Art and Art History

Director
- Steve McGuire

Undergraduate majors: art (B.A., B.F.A.); art history (B.A.)
Undergraduate minors: art; art history
Graduate degrees: M.A. in art; M.F.A. in art; M.A. in art history; Ph.D. in art history
Faculty: https://art.uiowa.edu/people/faculty
Website: https://art.uiowa.edu/

The School of Art and Art History provides a creative, multidisciplinary environment for students of the studio arts and the history of art. Established in 1936, the school is firmly grounded in the College of Liberal Arts and Sciences. It encourages interaction among its diverse faculty as well as collaboration with related disciplines across campus.

Iowa’s art and art history graduates enjoy success as practicing professional artists, professors of art history, teachers, museum directors and curators, theater designers, commercial designers, and art administrators.

The School of Art and Art History has a new facility. The Visual Arts Building opened in fall 2016 and is identified by architectural publications as one of the best designed new buildings in the world. The Visual Arts Building is adjacent to the second School of Art and Art History building, Art Building West (2003). Visit the School of Art and Art History website and MyUI for information about studio, office, and classroom sites.

Studio Art

The School of Art and Art History is committed to students' professional futures. The studio laboratories, some of the finest facilities nationally, are updated annually with leading edge production equipment. Students have the opportunity to develop the visual vocabulary and cross-media literacies required by the rapidly changing contemporary world. The visiting artist series introduces students to national and international leaders in the field, while a varied, diverse, and professionally active faculty ensures that the area is contemporary in its approach and pluralistic in its scope.

Undergraduate and graduate students select their major and minor studio art disciplines from ceramics, graphic design, three-dimensional (3-D) design, drawing, intermedia, jewelry and metal arts, painting, photography, printmaking, and sculpture.

Art History

Art history, a broad intellectual discipline, is central to the humanities. Diverse approaches characterize the school’s art history faculty, who have interdisciplinary ties within and beyond the University. Their primary mission is to help students develop skills for exploring issues and problems central to the history of art as a whole as well as to its specialized areas. Because the major in art history stresses the development of critical visual thinking and writing, it prepares students for graduate work in art history and for other professional fields as well.

Student Organizations

The undergraduate Art History Society and the graduate Art History Society sponsor activities for students. The Faculty/Graduate Student Art History Colloquium meets five times each semester to focus on professional development and issues of broad interest in art.

Interdisciplinary Resources

Colloquia, visiting artists and lecturer programs, and graduate workshops bring visitors to the School of Art and Art History and provide open forums for discussion of issues in art and scholarship.

Among the school’s major assets is the Project for the Advanced Study of Art and Life in Africa (PASALA), an interdisciplinary program that brings together faculty with international reputations in art history, anthropology, film, history, and literature to offer courses and independent study of art in West, Central, East, and South Africa. The result is a program of unusual breadth and depth of expertise. PASALA offers scholarships and support for research in Africa and dissertation preparation to outstanding students. A major resource for PASALA is the UI Museum of Art’s Stanley Collection of African Art. Visit the Art & Life in Africa website to learn more.

The School of Art and Art History affiliates with the Department of American Studies, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and politics. The school also is linked to the Medieval Studies Program, giving students opportunities to study not only the history of American art but a variety of interdisciplinary programs in American history, literature, and culture of the Middle Ages.

Programs

Undergraduate Programs of Study

Majors
- Major in Art (Bachelor of Arts)
- Major in Art History (Bachelor of Arts)
- Major in Art (Bachelor of Fine Arts)

Minors
- Minor in Art
- Minor in Art History

Graduate Programs of Study

Majors
- Master of Arts in Art
- Master of Arts in Art History
- Master of Fine Arts in Art
- Doctor of Philosophy in Art History

Facilities

Reference Collections

The art library contains 100,000 volumes, an outstanding periodical collection, and an extensive microfilm and microfiche archive.

The school’s Office of Visual Materials contains a rapidly growing collection of 325,000 slides, 30,000 digital images, 350,000 35mm slides, 30,000 mounted photographs, and a video collection.
**Museum of Art**

The University of Iowa Museum of Art has a significant permanent collection that includes major holdings of 20th-century and contemporary art, African and pre-Columbian art, English and American silver, European and American prints, drawings and photographs, and Etruscan, Iranian, and contemporary American ceramics. As well as serving as a resource for research in a wide variety of art history areas, the museum offers a program of exhibitions, lectures, and recitals.

Due to the Iowa River flooding during summer 2008, the museum’s collections are being displayed and its events are being held in a variety of other facilities. Learn about current exhibitions and events, and their locations, by visiting the University of Iowa Museum of Art website.

**Art Buildings**

The University of Iowa has restored the School of Art and Art History facilities that were damaged or destroyed by Iowa River flooding during summer 2008. The school’s administrative center, Art Building West, is home to the school’s main office as well as the Office of Visual Materials, the Art Library, an auditorium, art history classrooms, a gallery, a café, and studios for graphic design, painting, animation, and digital photography. Designed by architect Steven Holl, Art Building West has won numerous awards for its innovative design, including the 2007 American Institute of Architects Honor Award for Architecture.

The Visual Arts Building has been identified by a number of publications as one of the top new buildings in the world. It also was designed by architect Steven Holl and sits adjacent to Art Building West.

**Courses**

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- Studio Art Courses [p. 7]
  - Animation Courses [p. 7]
  - General Art Courses [p. 8]
  - Ceramics Courses [p. 10]
- Design Courses [p. 10]
- Three-Dimensional Design Courses [p. 10]
- Drawing Courses [p. 11]
- Intermedia Courses [p. 12]
- Jewelry and Metal Arts Courses [p. 13]
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**Art History Courses**

An introductory course in the appropriate art history area or consent of instructor is prerequisite for some courses numbered above 3000. Courses titled “Themes in ...” consider topics of current interest in the field, organized thematically rather than chronologically.

**ARTH:1000 First-Year Seminar** 1 s.h.

Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities (e.g., films, lectures, performances, readings, visits to research facilities). Requirements: first- or second-semester standing.

**ARTH:1010 Art and Visual Culture** 3 s.h.

Visual analysis, media and techniques, artistic subject matter and aesthetic issues; historical periods and movements from ancient times to present; provides strong orientation to visual aspects of humanities, background for other art history courses, and introduction to visual arts for personal enrichment; for students new to art history. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

**ARTH:1020 Masterpieces: Art in Historical and Cultural Perspectives** 3 s.h.

Masterpieces of Western art—how to look at, think about, and understand some of the worlds’ most exciting works of architecture, painting, and sculpture; their construction, hidden meanings, historical content, and their meanings today. GE: Literary, Visual, and Performing Arts.

**ARTH:1030 Themes in Global Art** 3 s.h.

Key themes in art from a global perspective; propaganda and power, social functions of art, word and image, ritual and body decoration, artistic exchange, religion. GE: Literary, Visual, and Performing Arts; Values and Culture.

**ARTH:1040 Arts of Africa** 3 s.h.

Arts, artists, and cultures of Africa; sculpture, paintings, pottery, textiles, architecture, human adornment. GE: International and Global Issues; Literary, Visual, and Performing Arts.

**ARTH:1045 Race and Art in America** 3 s.h.

Chronological development and critical themes of African American visual culture; material culture of slave artists; history of racist imagery in the U.S., most important African American fine artists; slave dwellings, quilts, paintings, sculpture, photography; W.E.B. Du Bois’ claim to Egyptian artistic patrimony, controversial work of Kara Walker, hip-hop aesthetic of Kehinde Wiley; previous art history experience not required. GE: Values and Culture.

**ARTH:1050 From Cave Paintings to Cathedrals: Survey of Western Art I** 3 s.h.

Survey to foster development of critical skills in thinking and writing about visual culture, and to familiarize students with broad outlines of artistic development in the Western tradition, from prehistory through later Middle Ages; aesthetic qualities of artworks, relationship between style, function, and meaning. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

**ARTH:1060 From Mona Lisa to Modernism: Survey of Western Art II** 3 s.h.

Survey of the Western world’s visual arts from Renaissance (ca. 1400) to present; major movements and principal masters of Western Europe and the United States in their social and historical contexts; focus on stimulation of visual literacy and familiarity with outstanding cultural monuments. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

