Art and Art History

Director
• John Beldon Scott

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: http://www.art.uiowa.edu/people/faculty
Web site: http://www.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 University of Iowa is restoring and replacing School of Art and Art History facilities that were damaged or destroyed by Iowa River flooding during summer 2008. Art Building West has reopened and once again houses the school’s main office. Visit the School of Art and Art History web site and ISIS for information about studio, office, and classroom sites.

Studio Art

The studio art program is based on the idea that the philosophical issues of society that are questioned and interpreted by artists are the basis for an artist’s work. The diversity of concept and style among School of Art and Art History faculty members encourages students to seek and work toward a keen understanding of themselves as individuals capable of making their own personal statements as part of the philosophical continuum in art’s history.

Studying the broad contexts in which art is made, understood, and used by society prepares studio art students to continue work in an academic setting as well as in museums, galleries, and a multiplicity of other venues. Graduate students are especially encouraged to examine the contexts of visual and verbal issues central to their own work and that of their contemporaries.

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 analytical writing, it prepares students for graduate work in art history and for other professional fields as well.

Undergraduate Programs of Study

• Major in art (Bachelor of Arts, Bachelor of Fine Arts)
• Major in art history (Bachelor of Arts)
• Minor in art
• Minor in art history

Students interested in teaching art in elementary and/or secondary schools may apply to the Art Education Program; see "B.A. and B.F.A. with Teacher Licensure" below.

Students majoring in art begin their study as Bachelor of Arts students and may apply for admission to the B.F.A. program in a process called "clearance," usually during their third year; see "Bachelor of Arts: Art" and "Bachelor of Fine Arts: Art" below.

Bachelor of Arts: Art

The Bachelor of Arts with a major in art requires a minimum of 120 s.h., including at least 39 s.h. of work for the major. Students must maintain a g.p.a. of at least 2.00 in all courses for the major and in all UI courses for the major. They also must complete the College of Liberal Arts and Sciences General Education Program.

The major in art for the B.A. provides a foundation in art history as well as an understanding of the formal traditions and contemporary practices in studio art. Students take courses in the school’s studio art programs, including ceramics, graphic design, three-dimensional (3-D) design, drawing, intermedia, jewelry and metal arts, painting, photography, printmaking, and sculpture.

Bachelor of Arts students majoring in art may count a maximum of 56 s.h. earned in art and art history courses toward the degree; they must earn at least 64 s.h. of credit in courses outside the School of Art and Art History in order to graduate.

B.A. students with a double major in the school (e.g., a major in art and a major in art history) or a major and a minor in the school (e.g., a major in art and a minor in art history) must earn at least 56 s.h. of credit in courses outside the School of Art and Art History in order to graduate.

Students majoring in art begin their study in the Bachelor of Arts program. Those interested in pursuing concentrated work in a specific studio art discipline may apply for admission to the Bachelor of Fine Arts program through a process called "clearance," in which the faculty evaluates the student’s readiness for B.F.A. study. Clearance usually takes place during the third year, but it may be conducted earlier or later, depending on the student’s readiness.

The major in art for the Bachelor of Arts requires the following course work. Not all courses are offered every semester, including required courses. When planning their course work, students should consult their advisors and ISIS to determine when specific courses will be offered.

ART HISTORY

Two of these:
requirements of the art major for the Bachelor of Arts.

Transfer students should contact the undergraduate School of Art and Art History elective courses must bring the total credit for the major in art to a minimum of 39 s.h.

**REQUIRED ELECTIVES**

School of Art and Art History elective courses must bring the total credit for the major in art to a minimum of 39 s.h.

**Transfer Students**

Transfer students should contact the undergraduate academic advisors for information about transfer portfolio review and specific course work that satisfies the requirements of the art major for the Bachelor of Arts.

Students may count a maximum of 12 s.h. of approved transfer credit toward the B.A. major in art.

**Study Abroad**

Students who wish to study abroad must meet with the undergraduate advisor before they depart in order to confirm approval of the courses they plan to take.

Students who take studio art courses abroad must bring their artwork back to campus and must present it in a portfolio review, which determines whether the work satisfies a requirement for their major. The portfolio review is not required if the study abroad course was taught by a School of Art and Art History faculty member who gave the student a grade for the course.

Students who plan to take art history courses abroad must present the course syllabus to their advisor well in advance of their departure. The head of the art history program determines whether the study abroad course is equivalent to a course required for the major; if it is, the student is credited with fulfilling the requirement once he or she completes the course with a passing grade.

**Bachelor of Fine Arts: Art**

The Bachelor of Fine Arts with a major in art requires a minimum of 120 s.h., including 62 s.h. of work for the major. Students must maintain a g.p.a. of at least 2.00 in all courses for the major and in all UI courses for the major. They also must complete the College of Liberal Arts and Sciences General Education Program.

The major in art for the B.F.A. provides a foundation in art history as well as an understanding of the formal traditions and contemporary practices in studio art. It also includes a concentration in studio art.

B.F.A. students select one studio art discipline, choosing from ceramics, graphic design, three-dimensional (3-D) design, drawing, intermedia, jewelry and metal arts, painting, photography, printmaking, and sculpture. They may not select bookbinding, calligraphy, or papermaking as their studio art discipline. Although students may choose only one B.F.A. discipline, they gain exposure to other studio areas through the B.F.A. program of study.

Bachelor of Fine Arts students majoring in art may count a maximum of 62 s.h. earned in art and art history courses toward the degree; they must earn at least 58 s.h. of credit in courses outside the School of Art and Art History in order to graduate.

Students majoring in art begin their study in the Bachelor of Arts program. They may apply to the Bachelor of Fine Arts program after consulting with the faculty in the studio discipline of their choice. Students are admitted to the B.F.A. program through a process called “clearance,” which is conducted once each semester; they must be admitted to the B.F.A. program at least one semester before they graduate. Students who wish to enter the B.F.A. program should consult the faculty in their major studio art discipline for information about the required portfolio review.

