. Berlin's memorial sites that bore witness to the city's traumatic past during the Third Reich and Cold War division as well as its global presence further provide the opportunity to examine context-driven work. The seminar meets seven or eight times prior to departure and over the course of approximately one month in Berlin and Venice, where the program culminates at the Biennale. This course counts as an elective or toward the 18 units of art history required for the MFA degree.

Same as F20 ART 5664

Credit 3 units. EN: H

F20 ART 4713 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 gothic, 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 478 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 4783 Special Topics in Visual Culture: Introduction to Illustration Studies

How have knowledge, opinion and feeling been communicated visually from the advent of automated printing presses to the invention of the internet, and to what effect? Using concepts in visual studies and communication studies, this course explores the histories of primarily American visual-verbal texts to investigate how minds and hands conceived, produced, distributed and consumed illustrated print media in the 19th and 20th centuries. Beginning with the neurological basis of vision, we will examine ways culture affects perception, how print technologies shape content, how word and image rhetorically shape beliefs, how power relations imbue images and publishing, and the ways counterculture forms such as caricature and posters can be used to intervene socially. Students will conduct original research using

University Libraries Special Collections to hone their ability to write convincingly and professionally about imagery. No prerequisites; 200 level open to students across the university. Counts toward design minor.

Credit 3 units. Art: FADM, VC

F20 ART 485B Beyond Words, Beyond Images: Representation After History

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

Same as F20 ART 385B

Credit 3 units. Art: FAAM, GFAH, VC

F20 ART 485D Art Seminar: Fantastic Voyage and Scales of Wonder

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

Same as F20 ART 385D

Credit 3 units. Art: FAAM, FADM

F20 ART 487A Social Practice Art

Social Practice Art (SPA) is a course for artists, designers, architects and landscape architects. This studio course takes an interdisciplinary approach to establishing how social interaction and discourse can be tools for social transformation. SPA involves works that may use audience, collaboration, participation, ephemera, and activism as a medium that emphasizes the aesthetic of co-creation. Through readings, mindfulness exercises, field trips, and studio assignments, students will develop and implement their own social practice project. Same as F20 ART 387A

Credit 3 units.

F20 ART 497A Lost in Space: Media Art and Immersive Environments

The participatory turn in art over the past five and a half decades has produced an array of immersive environments that enhance the viewer's perception of their body and heighten awareness of their bodily relationship to space. A key mechanism in this choreography often involves the optical representation of shadows and mirrors, captivating visual phenomena and/or moving projections. While some produce unique phenomenological experiences, others offer nuanced or explicit sociopolitical meaning. In any case, technology

often activates many spatially oriented works, dramatically altering the tenor of the embodied experience while offering new ways for our technologically mediated sensoria to shape our sense of presence within the physical world. This primarily seminar-based course will explore installation art and immersive environments, many of which use evolving technologies or time-based media to affect the viewer's awareness of their bodily existence. Examples will include Olafur Eliasson's "Fog Room" and "Multiple Shadow Room," James Turrell's "Light Reignfall," Yayoi Kusama's "Infinity Mirror Rooms," Anish Kapoor's "Cloud Gate" and "Whirlpool," Jennifer Steinkamp's "Jimmy Carter," Krzysztof Wodiczko's "A House Divided," Cyprien Gaillard's "Nightlife," and Won Ju Lim's "California Dreamin'." This course will also explore how immersive spaces operate on different registers while reinforcing the viewer's recognition of themselves as doppelganger, as hybrid, or as Other. Students will learn how each work in its own way tinkers with the viewer's perception of their own bodily scale and encourages spectacular forms of engagement that reinforce corporeality.

Same as F20 ART 397A

Credit 3 units. Art: FAAM, FADM