**ARTH:1070 Asian Art and Culture** 3 s.h.

Art from India, China, and Japan in many media and forms, in their cultural and historical contexts; cultural distinctions of these Asian civilizations as seen through the visual arts; chronology used to highlight historical processes and provide perspectives on continuity and change. GE: Historical Perspectives; Literary, Visual, and Performing Arts. Same as CHIN:1070.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTH:1080</td>
<td>Writing About the Visual Arts</td>
<td>3 s.h.</td>
<td>Opportunity to develop understanding of and skill in using visual-arts writing conventions and linguistic competencies that are necessary for academic and professional success; formats such as exhibition reviews, art criticism, research writing, artist's statements; experience through exercises, formal essays, revision, workshops. Requirements: fulfillment of GE CLAS Core Rhetoric.</td>
</tr>
<tr>
<td>ARTH:1090</td>
<td>Earthly Paradises: A Global History of Gardens</td>
<td>3 s.h.</td>
<td>Fundamental and universal question—what is the relationship between humanity and nature; how ornamental garden has functioned as a metaphor for paradise across time and among diverse cultures; basic tools to analyze any landscape design; how artful manipulation of nature has served to express various political, religious, and social ideals across the globe; comprehensive and chronological survey of garden design development. GE: Historical Perspectives.</td>
</tr>
<tr>
<td>ARTH:1095</td>
<td>American Indian Art</td>
<td>3 s.h.</td>
<td>Sculpture, painting, architecture, crafts, arts of personal adornment of native peoples of North America. GE: Literary, Visual, and Performing Arts; Values and Culture.</td>
</tr>
<tr>
<td>ARTH:2020</td>
<td>Introduction to Western Architecture</td>
<td>3 s.h.</td>
<td>Overview of monuments, Neolithic period to present; aesthetic and structural principles, major styles, architects.</td>
</tr>
<tr>
<td>ARTH:2030</td>
<td>Introduction to American Architecture</td>
<td>3 s.h.</td>
<td>Characteristics of American public, domestic, and industrial architecture as evolved from Native American contact period to present; visual features of American-built environment and social, political, and economic factors that shaped development; design contributions of individual architects, impact of new technology, and growth of architectural profession.</td>
</tr>
<tr>
<td>ARTH:2220</td>
<td>Introduction to the Art of China</td>
<td>3 s.h.</td>
<td>Visual arts of China and their history; emphasis on understanding in context of Chinese civilization, history. Same as ASIA:2231.</td>
</tr>
<tr>
<td>ARTH:2250</td>
<td>Introduction to the Art of Japan</td>
<td>3 s.h.</td>
<td>Chronological survey of Japan's visual arts in their historical and cultural contexts from Neolithic age to present; extensive use of slides, films, other visual materials. Same as JPN:2250.</td>
</tr>
<tr>
<td>ARTH:2320</td>
<td>Introduction to Ancient Art</td>
<td>3 s.h.</td>
<td>Art and architecture of the Mediterranean world (ca. 3500 B.C.E.) to death of Constantine (337 C.E.); Egyptian, Cycladic, Minoan, Mycenaean, Greek, Etruscan, and Roman cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, religion. Same as CLSA:2226.</td>
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<tr>
<td>ARTH:2330</td>
<td>Introduction to Egyptian and Ancient Near Eastern Art</td>
<td>3 s.h.</td>
<td>Art and architecture of Egypt and the Near East (ca. 3500 B.C.E.) to advent of Islam; Egyptian, Sumerian, Assyrian, Babylonian, and Persian cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, and religion. Same as CLSA:2330.</td>
</tr>
<tr>
<td>ARTH:2340</td>
<td>Introduction to Greek and Roman Art</td>
<td>3 s.h.</td>
<td>Art and architecture of Greece and Rome (ca. 3000 B.C.E.) to death of Constantine (337 C.E.); Cycladic, Minoan, Mycenaean, Greek, Etruscan, and Roman cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, and religion. Same as CLSA:2340.</td>
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<tr>
<td>ARTH:2420</td>
<td>Introduction to Medieval Art</td>
<td>3 s.h.</td>
<td>Comprehensive survey of artistic traditions of Western Europe and Mediterranean Basin from roughly 300 to 1500; reign of Roman Emperor Constantine to lifetime of Christopher Columbus; complexity and diversity of cultural and artistic traditions that flourished in these so-called Middle Ages, where blending of Roman and northern legacies created European cultures from which we belong.</td>
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<tr>
<td>ARTH:2520</td>
<td>Introduction to Italian Renaissance Art</td>
<td>3 s.h.</td>
<td>Italian art, architecture from early Renaissance to 1600.</td>
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<tr>
<td>ARTH:2620</td>
<td>Introduction to Baroque Visual Culture</td>
<td>3 s.h.</td>
<td>Art, architecture in Europe from 1600 to 1700.</td>
</tr>
<tr>
<td>ARTH:2730</td>
<td>Introduction to Nineteenth-Century Art</td>
<td>3 s.h.</td>
<td>Major European artists, works, movements, aesthetic theories from late 18th century to 1900; works in their aesthetic, cultural, intellectual, political contexts; boundaries, definitions of movements (i.e., Neo-Classicism, Romanticism, Realism, Impressionism, Post-Impressionism, Symbolism).</td>
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<tr>
<td>ARTH:2740</td>
<td>Introduction to Northern Renaissance Art</td>
<td>3 s.h.</td>
<td>Northern European art between 1350 and 1600; the transition between the late Middle Ages and the Renaissance; artistic output of this period; development of critical thinking skills by exploring ways in which the Northern Renaissance has been defined with respect to Italian Renaissance and northern medieval traditions.</td>
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<tr>
<td>ARTH:2820</td>
<td>Introduction to Twentieth-Century Art</td>
<td>3 s.h.</td>
<td>Modern European and American painting, sculpture, and architecture from 1880 to present; major art movements of modern art history.</td>
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<tr>
<td>ARTH:2920</td>
<td>Introduction to American Art</td>
<td>3 s.h.</td>
<td>Survey of painting, sculpture, architecture, and photography in the United States from colonial era to mid-20th century; how the new country grappled with creating a visual culture unique to its own character and development; portraits, landscape paintings, sculpture, and architecture in an array of styles and media; circumstances of their creation, aspirations and preconceptions of their makers, perspectives of their audiences. Recommendations: ARTH:1060. GE: Historical Perspectives; Literary, Visual, and Performing Arts.</td>
</tr>
<tr>
<td>ARTH:2975</td>
<td>Undergraduate Seminar in the History of Art</td>
<td>3 s.h.</td>
<td>Characteristic problems, methodological issues, critical thinking and writing. Offered fall semesters. Requirements: art history major.</td>
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<tr>
<td>ARTH:3000</td>
<td>Digital Approaches to the Study of Art</td>
<td>3 s.h.</td>
<td>Digital approaches to study of art history; emphasis on cultural identity.</td>
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</tbody>
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ARTH:3100 Themes in 18th- and 19th-Century European Art 3 s.h.
Themes and topics in 18th- and 19th-century European art.

ARTH:3103 Art of the Pacific Islands 3 s.h.
Visual arts of peoples of the Pacific Islands (Polynesia, Micronesia, Melanesia); Hawaii, Tahiti, the Marquesas Islands, New Guinea, New Ireland, New Britain, Fiji, Tonga, and Marshall, Marianas, and Gilbert Islands in Micronesia; focus on art in social context; history of human occupation on these islands dating back to 2500 B.C.; architecture, figurative sculpture, pottery, textiles, canoe building: results of encounters between Europeans and Pacific Islanders.

ARTH:3120 The Art of Ancient Mexico 3 s.h.
Art and architecture of Mexico and Peru before Cortez. Same as LAS:3120.

ARTH:3150 Art of West Africa 3 s.h.
How art is used to solve problems and mark important passages in life.

ARTH:3151 Art of Central Africa 3 s.h.
Visual arts of Africa from the mouth of the Congo River to the Mountains of the Moon: Igbo people of Nigeria and eastward through the Niger River Delta and the Highlands of Cameron; south of the equator to Kingdom of the Konga, Royal arts with the Kuba people, and detailed and in-depth discussion of the devastating impact of colonialism in the late 19th and early 20th centuries; Luba people, the mountains above Lake Tanganyika among the Lega people, and farther north in the kingdom of the Mangbetu.

ARTH:3160 Themes in African Art 3 s.h.
Survey of African architecture; structures throughout continent ranging from rock-cut churches of Ethiopia to elaborately painted Ndebele homes of South Africa; four areas of African architecture (ancient, traditional, Islamic, contemporary); function, materials, aesthetic choices of architecture and how they reflect social, religious, political, and economic situations of people who constructed it.

ARTH:3161 Themes in Ancient Art 3 s.h.
Themes and topics in ancient art.

ARTH:3197 Themes in Modern and Contemporary Art 3 s.h.
Topics and themes in modern and contemporary art.

ARTH:3220 Chinese Art and Culture 3 s.h.
Archaeological discoveries, sculpture, painting, architecture, calligraphy, other arts of Greater China area in historical and cultural contexts of past 5,000 years. Same as ASIA:3219.

ARTH:3230 Chinese Painting I: Pagodas and Palaces 3 s.h.
Early Chinese painting from fourth century B.C.E. through 14th century C.E.; figural style, religious art, emergence of landscape, other nonreligious subjects, interconnectedness of painting and calligraphy as fine arts. Same as ASIA:3220.

ARTH:3250 Brushwork in Chinese Art 3 s.h.
In-depth study of history, aesthetics, and techniques of brushwork on multiple forms of material culture; hands-on practical experience in Chinese brushwork; analysis of visual elements of brushwork in Chinese paintings, calligraphy, ceramics, and other artistic forms; synthesis of studio art experience and art historical analysis to provide a deeper practical and aesthetic understanding of Chinese fine art techniques.

ARTH:3260 Japanese Painting 3 s.h.
Japanese painting in its historical, cultural contexts; focus on developments of successive eras—religious art; narrative, other literary connections; Zen; decorative traditions; popular arts; Japan and the modern world. Same as JPNS:3260.

ARTH:3270 Themes in Asian Art History 3 s.h.
Same as ASIA:3270.

ARTH:3280 The Materialization of Sexuality in China and Beyond 3 s.h.
Human sexuality is expressed in art objects and approaches sexuality as stereotypes of and expectations for genders as well as dynamics between androgyny, femininity, and masculinity; how painting, calligraphy, illustrated novels, clothing, and art collections help to enact, modify, and conceal one's sexuality from traditional to contemporary China; examples from Asian and Euro-American traditions are considered to achieve a crosscultural understanding; topics include erotic art, representations of skin, and global fashion obsessions; students who read Chinese are encouraged to read scholarship in Chinese. Taught in English.
ARTH:3310 Celtic and Viking Art  
Art and architecture of Celts and Vikings from prehistory to Middle Ages.

ARTH:3320 Egyptian Art  
Sculpture, painting, architecture, and luxury arts from Pyramid Age to Death of Cleopatra. Same as RELS:3704.

ARTH:3325 Kings, Gods, and Heroes: Art of the Ancient Near East  
Arts, kings, and cultures of Mesopotamia, Syria, and Iran; sculpture, seals, pottery, metalworking, architecture.