In order to sit for B.F.A. clearance, students must have completed:

- the two studio art foundation courses ARTS:1510 and ARTS:1520;
one introductory course in the B.F.A. studio art discipline; and
two upper-level courses in the B.F.A. studio art discipline (students may be enrolled in the two upper-level courses when they sit for clearance).


B.F.A. students complete all requirements for the B.A. major in art plus additional studio work. They also must present a show of their work through ARTS:4195 B.F.A. Exhibition before they graduate.

The art major for the Bachelor of Fine Arts requires the following work.

**REQUIRED COURSES FOR THE BACHELOR OF ARTS**

All course work required for the B.A. with a major in art; see "Bachelor of Arts: Art" above 39 s.h.

**ADDITIONAL STUDIO ART FOR B.F.A. STUDENTS**

All of these:

- One introductory course and three upper-level courses in the student’s studio art discipline
- One introductory course and one upper-level course in a second studio art discipline
- One introductory course and one upper-level course in a third studio art discipline

**EXHIBIT**

B.F.A. students must present a show of their work during the semester in which they graduate. Variations must be approved by the B.F.A. faculty advisor and academic advisors. The show must be advertised using flyers and other media. Students planning to graduate with honors in the art major may combine their honors project and their B.F.A. show. Students must meet with faculty and academic advisors to complete the required documentation before they present their show.

**Transfer Students**

Transfer students should contact the undergraduate academic advisors for information about transfer portfolio review and specific course work that satisfies the requirements of the art major for the Bachelor of Fine Arts. Students may count a maximum of 21 s.h. of approved transfer credit toward the B.F.A. major in art.

**Study Abroad**

Students who wish to study abroad must meet with the undergraduate advisor before they depart in order to confirm approval of the courses they plan to take.

Students who take studio art courses abroad must bring their artwork back to campus and present it in a portfolio review, which determines whether the work satisfies a requirement for their major. The portfolio review is not required if the study abroad course was taught by a School of Art and Art History faculty member who gave the student a grade for the course.

Students who plan to take art history courses abroad must present the course syllabus to their advisor well in advance of their departure. The head of the art history program determines whether the study abroad course is equivalent to a course required for the major; if it is, the student is credited with fulfilling the requirement once he or she completes the course with a passing grade.

**Bachelor of Arts: Art History**

The Bachelor of Arts with a major in art history requires a minimum of 120 s.h., including 45 s.h. of work for the major. Students must maintain a g.p.a. of at least 2.00 in all courses for the major and in all UI courses for the major. They also must complete the College of Liberal Arts and Sciences General Education Program.

Art history engages in problems of historical analysis and in interpretation of culture. The major in art history provides students with a strong liberal arts background and prepares them for competitive placement in graduate schools across the country. As students progress through the major, they become familiar with historical relationships between art objects and society, learn techniques of formal analysis, study patterns of patronage, and absorb methods for interpreting the meaning of paintings, sculptures, and architecture. In the course of their studies, art history majors develop their research abilities and writing skills.

Bachelor of Arts students majoring in art history may count a maximum of 56 s.h. earned in art and art history courses toward the degree; they must earn at least 64 s.h. of credit in courses outside the School of Art and Art History in order to graduate.

B.A. students with a double major in the school (e.g., a major in art history and a major in art) or a major and a minor in the school (e.g., a major in art history and a minor in art) must earn at least 56 s.h. of credit in courses outside the School of Art and Art History in order to graduate.

The major in art history requires the following course work.

**ART HISTORY**

All of these, taken before enrollment in courses numbered ARTH:2975 and above:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credit Hours</th>
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<tbody>
<tr>
<td>ARTH:1040</td>
<td>Arts of Africa</td>
<td>3 s.h.</td>
</tr>
<tr>
<td>ARTH:1070</td>
<td>Asian Art and Culture</td>
<td>3 s.h.</td>
</tr>
<tr>
<td>ARTH:1095</td>
<td>American Indian Art</td>
<td>3 s.h.</td>
</tr>
<tr>
<td>ARTH:1050</td>
<td>From Cave Paintings to Cathedrals: Survey of Western Art I</td>
<td>3 s.h.</td>
</tr>
<tr>
<td>ARTH:1060</td>
<td>From Mona Lisa to Modernism: Survey of Western Art II</td>
<td>3 s.h.</td>
</tr>
<tr>
<td>ARTH:1080</td>
<td>Writing About the Visual Arts</td>
<td>3 s.h.</td>
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</tbody>
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One of these:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARTH:4999</td>
<td>History and Methods (taken fall of junior or senior year)</td>
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</tbody>
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Three courses chosen from those numbered ARTH:2020 through ARTH:2920 9 s.h.
Five upper-level courses chosen from those numbered ARTH:3000 through ARTH:4941 15 s.h.

**STUDIO ART**
This course:
ARTS:1510 Basic Drawing 3 s.h.

One of these:
ARTS:1520 Design Fundamentals 3 s.h.
CERM:2010 Exploring Forms in Clay I 3 s.h.
DRAW:2310 Life Drawing I 3 s.h.
MTLS:2910 Introduction to Jewelry and Metal Arts 3 s.h.
PNTG:2410 Painting I 3 s.h.
PRNT:2610 Introduction to Printmaking 3 s.h.
SCLP:2810 Undergraduate Sculpture I 3 s.h.

**Transfer Students**
Transfer students planning to major in art history should meet with the undergraduate advisor to discuss the requirements they may fulfill with transfer courses. Art history transfer courses must be reviewed by the head of the art history area to determine the student's placement in or exemption from required art history courses. Students may count a maximum of 15 s.h. of approved transfer credit toward the major in art history.