ARTH:3330 Classical Greek Art  
Art, sacred architecture from early Classical through late fourth century B.C.E.; Athens in the Golden Age. Same as CLSA:3227.

ARTH:3340 Greek Vase Painting  
Greek ceramics as documents of religious beliefs, mythology, and daily life 1000-300 B.C.E. Same as CLSA:3250.

ARTH:3350 Art of Early Rome: Patrons and Politics  
Examination of architecture, sculpture, and painting in central Italy from c. 800 B.C.E. to the end of the Roman Republic in 27 B.C.; art in the service of social ideology and political propaganda; funerary art and its relationship to the living; artistic interactions between Etruria, Greece, and Rome. Same as CLSA:3232.

ARTH:3360 Art of the Ancient Roman Empire  
Major developments in architecture, sculpture, and painting from the ascension of Augustus to sole ruler in 31 B.C. to the death of Constantine in A.D. 337; influence of individual emperors on the development of artistic forms; relationship between public and private art; interdependency of Rome and the provinces. Same as CLSA:3233.

ARTH:3370 Houses, Brothels, and Tombs: Life and Death in Ancient Pompeii  
Art and architecture, as documents of ancient society and religion in towns destroyed by Mount Vesuvius in C.E. 79. Same as CLSA:3234.

ARTH:3375 Birth of the Holy Land: Art and Architecture in the Ancient Middle East  
Major developments in architecture, sculpture, ceramics, and mosaics in Israel, Palestine, Syria, and Arabia from death of Alexander the Great to rise of Islam (4 B.C.E. to 8 C.E.); Greek and Roman influences versus local traditions; Roman Empire; growth of churches, synagogues, and mosques; identity and religion. Same as RELS:3375.

ARTH:3380 City of Rome: Image and Ideology  
Myth of the city of Rome as seen in paintings, sculpture, architecture, urbanism, and cinema from early Renaissance to Mussolini; focus on urban topography and mythic origins; the divinely ordained destiny of Rome in God's providential plan for humanity; raw imperialism of Italian fascism as manifested in the visual legacy of the city; ideological underpinnings of the city's major institutions (the papacy, municipal government, Italian monarchy) and the fascist state as supported through the appropriation of the myth of Rome.

ARTH:3385 Baroque Rome: Caravaggio, Bernini, Borromini  
Rome and its institutions as reflected in the careers of its three most revolutionary artists.

ARTH:3390 Early Medieval Art  
Complex artistic traditions that developed roughly between 300 and 1000 in territories once governed by the Roman Empire and in areas of northern Europe directly influenced by Western Christian tradition; period as not simply a "Dark Age," but a pivotal chapter in history of Western art and culture; group discussion, individual research topics.

ARTH:3391 Themes in Medieval Art  
Theories and topics in medieval art.

ARTH:3400 Romanesque and Gothic Art  
Art and architecture produced in Western Europe from the year 1000 to the Renaissance, a period when works of boldly original character that continue to define the landscape of Europe were created; histories of Romanesque and Gothic styles; shift from monastic to episcopal, civic, and courtly patronage; intersection between art and devotional practice; flowering of medieval urbanism and building technology; intersection between artistic traditions of later Gothic and emerging Renaissance.

ARTH:3410 Who Killed Gothic Architecture?  
Demise of Gothic architecture around 1500, a dramatic stylistic pivot that has too often been misleadingly presented or taken for granted in art-historical literature; topics include development of late Gothic architecture, emergence of Renaissance mode, appropriation of that mode by powerful patrons for propagandistic purposes, impact of Protestant Reformation, and the way that the history of this period has subsequently been written by the winners, which has obscured the complexity and contingency of the historical forces causing this stylistic transition.

ARTH:3420 Gothic Architecture  
Gothic architecture and its history, from varied perspectives (e.g., formal structural, symbolic, geometric, socioeconomic).

ARTH:3520 The Sculptural Origins of Michelangelo  
Visual and cultural origins of Michelangelo's sculpture, painting, and architectural designs; role that Michelangelo and his work played as a visual artist, poet, and religious reformer in culture of Florence and Rome in the 16th century; reasons for Michelangelo being a dynamic influence in all of the arts through the contemporary period.

The arts in Italy 1485-1550.

ARTH:3560 Art in Renaissance Venice  
As a center of trade, Venice became a melting pot of artistic exchange and innovation, and home to many of the greatest artists in Europe; exploration of workshops of the Bellini, Carpaccio, Giorgione, Titian, Palladio, Veronese, and Tintoretto, among others, from multiple perspectives; investigation of the revolution of art in Venice as it transformed from depictions of medieval orthodox religious imagery to Renaissance subjects and concepts that are associated with modernity—such as the reclining nude, the psychological portrait, the poetic allegory—and the very idea that a visual medium might express an artist's internal feeling or state of mind.

ARTH:3630 Themes in Renaissance Art  
Theories and topics in Renaissance art.
ARTH:3640 The Artist in the Studio: Allegory and Reality from Renaissance  3 s.h.
Changing needs of a growing modern secular leisure class, demonstrated in works of art that depict artists at work in their own environment and the popularity of artist's self-portraits; significance of subject category in understanding changes in perception of social, economic, and political roles of visual artists and visual arts traced from Leonardo, Michelangelo, and Raphael to Velasquez, Rubens, Rembrandt, Vermeer, Picasso, Matisse and others; literary, musical, and theatrical arts.

ARTH:3650 Painting in the Dutch Golden Age  3 s.h.
Painting in the age of Rubens, Rembrandt, Vermeer; rise of landscape, still life, genre.

ARTH:3700 David to Delacroix: Art in the Age of Revolutions  3 s.h.
Developments in French art and culture in a period of artistic, cultural, and political upheavals from French Revolution through Napoleonic Empire to founding of Second Empire in mid-19th century; intersections of art with aesthetics, culture, and politics; role of psychology, biology, natural sciences in art; use of myth; rise of modernism; changes in patronage; new role of museums and galleries; innovations in printmaking, book illustration, caricature; artists include David, Girodet, Gros, Ingres, Gericault, Delacroix, among others.

ARTH:3720 The Romantic Revolution  3 s.h.
Transformations in European art and culture 1750-1850, an age of artistic, political, cultural and social revolutions; major artists, including David, Ingres, Gericault, Delacroix, Goya, Feidrich, Constable, Turner.

ARTH:3730 Impressionism and the Visual Revolution  3 s.h.
Naturalism, Realism, the Impressionist landscape, painting of modern life, new trends in subjectivity and exoticism mid- to late-19th-century European art and culture; Courbet, Manet, Degas, Monet, Renoir, Seurat, Cezanne, Van Gogh, Gauguin, Ensor, Munch.

ARTH:3740 Manet to Matisse  3 s.h.
Development of modernism and the avant-garde in late 19th- and early 20th-century Paris; intersection of innovation and tradition, literature and art; role of theory and criticism in works of Manet, Degas, Seurat, Cezanne, Gauguin, Rodin, Matisse, and Picasso.

ARTH:3750 Muses, Models, Artists, and Patrons: Women in the Visual Arts  3 s.h.
Women in the visual arts from various perspectives: women as subject and inspiration, as patrons and as artists; role of women in the arts from the late 18th through the early 20th centuries, primarily in Europe, a period that witnessed significant female patronage of the arts, the first modern feminist movements that gave impetus to newly independent women artists, and the transformation of ways in which women were represented in art across genres, including history, myth, portraiture, orientalism, and images of contemporary life; impact of the role of women in art and culture will be critically examined.

ARTH:3820 Modern Art  3 s.h.
Development of modern art from early years of 20th century through 1960s; focus on painting, sculpture, architecture, photography; traces progress of Modernism; exploration of major movements including Fauvism, Cubism, Surrealism, Abstract Expressionism, Pop Art, Minimalism.

ARTH:3830 Late Modern Art  3 s.h.

ARTH:3840 Contemporary Art  3 s.h.
Painting, sculpture, architecture, and photography; developments during late 1960s to present; conceptual art, performance art, neo-abstraction, and picture/theory art with each approached from a global perspective.

ARTH:3850 Pop Art  3 s.h.
Survey of pop art in America, Britain, Europe; focus on developments in painting and sculpture 1950s to early 1960s; continuing influence of Pop Art.

ARTH:3860 Minimalism  3 s.h.
Survey of Minimalism; focus on developments in painting and sculpture during 1960s; continuing influence.

ARTH:3864 Nazi and Stalinist Art: Aesthetics of Power  3 s.h.
Manipulative power of art, architecture, urbanism, and film in 20th-century totalitarian regimes—Italy, Germany, and Stalinist Soviet Union as well as Madrid, Warsaw, Beijing, Pyongyang, Baghdad; dark side of art and its transnational character, particularly in architecture and urban planning; nature of propaganda and state-sponsored art, responses to modernism and industrialization, allure of militarism and empire, uses of historicism, role of public ritual and mass spectacle in totalitarianism; common currency of totalitarian art across national groups, cultures, ideologies; how aesthetics function as tools of modern autocracies, with lessons for ailing 21st-century democracies.

ARTH:3870 History of Photography  3 s.h.
Survey of photography 1839 to present.

ARTH:3880 Modern Architecture  3 s.h.
Impact of new technology, artistic theory, and social practices on modern European and American architecture, 1890 to 1977.

ARTH:3910 The Architecture of Frank Lloyd Wright  3 s.h.
Why is Frank Lloyd Wright arguably the most famous American architect? Students address this question by examining his architecture, life, and influence on the American and international built environment.

ARTH:3920 National Images: American Art to 1865  3 s.h.
Painting, sculpture, and architecture from colonial times to Civil War.

ARTH:3930 American Renaissance and the Gilded Age  3 s.h.
Architecture, painting, and sculpture, 1865-1913.

ARTH:3940 American Western Art  3 s.h.
Painting and sculpture of western United States, primarily from Euro-American perspective.

ARTH:3950 Modernism and Early Twentieth-Century American Art  3 s.h.
American responses to European Modernism in painting, sculpture, architecture, and photography.
ARTH:3955 Art and American National Parks  3 s.h.
Artistic history of American national parks; beginning with painter George Catlin's idea of a nation's park in the 1840s; how art has played a major role in development of and attitudes toward these special places; magazine engravings, tourist guidebooks, government reports, monumental oil paintings, photographs, and recent photomontages; focus on Yellowstone, Niagara, Yosemite, and the Grand Canyon, as well as less well-known sites such as Acadia National Park and the Pictured Rocks National Lakeshore.

ARTH:3980 American Print Culture  3 s.h.
Exploration of a wide range of imagery printed and published in the United States during 19th century (1776-1900); fine art original prints, popular imagery in periodicals and illustrated books, scholarly literature, history of evolving technologies, variety of printed work; shifting reputation of printed art and its makers.

ARTH:3985 Honors Research in Art History  arr.

ARTH:3990 Topics in Art History  3 s.h.
Varied topics.

ARTH:3995 Independent Study in Art History  arr.
Advanced work in art history.

ARTH:4010 Critical Theory  3 s.h.
Influence of art theory on recent art practice; critics and philosophers whose ideas have been particularly important to the process of putting art and its histories into greater social and political context—Theodor Adorno, Walter Benjamin, Roland Barthes, Jacques Derrida, Michel Foucault, Jean-François Lyotard, Jurgen Habermas, Jean Baudrillard, Terry Eagleton, Michael Fried, T.J. Clark, Rosalind Krauss, and Homi Bhabha; general influence of feminism, poststructuralism, postcolonialism, and postmodernism.

ARTH:4081 The Art Museum: Theory and Practice  3 s.h.
Introduction to different aspects of art museums; emphasis on roles of art historians, especially curatorial practice; current and historical theories and practices of art exhibitions; varying debates of the politics of display; art museum professions; the many facets of art exhibition preparation; the University of Iowa Museum of Art collections. Same as MUSM:4081.

ARTH:4891 Big-Shouldered City: Chicago Architecture  3 s.h.
Architectural and urban development of Chicago; how changing visions of this most-American of cities has been influenced by aesthetic, social, political, economic factors; early settlement patterns, impact of the Great Fire of 1871, skyscraper technology, Daniel Burnham's 1909 Plan, Bungalow Belt, park system; larger history of American city in terms of its architectural, urban, and landscape development.

ARTH:4900 Advanced Writing About the Visual Arts  3 s.h.
Skill in using visual arts writing conventions and linguistic competencies necessary for professional success; exhibition reviews, art criticism, and research writing; students compose an artist's statement or personal statement that can be used for future art exhibitions or applications for internships and scholarships; assignments designed to be of interest to students in any field.

ARTH:4941 American Landscape Art  3 s.h.
Landscape from 1750 to present, emphasis on 19th century; land and its use fundamental to the history and culture of the United States as American art subjects, American art in the period of territorial expansion in 19th century; major movements of landscape aesthetics, artistic treatments, historiography.

ARTH:4999 History and Methods  3 s.h.
Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological issues. Offered fall semesters.

ARTH:6000 History and Methods  3 s.h.
Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological paradigms and trends.

ARTH:6020 Art History Colloquium  1 s.h.
Current topics and research in art history. Requirements: art history graduate standing.

ARTH:6040 Directed Studies  arr.

ARTH:6080 M.A. Written Thesis  arr.

ARTH:6085 Seminar: Problems in Architectural History  3 s.h.
Key themes, architects, and literature that informs the history of the built environment in varied cultural contexts.

ARTH:6110 Seminar: Problems in African Art  2-3 s.h.

ARTH:6300 Seminar: Problems in Ancient Art  3 s.h.
Key themes and issues in ancient art. Same as CLSA:6200.

ARTH:6440 Seminar: Problems in Medieval Art  3 s.h.
Major issues, methodologies.

ARTH:6640 Seminar: Problems in Baroque Art  3 s.h.

ARTH:6740 Graduate Seminar: Nineteenth-Century Art  3 s.h.

ARTH:6840 Seminar: Modern/Contemporary Art  3 s.h.
Major issues, methodologies.

ARTH:6940 Seminar: Problems in American Art  3 s.h.

ARTH:7010 Ph.D. Readings  arr.


**Studio Art Courses**
Courses numbered below 3000 are primarily for undergraduates and may not be repeated unless noted on MyUI. Some courses numbered 2000-3000 are repeatable. Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all studio courses for art majors.

**Animation Courses**

ANIM:2125 Introduction to Animation  3 s.h.
Introduction to animation and its role in contemporary creative practice; focus on historical and technical principles of traditional 2-D animation, 2-D digital animation, and 3-D computer animation; creative, conceptual, and technical facets of animation practice; conceptualize and execute animations using processes and methods currently integrated into contemporary time-based art practice. Prerequisites: ARTS:1510 and ARTS:1520. GE: Engineering Be Creative.
**ANIM:3125 Animation I** 4 s.h.
Continuation of ANIM:2125; focus on technology of 3-D animation; 3-D modeling, texturing, animation, rendering and lighting; projects cover creative, conceptual, and technical facets of 3-D animation pipeline; conceptualize and execute projects using processes and methods currently integrated into 3-D animation industry through lectures, critiques, computer software, screenings, and labs. Prerequisites: ANIM:2125.

**ANIM:3130 Professional Practices in Animation and Gaming Studios** 2 s.h.
Experiential learning experience through immersion in professional animation and gaming studios that blend technology, art, and design; behind-the-scenes meetings with professionals, equipment, and processes involved in creating major animated and video game works; studio and museum visits to gain understanding of technology and art, professional studio culture, and innovative design; animation history, studio culture, entertainment artistry, art technology, and contemporary art. Prerequisites: ARTS:1520 and ARTS:1510.

**ANIM:3135 Animation II** 4 s.h.
Continuation of ANIM:3125; focus on technology of 3-D animation; 3-D modeling, texturing, animation, rendering and lighting; projects cover creative, conceptual, and technical facets of 3-D animation pipeline; students conceptualize and execute projects using processes and methods currently integrated into 3-D animation industry through lectures, critiques, computer software, screenings, and labs. Prerequisites: ANIM:3125.

**General Art Courses**

**ARTS:1000 First-Year Seminar** 1 s.h.
Small discussion class taught by a faculty member; topics chosen by instructor; may include outside activities (e.g., films, lectures, performances, readings, visits to research facilities). Requirements: first- or second-semester standing.

**ARTS:1001 CLAS Master Class** 1-3 s.h.

**ARTS:1010 Elements of Art** 3 s.h.

**ARTS:1020 Elements of 3-D Design** 3 s.h.
Introduction to 3-D design using drafting, modeling, and virtual reality software; basic concepts of drafting, planning, and color theory; basic Auto CAD, 3ds Max Studio, Vizard, InDesign software; students design an object to be printed 2-D and 3-D and a conceptual space to be printed 2-D and experienced virtually; student journal and portfolio. Requirements: non-art major.

**ARTS:1030 Elements of Jewelry and Metal Arts** 3 s.h.
Fundamental 3-D design principles and appreciation of contemporary jewelry and metal art works; techniques and materials in jewelry and metal arts; experimentation with diverse media. Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**ARTS:1040 Elements of Media Art** 3 s.h.
Introduction to production, history, and aesthetics of video and moving-image art; demonstrations, workshops, screenings, critiques; shooting and editing two production projects. Requirements: non-art major.

**ARTS:1050 Elements of Printmaking** 3 s.h.
Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**ARTS:1055 Elements of Foil Imaging** 3 s.h.
Printmaking experience using the Iowa Foil Printer; aesthetic and technical research, documentation in Foil Imaging...A New Art Form; hands-on opportunity to explore new dimensions of visual expression. Requirements: non-art major.

**ARTS:1060 Elements of Digital Photography** 3 s.h.
Introduction to history, aesthetics, and practice of photography as a fine art; includes demonstrations, workshops, critiques, final portfolio; photography time outside of class; digital camera required. Requirements: non-art major.

**ARTS:1070 Elements of Graphic Design** 3 s.h.
Introduction to concepts and principles of graphic design and contemporary approaches to effective visual communication; demonstrations, workshops, critiques, final portfolio.

**ARTS:1080 Elements of Sculpture** 3 s.h.

**ARTS:1090 Elements of Animation** 3 s.h.
Introduction to principles of two-dimensional digital animation; topics and projects will cover elements of conceptual, software, and technical facets of animation mechanics; application of skills to commercial purposes.

**ARTS:1400 The Passport Project: Exploring Iowa and Iowa City** 1 s.h.
Attendance and discussion at 12 events of student’s choice, selected from the University and Iowa City’s rich cultural offerings. Same as CSI:1400.

**ARTS:1450 Exploring Iowa and Iowa City: Passport Project Colloquium** 3 s.h.
Opportunities for peer mentors involved in ARTS:1400 and CSI:1400; activities including short readings and media screenings related to innovative and best practices in learning and teaching; emphasis on multi-modal writing online for peers; informal presentations and reflections; may include work with Passport Projects students, collaboration on development of guidelines and handouts for best practices in writing, and supplemental writing reflections. Same as CSI:1450.

**ARTS:1500 Media, Social Practice, and Design Studio Foundations** 3 s.h.
Introduction to key principles and skills in graphic design, photography, and video.

**ARTS:1510 Basic Drawing** 3 s.h.
Two-dimensional visual language, media; space, form; color. Requirements: art major or art minor. GE: Engineering Be Creative.