**Study Abroad**
Students who wish to study abroad must meet with the undergraduate advisor before they depart in order to confirm approval of the courses they plan to take. Students who plan to take art history courses abroad must present the course syllabus to their advisor well in advance of their departure. The head of the art history program determines whether the study abroad course is equivalent to a course required for the major; if it is, the student is credited with fulfilling the requirement once he or she completes the course with a passing grade. Students who take studio art courses abroad must bring their artwork back to campus and present it in a portfolio review, which determines whether the work will satisfy a requirement for their major; the requirement is waived if the study abroad course was taught by a School of Art and Art History faculty member who gave the student a grade of B or higher, or if the head of the art history area determines the work satisfies a requirement in the major. Students majoring in art or in art history must maintain a cumulative University of Iowa g.p.a. of at least 3.33 and a g.p.a. of at least 3.50 in their major. Students majoring in art must complete a studio art project during the semester in which they plan to graduate. They must find a Studio Art faculty member willing to supervise their honors project; must display the completed project in a show; and must complete a title page, abstract, and CD of images for their project. They earn credit for the project by enrolling in ARTS:4190 Honors in Studio Art.

**Honors in the Major**

Students majoring in art or in art history have the opportunity to graduate with honors in their major. Honors students in the School of Art and Art History must maintain a cumulative University of Iowa g.p.a. of at least 3.33 and a g.p.a. of at least 3.50 in their major. They also must complete an application to graduate with honors in the major.

**Honors in Art**

In order to graduate with honors in the major, students majoring in art must complete a studio art project during the semester in which they plan to graduate. They must find a Studio Art faculty member willing to supervise their honors project; must display the completed project in a show; and must complete a title page, abstract, and CD of images for their project. They earn credit for the project by enrolling in ARTS:4190 Honors in Studio Art.

**Honors in Art History**

In order to graduate with honors in the major, students majoring in art history must complete an honors project that includes an honors thesis during the semester in which they plan to graduate.
Students have two options for completing the honors project.

**Option 1:** Students take two upper-division courses with an honors contract and complete an extra project, such as an annotated bibliography, a supplemental paper or presentation, or a comparable project endorsed by the professor. Students then enroll in a third upper-division course, with or without honors contract, appropriate to their honors paper topic and ARTH:3985 Honors Research in Art History for 1 s.h. credit with the same instructor. Through enrollment in ARTH:3985, students write an honors paper of 3000 to 5000 words.

**Option 2:** Students research and write an honors paper of 5000 to 7500 words under the direction of an art history professor and they enroll in ARTH:3985 Honors Research in Art History for 3 s.h. credit. All students must have honors advisor approval before beginning work on their honors paper.

Art history students must have approval from their honors thesis advisor before they begin work on their thesis project. The thesis should conform to the Graduate College format for theses; see the Manual of Rules and Regulations of the Graduate College.

**University honors:** In addition to honors in their majors, undergraduate students have a variety of opportunities for honors study and activities through membership in the University of Iowa Honors Program; visit Honors at Iowa to learn about the University's honors program.

**Minor: Art**

The minor in art requires a minimum of 18 s.h. in art courses, including at least 15 s.h. earned in courses taken at the University of Iowa. Students must maintain a g.p.a. of at least 2.00 in all courses for the minor and in all UI courses for the minor. Course work in the minor may not be taken pass/nonpass. Students may not count course work for the minor in art toward requirements for the major in art, except ARTS:1510 Basic Drawing.

Art courses that may be taken include ceramics, drawing, intermedia, jewelry and metal arts, painting, photography, printmaking, sculpture, and three-dimensional (3-D) design. Two courses with the prefix ARTS are required and one art history course with the prefix ARTH may be included in the 18 s.h. required for the minor.

The minor in art requires the following course work:

- **ARTS:1510 Basic Drawing** 3 s.h.
- **ARTS:1520 Design Fundamentals** 3 s.h.
- Each one introductory studio art course 3-D course
- At least one introductory studio art 2-D course, except DSGN:2110
- Additional introductory studio art courses or upper-level courses in the same studio art discipline(s) as the introductory 3-D and/or 2-D courses required for the minor

**Minor: Art History**

The minor in art history requires a minimum of 15 s.h. in art history courses, including 12 s.h. earned in advanced courses taken at the University of Iowa. Courses numbered ARTH:2000 or above are considered advanced for the minor. Students must maintain a g.p.a. of at least 2.00 in all courses for the minor and in all UI courses for the minor. Course work in the minor may not be taken pass/nonpass.

Students earning a major in art and a minor in art history may not count course work for the minor in art history toward requirements for the major in art. But they may count one art history course required for the art major toward the requirements for the art history minor; they must consult with their advisors.

The minor in art history must include one survey course chosen from these:

- **ARTH:1040 Arts of Africa** 3 s.h.
- **ARTH:1050 From Cave Paintings to Cathedrals: Survey of Western Art I** 3 s.h.
- **ARTH:1060 From Mona Lisa to Modernism: Survey of Western Art II** 3 s.h.
- **ARTH:1070 Asian Art and Culture** 3 s.h.
- **ARTH:1095 American Indian Art** 3 s.h.

Before registering for a course, students must complete all of the course's prerequisites.

Contact an undergraduate advisor in the School of Art and Art History for more information about how to meet the requirements for the minor.

**Graduate Programs of Study**

- **Master of Arts in art**
- **Master of Fine Arts in art**
- **Master of Arts in art history**
- **Doctor of Philosophy in art history**

The College of Education offers an M.A. program in art education; see Teaching and Learning in the Catalog.

**Master of Arts: Art**

The Master of Arts program in art requires a minimum of 38 s.h. of graduate credit. The degree is offered with emphases in the following studio art disciplines: ceramics, graphic design, three-dimensional (3-D) design, drawing, intermedia and video art, jewelry and metal arts, painting, photography, printmaking, and sculpture.

M.A. students must hold a B.A. or B.F.A. in art equivalent to that offered by the University of Iowa. Undergraduate deficiencies, if any, may be made up concurrently with graduate study but do not count toward the graduate degree requirements.

The 38 s.h. of credit required for the M.A. includes at least 16 s.h. in a primary studio art emphasis; 8 s.h. in a secondary studio art emphasis chosen from one of the studio art disciplines listed above; 3 s.h. in the history and theory of art, excluding readings and directed studies; and 3 s.h. in theory, history, criticism, or philosophy, earned in courses inside or outside of the school.

M.A. students undergo a division-wide review for M.A. candidacy by the faculty during their third semester in residence. All except painting and drawing students must submit a written artist's statement or M.A. thesis.

M.A. students in intermedia and video art, and 3-D design are required to write an M.A. thesis. They may earn 1 s.h. for writing a technical or substantial thesis by registering for ARTS:6000 M.A. Written Thesis, with approval of the thesis supervisor. Thesis credit earned in an M.A.
program is not applicable toward M.F.A. requirements. M.A. students in other studio art disciplines choose the M.A. thesis or nonthesis option in consultation with their discipline advisor.

**Master of Fine Arts: Art**

The Master of Fine Arts program in art requires a minimum of 60 s.h. of graduate credit. The degree is offered with thesis and with emphases in the following studio art disciplines: ceramics, graphic design, three-dimensional (3-D) design, drawing, intermedia, jewelry and metal arts, painting, photography, printmaking, and sculpture. Students must earn at least 24 s.h. of credit for the degree at the University of Iowa, including approved credit earned for the M.A. in art.

M.F.A. students must hold an M.A. in art equivalent to that offered by the University of Iowa. Transfer credit is decided by faculty review. Following completion of the M.A., students may be invited into the M.F.A. program.

**REQUIRED COURSES**

The 60 s.h. of credit required for the M.F.A. includes at least 24 s.h. in a primary studio art emphasis; at least 12 s.h. in a secondary studio art emphasis selected from those listed above; 3 s.h. in art history and theory of art (if not already taken); and 3 s.h. in theory, history, criticism, or philosophy (if not already taken). Students must earn 8 s.h. in their primary studio art emphasis and 4 s.h. in their secondary studio art emphasis after being granted an M.A. in art.

**M.F.A. COMMITTEE REVIEW**

Students must undergo an M.F.A. committee review. They also must complete a written thesis and possibly a studio thesis. Students are reviewed by their committees at the end of the semester prior to the semester they intend to graduate.

Students are responsible for identifying a degree chair by the semester prior to the semester they intend to graduate. M.F.A. committee members are selected in consultation with the degree chair by October 1 for spring or summer graduation and March 1 for fall graduation. The committee is comprised of the degree committee chair, four members of the graduate faculty at the assistant professor rank or above, two graduate faculty members from a student's major discipline, one graduate faculty member from a student's minor discipline, and an additional member. Adjunct faculty, lecturers and visiting professors may serve on degree committees with approval of the degree committee chair and a Graduate College petition request (renewable every three years).

M.F.A. students sign up for review through the graduate program coordinator. They obtain a form to be signed by both the degree committee members and a faculty member in the second emphasis studio discipline. These forms must be returned to the office no later than the University's official midterm day by 4:30 p.m.

**M.F.A. THESIS**

A thesis abstract is given to all degree committee members and is due by November 15 for May or August graduation and by April 15 for December graduation. The thesis chair is responsible for meeting with the student immediately thereafter to direct his or her thesis content and to coordinate meeting with the full committee.

A copy of the thesis is due to all committee members before the M.F.A. exhibition to be read in its final form prior to thesis defense. The thesis must be as complete as possible including photocopies (may be black and white) of approved figures that will be included in the final thesis. The graduate program coordinator will provide a student with complete thesis/artist statement procedures, including the Graduate College calendar.

A thesis defense of the M.F.A. work must be scheduled with the M.F.A. candidate's committee during the final semester in residence. The M.F.A. exhibition is the final examination and where the degree committee signs the final examination report.

The complete thesis in final form must be deposited for its first check in the Graduate College approximately four weeks prior to the end of the semester in which the degree is to be conferred. Graduate College regulations covering the specific requirements of the written thesis are found in the Thesis Manual.

The thesis and the signed certificate of approval are submitted by the Graduate College deadline. The certificate of approval (a page of the written thesis) must be signed by all degree committee members. The student is responsible for obtaining committee members' signatures on the certificate of approval. Any corrections to the thesis required by the graduate examiner or the degree committee should be completed prior to the final deposit.

M.F.A. students may earn 1 s.h. for writing a technical or substantial thesis by registering for ARTS:7000 M.F.A. Written Thesis, with approval of the thesis supervisor. Thesis credit earned in an M.A. program is not applicable toward M.F.A. requirements.

**Master of Arts: Art History**

The Master of Arts program in art history requires a minimum of 30 s.h. of graduate credit. M.A. students are expected to acquire a broad knowledge of art history and to become familiar with major periods and monuments of world art. They also become proficient scholars, receiving training in research methods and theory necessary for subsequent scholarship at the Ph.D. level.

M.A. students must maintain a g.p.a. of at least 3.50. Only one semester of academic probation is allowed. All M.A. candidates, including transfer students, must complete at least 24 s.h. in residence at the University of Iowa.

M.A. students in art history must earn a grade of B or higher in semester-long courses numbered 3000 or above in five of the following 10 distribution fields: African (including Oceanic), architecture, Asian, ancient (3000 B.C.E. to 300 C.E.), medieval, Renaissance, Baroque, 18th- and 19th-century European, American (including pre-Columbian, Native American, and African American), and modern/contemporary. These courses must be taken after the B.A. is granted.

M.A. students must maintain a g.p.a. of at least 3.50. Only one semester of academic probation is allowed. All M.A. candidates, including transfer students, must complete at least 24 s.h. in residence at the University of Iowa.

M.A. students in art history must earn a grade of B or higher in semester-long courses numbered 3000 or above in five of the following 10 distribution fields: African (including Oceanic), architecture, Asian, ancient (3000 B.C.E. to 300 C.E.), medieval, Renaissance, Baroque, 18th- and 19th-century European, American (including pre-Columbian, Native American, and African American), and modern/contemporary. These courses must be taken after the B.A. is granted.

M.A. students must complete a qualifying paper that demonstrates their ability to conduct scholarly research and convey ideas in writing appropriately for the discipline and for the student's specialization field.