**ARTS:1520 Design Fundamentals** 3 s.h.
Two- and three-dimensional concepts and their relations; working with basic drawing instruments; problems in visual arts; artists’ philosophies and techniques. Requirements: art major. GE: Engineering Be Creative.
ARTS:1560 Art Student Ambassador Seminar 0-1 s.h.
Ambassadors provide information about the School of Art and Art History to incoming and visiting students, University community, and broader community; conduct tours; meet with students and parents; review curriculum; provide information on opportunities; coordinate events; and develop materials for incoming students. Requirements: art major.

ARTS:2000 Big Ideas: Creativity for a Lifetime 3 s.h.
Exploration of what senior artists can teach about creativity and aging; interdisciplinary project-based collaborative learning opportunities that consider role of arts and creativity across a lifespan; essential skills necessary to be professionals in numerous careers including health, social work, education, humanities, and the arts; integration of teamwork and opportunities for individual growth that allow for personal development; identification of ways for students to be more creative in their own lives and work. GE: Values and Culture. Same as ASP:2000, EDTL:2000, RHET:2000.

ARTS:2100 Printmaking and Politics of Protest 3 s.h.
Examination of historical populace roots of the print. GE: Diversity and Inclusion.

ARTS:2800 Digital Arts: An Introduction 3 s.h.
Introduction to potential of integrating art with technology to provide a foundation of skills and concepts through hands-on experimentation; lectures and demonstrations introduce key concepts and ideas as well as the history of digital arts; students develop skills that form a foundation for future investigation through labs; work may include using an Arduino, programming, and developing an interface to control a software project; final project is shared with the public in some way; critical discourse in the form of writing assignments allows for reflection and evaluation. GE: Engineering Be Creative. Same as CINE:2800, CS:2800, DANC:2800, MUS:2800, THTR:2800.

ARTS:2900 Book Design for Publishing 3 s.h.
Introduction to the major aspects of book design, including typography, layout, standard industry software, discussion of trends in the field. Same as ENGL:2900, UICB:2900, WRIT:2900.

ARTS:3230 Scene Design I 3 s.h.
Development of theatre scenery; how to research, conceptualize, and express ideas in 3-D models, simple sketches, and drafting. GE: Engineering Be Creative. Same as THTR:3230.

ARTS:3320 Introduction to Sequential Art: Comics/Graphic Novels 3 s.h.
Overview of contemporary American comic artists, history of comics and graphic novels in the United States; genres and structures in sequential art; students create works that combine design, images, texts, story. Requirements: satisfaction of GE CLAS Core Rhetoric.

ARTS:3400 Grant Writing in the Arts 3 s.h.
Research, preparation, and exhibition of an honors project in studio art. Requirements: studio art major, UI g.p.a. of at least 3.33, and art g.p.a. of at least 3.50.

ARTS:4190 Honors in Studio Art 0-3 s.h.

ARTS:4195 B.F.A. Exhibition 0 s.h.
B.F.A. students present a show of their work in final semester; use of flyers and other media to advertise show; meetings with faculty and academic advisors to complete required documentation; students planning to graduate with honors in the art major may combine honors project and B.F.A. show; variations require approval by B.F.A. faculty advisor and academic advisors. Requirements: B.F.A. standing in final semester.

ARTS:4200 Topics in Studio Arts 1-3 s.h.
Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTL5:2910).

ARTS:4300 Letterpress I 3 s.h.
Mechanics of letterpress printing, typography, and design as applied to hand set metal type and edition printing; printing on a Vandercook proof press; introduction to photopolymer plates and methods of illustration related to edition printing, historical aspects of printing technology, typecasting, type classification; role of letterpress in modern private press and contemporary artist books. Same as UICB:4300.

ARTS:4340 Digital Design for Artists' Books 3 s.h.
Introduction to concepts, techniques, and technologies used to design and produce artists' books with personal computers and graphic design software. GE: Engineering Be Creative. Same as UICB:4340.

ARTS:4390 Book and Publication Design 3 s.h.
Students plan, design, and produce a book using Adobe Creative Suite; page layout software, typography, page layout and design, book formatting, handling of image files, preparation of materials for print and other contemporary book media; history of book design, book design in contemporary publishing; visit to University of Iowa Libraries Special Collections. Prerequisites: DSGN:2600 or UICB:4300. Same as UICB:4390.

ARTS:4400 History of Western Letterforms 3 s.h.
History of Western letterforms, with focus on tools, materials, techniques; the major hands, their place in history, their influence on modern times; creation of letterforms using appropriate tools; hands-on approach with emphasis on understanding rather than mastery. Same as UICB:4400.

ARTS:4415 Calligraphy I: Foundational Hands 3 s.h.
Hands-on instruction in italic and pressure pen scripts; historical relationships, effects on modern letterforms. GE: Engineering Be Creative. Same as UICB:4415.

ARTS:4490 Advanced Studies in Letter Arts 3 s.h.
Special topics and advanced projects in calligraphy and letter arts. Prerequisites: UICB:4400 or UICB:4415 or UICB:4420. Same as UICB:4490.

ARTS:5330 Letterpress III: Imagemaking arr.
Advanced work in alternative and innovative letterpress technologies as they apply to imagemaking processes for fine press printing; topics include pressure printing, photopolymer from nondigital negatives, explorations of type-high surfaces, monoprints on the Vandercook, and applying hand work to editioned prints; students complete a series of print exercises for each process, a small printed book sketch, and a longer format editioned artist book. Prerequisites: UICB:4380. Same as UICB:5330.
ARTS:5340 Letterpress III: The Handprinted Book 3 s.h.
Advanced work in fine press book design; exploration of problems in hand-printing books, choice of manuscript, editing, design, typography, proofreading, printing and binding; histories of printing and of the book, emphasis on 20th- and 21st-century book design and literature; issues of book design and production related to letterpress printing. Prerequisites: UICB:4380. Same as UICB:5340.

ARTS:6000 M.A. Written Thesis 1 s.h.

ARTS:6190 Graduate Independent Study arr.
Individual instruction by a faculty member.

ARTS:7000 M.F.A. Written Thesis 1 s.h.

Ceramics Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all ceramics courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

CERM:2010 Exploring Forms in Clay I 3 s.h.

CERM:2020 Exploring Thrown Forms in Clay II 3 s.h.
Basic wheel-throwing techniques; clay, glaze formulation and preparation in kiln firing. Prerequisites: CERM:2010.

CERM:3010 Advanced Clay Forming III 4 s.h.
Advanced throwing techniques; larger scale, more professional goals; projects may be more sculptural or one of a kind. Offered fall semesters. Prerequisites: CERM:2010 and CERM:2020.

CERM:4010 Advanced Clay Forming IV 4 s.h.
Advanced individual projects. Offered spring semesters. Prerequisites: CERM:2020 or CERM:3010.

CERM:4020 Ceramic Materials and Effects 4 s.h.
Empirical, practical methods of glaze and body formulation; effects of various types of kilns and firing atmospheres on glaze materials, clay bodies; digital imaging used for testing and documenting results. Offered fall semesters of even years. Prerequisites: CERM:3010.

CERM:4030 Undergraduate Ceramics Workshop 3-4 s.h.
Advanced undergraduate studio; critiques of student work and electronic portfolio development, visiting artist participation; may include field trips. Prerequisites: CERM:3010.

CERM:4050 Concepts: Materials and Installation 4 s.h.
Exposure to contemporary methods of working in clay, develop critical thinking skills that move clay into the realm of conceptual work, develop a personal direction in the medium; conceptual development and material exploration; set clay side by side with other materials and mediums; demonstrate dedication to the work and to the development of mature ideas and forms of expression. Prerequisites: CERM:3010.

CERM:4099 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in ceramics for advanced students.

CERM:6075 Ceramics Workshop 3-4 s.h.
Advanced graduate studio; critique of student work; visiting artists, field trips. Prerequisites: CERM:4010.

CERM:6099 Graduate Individual Instruction in Ceramics arr.
Requirements: knowledge of clay and glaze computation, and ability to fire kilns.

Design Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all design courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

DSGN:2500 Graphic Design I 3 s.h.
Basic concepts and principles that can be applied to all modes of contemporary visual communication. Prerequisites: ARTS:1510 and ARTS:1520. Corequisites: DSGN:2600. GE: Engineering Be Creative.

DSGN:2600 Graphic Design II 3 s.h.
Fundamentals of typography as a core element in visual communication; introduction to historical typographic practices as well as modern modes of designing with type. Prerequisites: ARTS:1510 and ARTS:1520. Corequisites: DSGN:2500. Same as UICB:2600.

DSGN:3500 Graphic Design III 4 s.h.
Focus on browser-based user interfaces and user experiences; builds basic HTML and CSS knowledge base; skills. Prerequisites: ARTS:1510 and ARTS:1520 and DSGN:2500 and DSGN:2600.

DSGN:3600 Graphic Design IV 4 s.h.
Implementing the fundamental knowledge and skills gained in previous design courses to explore the interaction of typography and visual image. Prerequisites: DSGN:2500 and DSGN:2600. Corequisites: DSGN:3500.

DSGN:4000 Graphic Design V 4 s.h.
Critical theory and professional practice of branding and identity design; topics range from icon development to packaging design and prototyping. Prerequisites: DSGN:3500 and DSGN:3600. Corequisites: DSGN:4700.

DSGN:4199 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in design for advanced students.

DSGN:4700 Graphic Design VI 4 s.h.
Advanced exploration of contemporary and experimental user interface and user experience design methodology; topics include design for mobile devices and wearables, as well as immersive environments. Prerequisites: DSGN:3500 and DSGN:3600. Corequisites: DSGN:4000.

DSGN:4800 Graphic Design VII 4 s.h.
Concentrated semester-long opportunity for students to investigate a design project driven by their own personal research interests; projects closely guided by faculty and are critiqued throughout the semester; critical theory readings and discussion. Prerequisites: DSGN:4000 or DSGN:4700.