**REQUIRED COURSES**

M.A. students in art history must satisfactorily complete ARTH:4999 History and Methods during their first fall semester of enrollment and must register for an art history
The Doctor of Philosophy program requires a minimum of 72 s.h. of graduate credit. Ph.D. students are strongly encouraged to attend the colloquium. Courses outside the curriculum of the School of Art and Art History's art history division do not carry art history credit. Cross-listed courses not taught by art history faculty members also do not carry art history credit.

**DIRECTED STUDIES**

Directed Studies [ARTH:6040] is designed for graduate students who already have taken one or more advanced courses in a specific art history field. It provides students with an opportunity to work one-to-one with a professor to continue specific research interests developed in lecture courses or seminars, or on topics that eventually may be the subject of a thesis or dissertation. Directed Studies cannot be substituted for a lecture course already offered in the program. Students must discuss their decision to take Directed Studies with the professor involved and obtain the professor's approval. The Directed Studies topic must be within the professor's range of expertise. Students meet with their Directed Studies professor once a week. The hours of work and written assignments required for Directed Studies must be equal to a comparable regularly scheduled course. Directed Studies is not available through Guided Correspondence Study.

**LANGUAGE REQUIREMENT**

M.A. students must demonstrate proficiency in French or German by the end of their third semester. Proficiency is determined by a translation exam administered under the direction of the art history division. Credit earned in language courses does not count toward the degree.

**M.A. COMMITTEE**

The M.A. committee consists of the student's M.A. advisor and two additional tenured or tenure-track faculty members in art history.

**M.A. QUALIFYING PAPER**

Prior to graduation, each M.A. candidate must complete a qualifying paper on a topic that stems from a term paper written for an art history graduate seminar or a 3000-level course. The paper should be between 5,000 and 7,500 words in length (20 to 30 pages exclusive of bibliography and illustrations). A student chooses an M.A. advisor who specializes in the student's field of concentration. In cases where a student wants to focus on a topic that involves more than one field, the art history faculty strongly recommends that the student work closely with faculty members in both fields.

**FINAL EXAMINATION**

The final examination constitutes an oral defense of the qualifying paper. The final examination meeting with the M.A. committee normally takes place toward the end of the student's last semester of course work.

**Doctor of Philosophy: Art History**

The Doctor of Philosophy program in art history requires a minimum of 72 s.h. of graduate credit. Ph.D. students are expected to acquire great breadth and depth of knowledge in the discipline of art history, achieve a high level of expertise in a specialized field, and demonstrate professional speaking and writing skills. The program provides them with scholarly challenges, research skills, and mentoring necessary for professional development and successful careers.

Ph.D. students must maintain a g.p.a. of at least 3.50. They may count a maximum of 38 s.h. of work completed for the M.A. toward the Ph.D., excluding credit earned in language courses. Students are allowed only one semester of academic probation.

To establish academic residency, doctoral students must be enrolled full-time (at least 9 s.h.) at the University of Iowa for two semesters beyond their first 24 s.h. of graduate study; or they must enroll for at least 6 s.h. in each of three semesters during which they hold an assistantship of one-quarter-time or more. The resident rates for tuition are assessed for assistantship semesters and adjacent summer sessions.

Ph.D. students major in one of the following 10 distribution fields: African (including Oceanic), architecture, Asian, ancient (3000 B.C.E. to 300 C.E.), medieval, Renaissance, Baroque, 18th- and 19th-century European, American (including pre-Columbian, Native American, and African American), and modern/contemporary. Students also minor in two fields. The first minor must be in an art history distribution field that is not contiguous with the major field; the second may be in any art history distribution field or in a relevant discipline outside of art history, subject to the faculty's approval.

Ph.D. students must complete a publishable dissertation that makes an original contribution to the art history discipline and demonstrates evidence of superior understanding of critical issues in the student's chosen specialization field.

For more detailed information, consult the Art and Art History Graduate Bulletin.

**REQUIRED COURSES**

Ph.D. students must satisfactorily complete ARTH:4999 History and Methods, even if they have completed a similar course at another institution (students who have completed the course for a master's degree or other previous work at Iowa are exempt). They must register for an art history seminar in their first three semesters of Ph.D. course work (or in their fifth, sixth, and seventh semesters of graduate study), before the Ph.D. readings course and comprehensive exam.

They also must satisfactorily complete ARTH:6020 Art History Colloquium every semester that they are enrolled for 9 s.h. or more or are serving as teaching or research assistants. Students who are not employed as teaching or research assistants or are registered for less than 9 s.h. are strongly encouraged to attend the colloquium.

Students may count up to 6 s.h. of credit earned for dissertation research toward the 72 s.h. required for the degree. Courses outside the curriculum of the School of Art and Art History's art history division do not carry art history credit.

**DIRECTED STUDIES**

Directed Studies may be applied toward the semester-hour
requirement for the Ph.D., although doctoral students may petition the art history faculty for permission to apply up to 9 s.h.

**LANGUAGE REQUIREMENT**

Students must demonstrate proficiency in French or German for admission to the Ph.D. program. They also must demonstrate proficiency in a second non-English language relevant to their research area by the end of their third semester of Ph.D. work or before their dissertation topic is approved. Proficiency is determined by a translation exam administered under the direction of the art history division. Credit earned in language courses does not count toward the degree.

**PH.D. COMMITTEE**

The Ph.D. committee consists of the student’s dissertation advisor, who is responsible for the major field; two members responsible for the two minor fields; and at least two additional members. Of these five, four must be tenured or tenure-track faculty members from the art history division. One must be from outside the division and must be a member of the art history faculty. When appropriate, committees may include additional members.

**COMPREHENSIVE EXAMINATION**

Upon completion of course requirements, the Ph.D. candidate takes three written comprehensive examinations. The major exam consists of six questions and lasts six hours; the two minor exams each consist of three questions and last three hours. The exams are taken on any three days within one week (Monday through Friday).

The scope of the comprehensive exams is determined in consultation with the candidate’s degree committee supervisor and the committee members responsible for the two minor fields.

**ORAL COMPREHENSIVE EXAMINATION**

Within approximately two weeks of completing the three written exams, the candidate meets with his or her degree committee for the oral comprehensive examination, which concentrates on questions that arise from the written comprehensive exams.

**DISSERTATION PROPOSAL**

As soon as possible after completing the comprehensive examinations, the candidate submits a dissertation proposal to his or her degree committee supervisor and subsequently to the degree committee. The committee meets as a group with the candidate to discuss the dissertation proposal and to offer comments and suggestions. (The proposal must be submitted to the committee at least two weeks before the approval meeting.) The proposal includes a 1-2 page abstract, a 10-15 page précis (including a review of the state of the field), and a bibliography.

After the proposal has been approved by the committee, the candidate circulates an abstract to the entire art history faculty. He or she must give a public presentation on the dissertation topic no later than the end of the semester following the degree committee’s approval. The presentation is scheduled with the head of art history.

**FINAL EXAMINATION**

Upon completing a dissertation, which constitutes an original scholarly contribution to the field, the candidate meets with the Ph.D. committee for an oral defense of the dissertation. The oral defense constitutes the final examination for the Ph.D. The successful completion of this examination normally marks the last stage in the candidate’s fulfillment of requirements for the degree.

**Admission**

Prospective graduate students must meet the School of Art and Art History’s admission requirements for the specific degree programs they plan to enter. Prospective students must submit application materials to the University’s Office of Graduate Admissions and to the specific program they wish to enter. Program-specific application requirements and deadline dates are listed below.

Deadline dates for submission of materials to the Office of Graduate Admissions are December 15 for art history programs and January 1 for studio art programs; all are for fall admission.

Application materials should be uploaded onto a student’s admissions profile (see instructions below under “Application Procedures”). All applicants must meet the admission requirements of the Graduate College (see the Graduate College section of the Catalog) and the School of Art and Art History requirements.

**SCHOOL OF ART AND ART HISTORY REQUIREMENTS**

Applicants whose first or official language is not English and whose previous academic degrees were not earned at an English-language institution must score as follows on the Test of English as a Foreign Language (TOEFL): for studio art applicants, 81 (Internet-based); for art history applicants, at least 100 (Internet-based). All applicants must have a minimum TOEFL iBT speaking score of 26 and a listening score of 25. An application will not be reviewed if scores are lower than the requirements specify.

Prospective graduate students must meet the School of Art and Art History’s admission requirements for the specific degree programs they plan to enter. They must submit application materials to the University’s Office of Graduate Admissions and to the specific program they wish to enter. Program-specific application requirements and deadline dates are listed below.

All applicants must meet the admission requirements of the Graduate College; see the Manual of Rules and Regulations of the Graduate College.

Although exceptions may be made when other components of the application are strong, art history applicants should have a combined verbal and quantitative score of at least 300 and an analytical writing score of at least 5 on the Graduate Record Exam (GRE) General Test. Art history applicants must have a bachelor’s degree, preferably in art history or a related field, and have an undergraduate g.p.a. of at least 3.25.

Non-native speakers of English should note that most students are financially funded through teaching, and the Iowa Board of Regents mandates that all non-native speakers of English pass an oral English test in order to teach; the equivalent of a TOEFL iBT speaking section score of 26 is required.

**APPLICATION PROCEDURES**

Prospective students may apply online through the Office of Admissions web site. After submitting an application,
an applicant will receive e-mail instructions on how to access his or her admissions profile on ISIS (Iowa Student Information System). An applicant then uploads the required supplemental documents through a secure portal.

**Required documents:**
- transcripts from all colleges and universities an applicant has attended;
- contact information for three individuals (able to assess applicants’ potential for graduate study) designated to provide letters of recommendation;
- a statement of purpose;
- an application for graduate awards, if desired; and
- an application for graduate scholarships and fellowships, if desired.

Art history applicants should supply a research paper (preferably from an art history course) or thesis that demonstrates potential to undertake graduate-level research in art history, and a personal statement of 1,000 words describing his or her intellectual development, academic interests, and career goals. The statement must name the University of Iowa faculty member under whose guidance the applicant hopes to work and indicate how that faculty member’s area of expertise, or how the art history program is especially suited to the applicant’s interests and goals.

Applicants should consult the Art History Graduate Bulletin on the School of Art and Art History web site.

A student who completed an M.A. at the University of Iowa and who wishes to apply to the Ph.D. program in art history must make a formal application for change of status through the graduate program coordinator. Applications are evaluated in the context of the entire applicant pool.

Studio art applicants’ portfolio requirements are listed below. Images in the portfolio should be uploaded pdf files no larger than 72 dpi and 1240 by 1240 pixels. File size must not exceed 1 MB. Images must be numbered according to the order they are to be presented to the admissions committee, beginning with an inventory list that includes each image’s name, title, medium, size, and approximate date of work, as well as the student’s name and emphasis. Applicants may supply a link to their personal web site.

Portfolio contents and submission requirements are as follows.

- Ceramics, three-dimensional (3-D) design, and jewelry and metal arts: eight images in the primary studio art discipline and two in a second discipline.
- Graphic design: documentation of 15 to 20 projects. Applicant should include a brief description of each work, illustrated with embedded still images and supplemented by links to online media. The precise number of images varies according to the nature of the work. Contact the School of Art and Art History with any questions.
- Intermedia and video art: documentation of 5 to 10 projects. Applicants should include a brief description of each work, illustrated with embedded still images and supplemented by links to online media. The precise number of images varies according to the nature of the work. Contact the School of Art and Art History with any questions.
- Painting and drawing: eight images in the primary studio art discipline and two in a second discipline.
- Photography: 20 images in photography and two or three images in a second discipline.
- Printmaking: 10-20 images.
- Sculpture: 20 images in sculpture, including details, and two or three images in a second discipline.

Extreme care is taken in handling all portfolios, but the School of Art and Art History cannot be responsible for reimbursement in the event of loss or damage.

The Office of Graduate Admissions notifies all applicants by mail of admission decisions.

**Financial Support**

Fellowships, teaching assistantships, research assistantships, and tuition scholarships are awarded to graduate students on the basis of artistic and/or scholarly record.