DSGN:6175 Graphic Design VIII 4 s.h.
Introduction to complex problems in graphic design; planning, development, and organization of integrated design programs; activities include research and studio assignments, individual presentations, discussions, demonstrations, and critiques.

Three-Dimensional Design Courses
TDSN:2205 Art and Engineering 3 s.h.
Collaborative, interdisciplinary, cutting-edge opportunity to gain real world engineering experience while learning to think creatively and analytically to create engaging works of art; interdisciplinary collaboration and creative methodologies that enhance life-long creative practice of artists and engineers; basic electronics and Arduino prototyping platform to create programmable, sensor-driven, responsive circuits. Prerequisites: MTLS:2910 or CERM:2010 or SCCLP:2810 or TDSN:2210. Same as ECE:2120.
TDSN:2210 Problems in 3-D Design 3 s.h.
Materials, their formal and structural possibilities. Prerequisites: ARTS:1510 and ARTS:1520.

TDSN:2240 Digital Drafting with AutoCAD 3 s.h.
Basic principles of 2-D and 3-D computer-aided drafting; use of AutoCAD software to draw plans, elevations, and sections for objects and interior spaces. Prerequisites: CERM:2010 or SCLP:2810 or TDSN:2210 or MTL5:2910. Same as CEE:2240.

TDSN:2250 Computer Modeling with 3ds Max 3 s.h.
Basic knowledge and practical technical skills using 3ds Max studio software; experience creating and manipulating basic forms and working with texture, background, light, and camera viewpoints; basic animation. Prerequisites: TDSN:2210.

TDSN:2270 Digital Forming 3 s.h.
Introduction to process of design; work with 3-D virtual digital tools to create objects and forms printed with rapid prototyping technology; use of Leonar3Do software, 3-D glasses, and a bird device that functions as a mouse to create forms in space; virtual modeling techniques that allow creation and manipulation of shapes in the air; design development on Leonar3Do, improved with 3ds Max, and saved for 3-D printing. Prerequisites: CERM:2010 or SCLP:2810 or MTL5:2910 or TDSN:2210.

TDSN:3200 Product Design 4 s.h.
How objects are designed and structured; modeling, graphic skills necessary for basic project development. Prerequisites: TDSN:2250.

TDSN:3201 Advanced Computer Modeling with 3ds Max 3 s.h.
Creation of rendered and animated environments using advanced modeling techniques. Prerequisites: TDSN:2250.

TDSN:3205 Advanced Robotics 3 s.h.
Advanced peripheral integration and control, including stepper motors, solar power, audio playback, and live data manipulation through physical sensors; advanced fabrication (e.g., printed circuit boards and wiring harness design); for students with previous experience in robotics and electronics. Prerequisites: SCLP:3840.

TDSN:3210 Furniture Design I 4 s.h.
Human interaction with interior and exterior environment. Prerequisites: TDSN:3200.

TDSN:3215 Furniture Design II 4 s.h.
Continuation of TDSN:3210; design of virtual environments. Prerequisites: TDSN:3210.

TDSN:3220 Interior Design 4 s.h.
Relationship of interior space to its architecture, environment, human element; color, materials, furnishings, lighting; projects. Prerequisites: TDSN:2250.

TDSN:3230 Color for Interior Design 4 s.h.
Use of color for interior spaces; principles of color theory reviewed and applied to 3-D environments; color as a compositional element and psychological tool. Prerequisites: TDSN:2250.

Three-dimensional computer-aided drafting; use of AutoCAD software. Prerequisites: MTL5:2910 or SCLP:2810 or CERM:2010 or TDSN:2210.

TDSN:3250 Bicycle Design 4 s.h.
Drafting software, bicycle design, and history of bicycle from velocipede to mountain bikes; development of bicycle design as new materials, fabrication techniques, and ergonomics were applied; use of BikeCad, a parametric software, to design bicycles and bicycle components. Prerequisites: ARTS:1510 and ARTS:1520. GE: Engineering Be Creative.

TDSN:4210 Digital Animation and Visual Art 3 s.h.
Assimilation of digital animation into realm of traditional fine art mediums; exploration of fundamental skills (storyboarding, rotoscoping, stop motion, motion graphics, 3-D animation); Adobe Photoshop, After Effects, and 3ds Max techniques and software that are industry standards in the careers of animators, storyboard artists, roto artists, digital compositors, and motion graphic artists; production of a show reel of student work for group showing and final critique. Prerequisites: ARTS:1510 and ARTS:1520.

TDSN:4250 Fabrication and Design: Hand-Built Bicycle 4 s.h.
Building a bicycle frame by hand; use of CAD modeling and development of fabrication skills to create a modern-day work of art. Prerequisites: TDSN:2240.

TDSN:4255 Hand-Built Bicycles in the Rockies 1 s.h.
Building a titanium hand-built bike; use of hand-built fabrication techniques and tools; translation of CAD design into first full-suspension titanium fat bike; aspects of metal technology, concept development, fabrication geometry and design, metal properties and selection, tool selection, brazing and TIG welding, jig setup and use, and mitering; travel to Fort Collins, Colorado to work for one week at Black Sheep Bikes (two-time winner of the North American Hand Built Bike Show). Prerequisites: ARTS:1510 and ARTS:1520.

TDSN:4260 3-D Computer Graphic Art 3 s.h.
Three-dimensional modeling; emphasis on movement in form and function; advanced modeling techniques in polygonal and NURBS modeling to generate fundamentally sound models used for rapid prototyping, visualization, and animation; Box modeling, NURBS modeling, rigging, materials, bump maps, normal maps, and rendering; fundamental skills of computer graphic artists working in the fields of animation, architectural visualization, video game modeling, industrial design, and engineering design. Prerequisites: TDSN:2250.

TDSN:4270 Problems in 3-D Design: Locative Art Practice 4 s.h.
How our relationship to Earth has changed with new forms of locating place in it; new forms of representation used to express exploration of that relationship; designing a locative research project; exploration of four major course concepts (geo-annotation, locative inscription, GPS drawing, alternative cartography) using portable, networked, and location-aware computing for mapping relationships. Prerequisites: ARTS:1520 and ARTS:1510.

TDSN:4299 Undergraduate Individual Instruction arr.
Individual instruction in 3-D design for advanced students.

TDSN:6295 Design for Production and Business 4 s.h.
Special issues and topics in design. Prerequisites: TDSN:3200.

TDSN:6299 Individual Instruction in 3-D Design arr.
Individual instruction in 3-D design for advanced students.

Drawing Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all drawing courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.
DRAW:2310 Life Drawing I 3 s.h.
Observational drawing of form in its spatial contexts; drawing in varied media; figural as well as nonfigural content. Prerequisites: ARTS:1510 and ARTS:1520.

DRAW:3310 Concepts in Drawing 3-4 s.h.
Intermediate-level topics; observation, theory, media, form, content; emphasis on personal direction. Prerequisites: DRAW:2310. Same as THTR:3205.

DRAW:4310 Advanced Concepts in Drawing 3-4 s.h.
Advanced-level topics. Prerequisites: DRAW:3310. Requirements: DRAW:3310 taken two times.

DRAW:4320 Seminar in Painting and Drawing 3-4 s.h.

DRAW:4399 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in drawing for advanced students.

DRAW:6310 Graduate Drawing 3-4 s.h.
Compositional and conceptual drawing as related to the student's major interest; varied media. Requirements: 6 s.h. of DRAW:3310.

DRAW:6399 Individual Instruction in Drawing arr.

Intermedia Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all intermedia courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

INTM:2710 Introduction to Intermedia 3 s.h.
Interdisciplinary focus; emphasis on conceptual, installation, video, time-based media, performance art. Prerequisites: (ARTS:1510 and ARTS:1520) or CINE:1834. Requirements: for CINE:2869—grade of C or higher in CINE:1834. Same as CINE:2869.

INTM:2720 Concepts in Contemporary Art Practice 3 s.h.
Interdisciplinary investigation of materials and concepts in relation to time-based media, performance, video, installation; individual and collaborative projects. Prerequisites: INTM:2710.

INTM:2864 Film/Video Production: Alternative Forms 3 s.h.
Alternative or innovative video/film practices and technologies; varied topics. Prerequisites: INTM:2710 with a minimum grade of C or CINE:1834 with a minimum grade of C. Same as CINE:2864.

INTM:3050 Body/Image: Dance and Media in Discourse and Practice 3 s.h.
Intersection of body, image, and sound in analog and digital media; relationship to critical and practical texts; written and performative assignments that address fundamental concepts of corporeality in related fields including dance for camera, stage and film performance, and artistic, documentary, and publicity filmmaking and photography. Same as DANC:3050.

INTM:3720 Media Art Lab 4 s.h.
Study and production in the media arts—digital video, sound, installation/performance, Internet, new media art; conceptual development through readings, screenings; hands-on workshops using a range of media production equipment and platforms; in-class, short-term projects. Requirements: INTM:2710 or CINE:1834 or graduate standing. Recommendations: experience with media technologies.

INTM:3730 Advanced Intermedia Topics 3 s.h.
Areas of intermedia practice, including installation, video, Internet-based production, sound design, image and text, new media. Prerequisites: INTM:2710.

INTM:3750 Art and Ecology 4 s.h.
Collaborative, creative research group; artistic responses to environmental sustainability and related social issues; critical approaches rooted in humanities, other disciplines. Prerequisites: INTM:2710.

INTM:3799 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in intermedia for advanced students.

INTM:3876 Video for Performance 3 s.h.
Introduction to aesthetics and practical applications of digital media and video design for live performance including content creation, system design, and content optimization for media servers; students create digital video and animations and integrate them into live performance and entertainment events via projections, media servers, and digital displays using QLab Media Server and Adobe Creative Cloud (e.g., Illustrator, Photoshop, Premiere Pro, Audition, After Effects); for those with an interest in designing, creating, and displaying digital media for theatre, dance, concerts, corporate events, gallery installations, VJ sets, and architectural projections. Prerequisites: THTR:3890 or CINE:1834 or CINE:1834. GE: Engineering Be Creative. Same as CINE:3876, DANC:3876, THTR:3876.