**Presidential Graduate Fellowships**

The Graduate College awards Presidential Graduate Fellowships on the basis of a University-wide competition among incoming Ph.D. students. For information about the fellowships, including nomination and selection criteria and stipends, see Presidential Graduate Research Fellowship on the Graduate College web site.

**Dean's Graduate Fellowships**

The Graduate College awards Dean's Graduate Fellowships on the basis of a University-wide competition among graduate students. Criteria for the fellowships are similar to those for the Presidential Graduate Fellowship but are designed to support incoming students who are underrepresented in graduate education. For more information, see Dean's Graduate Research Fellowship on the Graduate College web site.

**Iowa Arts Fellowships**

The Graduate College awards Iowa Arts Fellowships to two incoming or first-year studio art graduate students each year. For more information, see Iowa Arts Fellowship on the Graduate College web site.

**Teaching and Research Assistantships**

Assistantships are awarded to graduate students on the basis of academic record, promise as scholars or artists, and demonstrated ability to do the job. Quality of performance in one's graduate program at Iowa is generally the major criterion for awarding teaching assistantships. The number of hours of work required depends on the amount of the award.

**Scholarships and Fellowships**

The School of Art and Art History offers a variety of scholarships and fellowships made possible by contributions from alumni who wish to support promising artists and scholars. These awards are made on the same basis as teaching and research assistantships.

Information and application materials for graduate scholarships and fellowships are included in the
admissions package. They also are available from the School of Art and Art History main office.

Renewal or reappointment for fellowships and assistantships depends on adequate progress toward the degree (graduate students must accumulate at least 18 s.h. of graduate credit each calendar year and maintain a grade-point average above the required minimum) and satisfactory performance of assistantship duties.

Decisions on assistantships and financial aid generally are made during the latter part of the spring semester for the following academic year. Applications and all relevant materials should be on file by February 1.

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.

Resources and 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 Museum of Art web site.

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 is among the most active of such programs in the country, organizing international symposia that discuss significant topical issues and publishing the proceedings in regular issues of Iowa Studies in African Art. 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 Art & Life in Africa to learn more.

Art history participates in the University's Crossing Borders program, which offers major financial support to designated graduate student fellows whose dissertation topics involve multiple foreign language areas. Fellows take team-taught seminars in a range of disciplines, with focus on interactions across cultural, regional, or national divides. They help plan an annual convocation, at which they and invited lecturers present their research.

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, which offers an undergraduate certificate and courses in the history, literature, and culture of the Middle Ages.

Art Buildings

The University of Iowa is restoring and replacing 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, has reopened and once again 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.

Studio classrooms are temporarily housed in the Studio Arts Building, on Iowa City's south side, and planning is under way for permanent facilities to be built close to Art Building West. Visit the School of Art and Art History web site and ISIS for information about studio, office, and classroom sites.

Courses

Art History, Lower-Level Undergraduate

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, Society, and Diversity.

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 African American Art 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, Society, and Diversity.

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.

ARTH:1080 Writing About the Visual Arts 3 s.h.
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 General Education rhetoric requirement.

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.

ARTH:1095 American Indian Art 3 s.h.
Sculpture, painting, architecture, crafts, arts of personal adornment of native peoples of North America. GE: Literary, Visual, and Performing Arts; Values, Society, and Diversity.

ARTH:2020 Introduction to Western Architecture 3 s.h.
Overview of monuments, Neolithic period to present; aesthetic and structural principles, major styles, architects.

ARTH:2030 Introduction to American Architecture 3 s.h.
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.

ARTH:2160 Introduction to Art and Life in Africa 3 s.h.
Masks and sculpture; techniques used to create art (pottery, weaving, carving, brass casting, iron smelting and forging, architecture); videos of art used in performance and African artists creating art; readings of African novels, including Things Fall Apart by Nigerian novelist Chinua Achebe; daily life in Africa (farming, building houses, cooking, education, child rearing, funerals, religion) and other aspects of life that give context to art created by African artists.

ARTH:2220 Introduction to the Art of China 3 s.h.
Visual arts of China and their history; emphasis on understanding in context of Chinese civilization, history. Same as ASIA:2231.

ARTH:2250 Introduction to the Art of Japan 3 s.h.
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 JPNS:2250.
<table>
<thead>
<tr>
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<tbody>
<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, Mycenae, 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>
</tr>
<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, Mycenae, 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>
</tr>
<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>
</tr>
<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>
</tr>
<tr>
<td>ARTH:2820</td>
<td>Introduction to Modern/Contemporary 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>
</tr>
<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>
</tr>
</tbody>
</table>

**Art History, Upper-Level Undergraduate and Graduate**

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.

<table>
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<tr>
<td>ARTH:3000</td>
<td>Digital Approaches to Art History I</td>
<td>3 s.h.</td>
<td>Digital approaches to study of art history; emphasis on cultural identity.</td>
</tr>
<tr>
<td>ARTH:3020</td>
<td>Paris and the Art of Urban Life</td>
<td>3 s.h.</td>
<td>City of Paris examined in varied historical, artistic, cultural contexts; interdisciplinary. Same as FREN:3030.</td>
</tr>
<tr>
<td>ARTH:3030</td>
<td>History of Prints</td>
<td>3 s.h.</td>
<td>Printmaking as important art form, influential carrier of styles and iconography from area to area; focus on Europe; history of prints from prehistoric times to present.</td>
</tr>
<tr>
<td>ARTH:3056</td>
<td>Italian Baroque Visual Culture</td>
<td>3 s.h.</td>
<td>Visual culture of 17th-century Italy contextualized; major media (painting, sculpture, architecture) by leading artists (Bernini, Borromini, Caravaggio, Cortona); full range of material culture, including minor and decorative arts; use of imagery by individual and institutional patrons for the persuasive purpose of political and social advancement; ideological utility of art as a recurring theme, underscoring the Baroque antecedents of media manipulation of our own time.</td>
</tr>
<tr>
<td>ARTH:3070</td>
<td>Themes in Baroque-Era Art</td>
<td>3 s.h.</td>
<td>Topics and themes in baroque-era art.</td>
</tr>
<tr>
<td>ARTH:3080</td>
<td>Marketing, Promoting, Politicking Contemporary Public Art</td>
<td>3 s.h.</td>
<td></td>
</tr>
</tbody>
</table>

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**Course Notes:**

- **ARTH:2920 Introduction to American Art**: 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.