INTM:3880 Installations and Interactive Performance 3 s.h.
Introduction to aesthetics, techniques, and practical possibilities of fusing together theatre, dance, music/sound, art, design, cinema, gaming, human computer interaction, and engineering; foundations of creating interactive experiences that use digital photos, video, text, real-world objects, sensor data, live bodies moving in space, Kinect 2 sensors, cameras, and multiple video outputs (e.g., projectors, LED displays); use of Isadora, an interactive, node-based programming software, to create immersive mediated performances, interactive installations, embodied user-based experiences, and user-manipulated virtual environments. GE: Engineering Be Creative. Same as DANC:3880, THTR:3880.

INTM:3890 Producing and Directing Digital Video 3 s.h.
Introduction to the basic concepts, theories, and practical applications of digital video production for multiple distribution streams, with a focus on aesthetic and technical principles; focus on developing proficiency in contemporary approaches to digital media production by understanding the production pipeline, from ideation to preproduction, production, postproduction, and through to distribution. GE: Engineering Be Creative. Same as DANC:3890, THTR:3890.
INTM:3895 Performance, Art, and New Technologies in Society 3 s.h.
Survey of major technological innovations that have deeply impacted society and live performance in the late 20th and early 21st century, and the future of the rapidly evolving technological world; students examine theoretical texts and performances that address the impact of technology on the human condition, as well as create original applied live performances and installations; a variety of technologies are explored and adapted for live performance as they relate to the following five categories of original human experience—telepresence, liveness, artificial intelligence, augmented and virtual reality, and transhumanism. Same as DANC:3895, DIGA:3895, THTR:3895.

Collaborative work to recreate one exhibition from the University of Iowa Museum of Art that took place before the flood of 2008; creation of content that contributes to a virtual museum experience; introduction to digital tools commonly used in design of exhibitions; recreation of historical exhibitions based on documentary photographs in museum and University archives and research on the premise of the exhibition and objects on view; how digital artifacts might be used in different contexts; use of museum and digital environments as labs for lifelong and distance learning. Same as EDTL:4210, MUSM:4210.

INTM:4775 Intermedia Workshop 3-4 s.h.
Visual practice/visual theory; projects, critiques, visiting artists and scholars. Requirements: INTM:2720 or graduate standing in intermedia.

INTM:4780 Women's Lives in Alternative Texts 3 s.h.
Work of contemporary comics creators; how they craft memoir-based texts that explore intersections of aging, sexuality, race, gender, and relationships. Same as GWSS:4180.

INTM:6780 Art, Engagement, and Activism 4 s.h.
Role of artists in our communities; how to build a rewarding studio practice and influence social, political, and cultural decisions within the community; work of artists, designers, creative scholars, performers, and writers whose work is socially engaged, collaborative, labeled as radical or activist in nature; students produce a small body of written, visual, and performed work influenced by events and needs within their communities; examination and discussion of various theories of art, activism, performance, and engagement.

INTM:6799 Individual Instruction in Intermedia and Video Art arr.

Jewelry and Metal Arts Courses

Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all jewelry and metal arts courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

MTLS:2910 Introduction to Jewelry and Metal Arts 3 s.h.
Fabrication, hammer forming, hydraulic die forming, soldering, riveting, etching, texturing, anodization of aluminum and titanium, stone setting, and patination techniques; creation of jewelry, flatware, and other functional and nonfunctional sculptural objects using varied metals and other materials; emphasis on creativity, learning, and basic metalworking techniques. Prerequisites: ARTS:1520 and ARTS:1510. GE: Engineering Be Creative.

MTLS:3910 Intermediate Jewelry and Metal Arts 4 s.h.
Exploration of different applications with casting (mostly gold, silver, and bronze), enameling, and stone setting; combining all three processes to create art work; may include introduction to other processes (e.g., photo-etching, 3-D computer modeling); historical and current trends in craft. Prerequisites: MTLS:2910.

MTLS:3920 Advanced Jewelry and Metal Arts 4 s.h.
Electroforming; production of hollow copper structures through prolonged electroplating on a nonmetallic form (typically wax) with a conductive coating; metal-forming techniques (e.g., raising and fold forming); emphasis on development of personal aesthetics, learning, and refining technical skills in metalworking and jewelry techniques. Prerequisites: MTLS:2910.

MTLS:4910 Mixed Media Workshop 3-4 s.h.
Free exploration of all media and materials, including found objects; creation of conceptual and/or functional mixed media objects, jewelry, sculptures, installation pieces; pioneering use of new materials, development of new techniques, creation of diverse innovative art works. Prerequisites: MTLS:2910. Recommendations: MTLS:2910 and MTLS:3920.

MTLS:4920 Mold Making 4 s.h.
All aspects of mold making, including plaster, rubber, and silicone. Prerequisites: CERM:2010 or TDSN:2210 or MTLS:2910 or SCPL:2810.

MTLS:4960 Form and Fabrication: The Hand-Built Bicycle Frame II 4 s.h.
Building on TDSN:4250; advanced concepts of bicycle frame design and fabrication; concept development, fabrication geometry and design, metal properties and selection, tool selection, brazing and welding, including titanium-milling and how to build a frame jig; emphasis on applying fabrication skills while situating frame building project within context of a design problem. Prerequisites: TDSN:4250.

MTLS:4970 Hand-Built Bicycle III 4 s.h.
Building on MTLS:4960; advanced concepts of bicycle frame design and fabrication; concept development, fabrication geometry and design, metal properties and selection, tool selection, brazing and welding including titanium-milling and how to build a frame jig; emphasis on application of fabrication skills while situating frame building project within context of a design problem. Prerequisites: MTLS:4960.

MTLS:4975 Graduate Workshop 4 s.h.
Independent studio work; personal aesthetics, conceptual and technical skills developed and refined; creation of work without boundaries of media; portfolios, exhibitions, professional goals. Prerequisites: MTLS:3920 and MTLS:4910 and MTLS:3910.

MTLS:4999 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in metalsmithing and jewelry for advanced students.

MTLS:6999 Individual Instruction in Metalsmithing and Jewelry arr.

Painting Courses

Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all painting courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.
**Papermaking Courses**

**BKAT:2110 Introduction to Book Arts**  
3 s.h.  
Topics related to artist books, hand bookbinding, letterpress printing, papermaking, and lettering arts. GE: Engineering Be Creative. Same as UICB:2110.

**BKAT:3280 Elements of Book Art**  
3 s.h.  
Overview of book art process and techniques for nonmajors; introduction to traditional bookbinding skills, nontraditional book structures, and content development for artist books. GE: Engineering Be Creative. Same as UICB:3280.

**BKAT:3380 Elements of Letterpress**  
3 s.h.  
Introduction to letterpress printing; metal type, relief printing, page layout, and basic typography; basic use of Vandercook Proof Press; experimentation with diverse letterpress techniques; for non-book art majors. GE: Engineering Be Creative. Same as UICB:3380.

**BKAT:3400 Calligraphy: Foundational Hands**  
3 s.h.  
Fundamental calligraphic skills using Roman majuscule, Humanistic minuscule, Italic; basic layout and color theory incorporated into letter practice. Same as UICB:3400.

**BKAT:4100 Paperworks**  
3 s.h.  
Conceptual and methodological approaches to 2-D and 3-D paper works; creation of works that couple unique properties of paper-pulp medium with personal visual ideas and clarity of intent; contemporary issues in paper pulp, medium’s relationship to larger art and craft contexts. GE: Engineering Be Creative. Same as UICB:4100.

**BKAT:4205 Bookbinding I: Materials and Techniques**  
3 s.h.  
Hands-on introduction to materials and techniques commonly used in bookbinding. Same as UICB:4205.

**BKAT:4210 Boxes and Enclosures**  
3 s.h.  
Hands-on techniques for a variety of book enclosures; appropriateness, aesthetic issues concerning box design; Japanese wraparound case, drop-spine box, hinged and lidded boxes, slipcase; technical skill development. Prerequisites: UICB:4205. Same as UICB:4210.

**BKAT:4270 Bookbinding II**  
3 s.h.  
Builds on skills acquired in UICB:4205; projects to complete six bindings based on historical and contemporary models; sewing styles, board attachments, endband types; nonadhesive and case-bound structures, varied materials and binding styles, their effects on structure, aesthetic considerations, further development of solid binding skills; historical development of particular binding practices. Prerequisites: UICB:4205. Same as UICB:4270.

**BKAT:4280 Artists’ Books**  
3 s.h.  
Exploration of the book as a form for artistic expression; emphasis on conceptual development; relationship between content, form, and structure; how a book's structure and design can enhance and integrate part of the work's meaning. Prerequisites: UICB:4205 or UICB:4205. Same as UICB:4280.

**BKAT:5110 Islamic/Asian Papermaking History and Technique**  
3 s.h.  
History, technique, and aesthetics of traditional Islamic and Asian hand papermaking. Same as UICB:5110.

**BKAT:5120 European Papermaking History and Technique**  
3 s.h.  
History and technique of traditional European hand papermaking and related aesthetics; students gain confidence in pursuing independent production of handmade papers or undertaking related research in their own particular areas of interest; fiber preparation, sheet forming, and drying/finishing methods; concurrent readings and discussions of related history and aesthetics; special projects selected by student with instructor approval. Same as UICB:5130.

**BKAT:5170 Advanced Papermaking Production**  
3 s.h.  
Independent Western- or Japanese-style projects undertaken at UICB Research and Production Paper Facility at Oakdale Campus under faculty guidance; plan, implement, and evaluate professional scale production runs using full-scale equipment. Prerequisites: UICB:5110 or UICB:5130 or BKAT:5110 or BKAT:5120. Same as UICB:5170.

**BKAT:5180 Advanced Projects in Paper**  
3 s.h.  
Advanced independent projects undertaken in a classroom setting; collaborative group discussions to plan, implement, troubleshoot, and evaluate student projects. Prerequisites: UICB:5110 or UICB:5130 or BKAT:5110 or BKAT:5120. Same as UICB:5180.

**BKAT:5210 Bookbinding III**  
3 s.h.  
Bookbinding structures based on historical and contemporary models; differences in various binding practices, how these differences affect function, why the styles developed; experience choosing appropriate structures for particular uses; emphasis on fine tuning skills and techniques required for advanced binding practices; sewn endbands, rounding and backing, sewing on varied supports, board attachments, and covering methods. Prerequisites: (UICB:4205 or BKAT:4205) and (UICB:4270 or BKAT:4270). Requirements: for UICB:5210 —UICB:4205 and UICB:4270; for BKAT:5210—BKAT:4205 or BKAT:4270 or UICB:4205 or UICB:4270. Same as UICB:5210.

**BKAT:5260 Studies in Bookbinding**  
3 s.h.  
Topics related to hand bookbinding. Same as UICB:5260.
Photography Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all photography courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

PHTO:2510 Beginning Digital Photography 3 s.h.
How to use digital technology to make high-quality color and black-and-white photographs from scanned film and digital files; basic photography skills, including exposure, bracketing, composition; how to use raw files to make large digital prints; color profiles for fine digital printing. Prerequisites: ARTS:1520 and ARTS:1510.

PHTO:3510 Black and White Darkroom 3-4 s.h.
Darkroom techniques, including film developing and printing; theory and practice of photography as fine art and cultural phenomenon; development of visual literacy, students' critical awareness of their work. Prerequisites: ARTS:1510 and ARTS:1520. Corequisites: PHTO:2510.

PHTO:3520 Intermediate Photography Digital 3-4 s.h.
Digital photography including landscape, portrait, collage, still life, manipulated images; black-and-white and color printing; computer technology; history of photography in political and social issues. Prerequisites: PHTO:2510.

PHTO:4510 Advanced Photography 3-4 s.h.
Individual projects; development of personal vision. Prerequisites: PHTO:3520 or PHTO:3510.

PHTO:4545 Materials and Techniques 4 s.h.
Concepts and techniques, from reading contemporary topics to understanding and applying nontraditional photographic processes and digital imaging. Prerequisites: PHTO:3520 or PHTO:3510.

PHTO:4599 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in photography for advanced students.

PHTO:4665 Introduction to 4x5 4 s.h.
Use of a 4x5 camera to correct perspective, depth of field; large format printing, negative processes. Prerequisites: PHTO:3510.

PHTO:6575 Graduate Photography Workshop 4 s.h.
Projects; group critiques; readings.

Printmaking Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all printmaking courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.

PRNT:2610 Introduction to Printmaking 3 s.h.
Introduction to methods, materials, and concepts of printmaking. Prerequisites: ARTS:1510 and ARTS:1520. Requirements: art major. GE: Engineering Be Creative.

PRNT:3610 New Media for Printmaking 4 s.h.
New concepts and techniques for contemporary print media, including digital and less toxic applications in relief, intaglio, lithography, and screenprinting. Prerequisites: PRNT:2610.

PRNT:3620 Intaglio 4 s.h.
Concepts, techniques; traditional through contemporary ideas, methods; emphasis on metal plate printing, including etching, drypoint, engraving, softground, aquatint. Prerequisites: PRNT:2610. Requirements: PRNT:2610 or B.F.A. candidacy in any area or graduate standing.

PRNT:3630 Relief 3-4 s.h.
Concepts and techniques of relief printmaking, including woodcut, linocut, relief etching, black-and-white and color printing methods; traditional and contemporary approaches. Prerequisites: PRNT:2610. Requirements: ARTS:1520, and PRNT:2610 for art majors; ARTS:1510 for nonmajors; or B.F.A. candidacy in any area or graduate standing.

PRNT:3640 Lithography 4 s.h.
Technical, aesthetic characteristics; basic direct drawing, processing, printing of stone and plate images in black and white. Prerequisites: PRNT:2610. Requirements: ARTS:1510, ARTS:1520, and PRNT:2610 for art majors; ARTS:1510 for nonmajors; or B.F.A. candidacy in any area or graduate standing.

PRNT:3660 Monoprint 3-4 s.h.
Concepts, techniques in use of traditional and alternative printmaking media to produce unique, matrix-generated prints. Prerequisites: PRNT:2610.

PRNT:3670 Foil Imaging I 3 s.h.
Participation in development of a new art form involving creation of original prints and other works of art using hot stamped foil and Iowa Foil Printer. Prerequisites: ARTS:1510 and ARTS:1520. Requirements: ARTS:1510, ARTS:1520, and PRNT:2610 for art majors; ARTS:1510 for nonmajors; or B.F.A. candidacy in any area or graduate standing.

PRNT:3675 Foil Workshop in Printmaking 2 s.h.
Hands-on experience creating foil prints; workshop format. One or two weeks. Offered summer session.

PRNT:3680 Silkscreen 4 s.h.
Photographic, nonphotographic stencil techniques for silkscreen printing. Prerequisites: PRNT:2610. Requirements: ARTS:1510 and ARTS:1520. Prerequisites: ARTS:1010 and ARTS:1050 for nonmajors; or B.F.A. candidacy in any area or graduate standing.

PRNT:4610 Advanced Printmaking 4 s.h.
Print media (i.e., intaglio, lithography, relief, screenprint); emphasis on individual technical and conceptual growth and development of independent studio practices. Prerequisites: PRNT:2610 and (PRNT:3620 or PRNT:3630 or PRNT:3640 or PRNT:3680).

PRNT:4640 Advanced Lithography 3-4 s.h.
Technical, aesthetic aspects; emphasis on color printing, indirect image-forming and photo-mechanical processes. Prerequisites: PRNT:3640 and PRNT:2610.

PRNT:4670 Foil Imaging II 4 s.h.
Advanced aesthetic and technical research for creation of original prints and other works of fine art using hot stamped foil and other printmaking techniques; individual instruction. Prerequisites: PRNT:3670.

PRNT:6675 Graduate Print Workshop 3-4 s.h.
Contemporary issues in printmaking; emphasis on development of personal work and independent studio practice through group critiques, special research projects, work in all print media.

PRNT:6699 Individual Instruction in Printmaking arr.

Sculpture Courses
Courses ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all sculpture courses for art majors; ARTS:1510 Basic Drawing is prerequisite for nonmajors.
SCLP:2810 Undergraduate Sculpture I
Basic sculptural concepts, processes, investigation of materials such as plaster, clay, wood; emphasis on developing formal language, acquiring basic skills; spatial, conceptual, technical issues. Prerequisites: ARTS:1520 and ARTS:1510. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.

SCLP:2820 Undergraduate Sculpture II
Continuation of SCLP:2810; form, materials, processes, woodcarving, welding, concrete carving and direct application; expanding concept development; contemporary sculptural formats, collaborative process. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTLS:2910).

SCLP:3840 Robotic Art Studio
Exploration, design, and creation of interactive artworks, kinetic sculpture, robotic art, sound works, light art, and performance environments; application of basic electronics and mechanical techniques; use of programmable microcontroller Arduino. Prerequisites: ARTS:1520 and ARTS:1510 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTLS:2910). GE: Engineering Be Creative.

SCLP:3895 Topics in Sculpture
Projects, reading; specialized conceptual forms and issues in contemporary sculpture, such as public art, installation. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTLS:2910).

SCLP:4825 Casting in Hot Metal
Foundry work, wax working, mold making, and processes. Prerequisites: SCLP:2810 or MTLS:2910.

SCLP:4830 Motion and Mechanisms
Inherent properties of kinetic art and challenges of integrating motion into object and installation; artists who work with motion-based artwork; mechanical fabrication, basic electricity, switching, control, and various types of motors and mechanisms that can add motion to art-making process; projects engaging conceptual and technical aspects of kinetic sculpture, may include custom fabricated and recycled components. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTLS:2910).

SCLP:4835 Electronic Objects and Spaces
Aesthetic use of electronics to sequence and control motion, light, and sound; introduction to basic electronics through hands-on workshops and discussions; demonstrations on how to build an Arduino, integrated circuits, power supplies, soldering, prototyping, motors, sensors; projects integrating electronics with objects and spaces; artist screenings and critiques. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or TDSN:2210 or MTLS:2910). GE: Engineering Be Creative.

SCLP:4840 Air, Actuators, and Motors
Introduction to wide range of motors, actuators, and air devices available for integration in art projects; various forms of motor control and necessary means to power these devices; DC and AC motors, stepper motors, solenoids, electro magnets, relays, pneumatics, inflatables, and other air-driven devices; development of a project utilizing one or more systems; examples and media demonstrations to show how artists and scientists employ these systems. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or MTLS:2910 or TDSN:2210). GE: Engineering Be Creative.

SCLP:4899 Undergraduate Individual Instruction
Individual instruction in sculpture for advanced students.

SCLP:6264 Graduate Sculpture Workshop
Critique seminar with readings for graduate sculptors and nonsculpture graduate students.

SCLP:6899 Individual Instruction in Sculpture
Arr.

Art Education Courses
ARTE:3143 Methods of Elementary Art and Field Experiences
Application of studio methods to teaching children in Saturday Children's Art Class Program. Same as EDTL:3143.

ARTE:6267 Seminar: Current Issues in Art Education
Analysis of literature in art education and related disciplines. Same as EDTL:6267.