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**Course Requirements:**

- **ARTH:2320 Introduction to Ancient Art**: 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.

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**Course Descriptions:**

- **ARTH:2730 Introduction to Nineteenth-Century Art**: 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).

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**Course Credits:**

- **ARTH:2320 Introduction to Ancient Art**: 3 s.h.
- **ARTH:2330 Introduction to Egyptian and Ancient Near Eastern Art**: 3 s.h.
- **ARTH:2340 Introduction to Greek and Roman Art**: 3 s.h.
- **ARTH:2420 Introduction to Medieval Art**: 3 s.h.
- **ARTH:2520 Introduction to Italian Renaissance Art**: 3 s.h.
- **ARTH:2620 Introduction to Baroque Visual Culture**: 3 s.h.
- **ARTH:2730 Introduction to Nineteenth-Century Art**: 3 s.h.
- **ARTH:2740 Introduction to Northern Renaissance Art**: 3 s.h.
- **ARTH:2820 Introduction to Modern/Contemporary Art**: 3 s.h.
- **ARTH:2920 Introduction to American Art**: 3 s.h.
- **ARTH:2975 Undergraduate Seminar in the History of Art**: 3 s.h.
- **ARTH:3000 Digital Approaches to Art History I**: 3 s.h.
- **ARTH:3020 Paris and the Art of Urban Life**: 3 s.h.
- **ARTH:3030 History of Prints**: 3 s.h.
- **ARTH:3056 Italian Baroque Visual Culture**: 3 s.h.
- **ARTH:3070 Themes in Baroque-Era Art**: 3 s.h.
- **ARTH:3080 Marketing, Promoting, Politicking Contemporary Public Art**: 3 s.h.
How public art projects are conceived, created, and paid for; projects sponsored and funded by federal, state, and local governments and private businesses 1960 to present; projects' operational structures, how artists are selected; Vietnam Veterans Memorial, Serra's Tilted Arc, recent projects. Same as MUSM:3080.

**ARTH:3085 Principles of Historic Preservation of the Built Environment** 3 s.h.
Overview of practical and theoretical principles of historic preservation of the built environment; hands-on fieldwork, archival research, and document preparation; evolution of historic preservation in America and its controversies.

**ARTH:3090 Contemporary Architecture** 3 s.h.
Quality of contemporary-built environments in America, Western Europe, Asia, and Middle East from 1970 to present; stylistic evolution of postmodern design, new urbanism, sustainable architecture; impact of literary and cultural theory on contemporary practitioners such as Daniel Libeskind, Steven Holl.

**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 Cortéz.

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

**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:3170 The Art of Central Africa** 3 s.h.
Artistic production and media in Central Africa categorized by geographies but examined from perspectives of innovation, power, gender, performance, ancestry, religious beliefs, technology, death, and the body; breadth of Central Africa's artistic production, art history, and terminology; 20th-century debates around African 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. Prerequisites: ARTH:1060 or ARTH:2220. 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:3240 Chinese Painting II** 3 s.h.
History of painting in China during the Song Dynasty (960-1279 C.E.) and later; emphasis on art of later centuries to present time in its historical and cultural contexts.

**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:3310 Celtic and Viking Art** 3 s.h.
Art and architecture of Celts and Vikings from prehistory to Middle Ages.

**ARTH:3320 Egyptian Art** 3 s.h.
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** 3 s.h.
Arts, kings, and cultures of Mesopotamia, Syria, and Iran; sculpture, seals, pottery, metalworking, architecture.

**ARTH:3330 Classical Greek Art** 3 s.h.
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** 3 s.h.
Greek ceramics as documents of religious beliefs, mythology, and daily life 1000-300 B.C.E.

**ARTH:3350 Art of Early Rome: Patrons and Politics** 3 s.h.
Examination of architecture, sculpture, and painting in central Italy from c. 800 B.C. 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.
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.

ARTH:3530 The World of Giotto and Dante 3 s.h.
Painting, sculpture, and architecture 1250-1400.

ARTH:3550 Leonardo, Raphael, and Their Contemporaries 3 s.h.
The arts in Italy 1485-1550.

ARTH:3630 Themes in Renaissance Art 3 s.h.
Themes and topics in Renaissance art.

ARTH:3640 The Artist in the Studio: Allegory and Reality from Renaissance to Modern 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 Seventeenth-Century Dutch and Flemish Painting 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, and 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, intellectual crisis and revolutions; major artists, including David, Ingres, Gericault, Delacroix, Goya, Freidrich, Constable, Turner.

ARTH:3730 Realism, Impressionism, Post-Impressionism 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: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 all 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:3900 Themes in Architectural History 3 s.h.
Topics and themes in architectural history.

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:3970 African American Art and Architecture 3 s.h.
Visual and material culture of African Americans, including painting, sculpture, decorative arts, and film, examined from aesthetic and ideological perspectives.

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-Francois 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:4040 Art, Law, and Ethics 3 s.h.
How law and ethics apply to individuals and institutions concerned with the visual arts. Same as LAW:8163.

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: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.

Art History, Graduate

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 numbered below 3000 are primarily for undergraduates and may not be repeated unless noted on ISIS. 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, Lower-Level Undergraduate

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.

Animation, Upper-Level Undergraduate and Graduate

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:1510 and ARTS:1520.

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, Lower-Level
Undergraduate

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.
Exploration of a single topic in a series of lectures by faculty presenting divergent perspectives; illuminates intellectual adventure inherent in liberal arts and sciences; encourages discovery of majors and other areas of study within the College of Liberal Arts and Sciences. Same as CLAS:1001, RELS:1010, THTR:1001, CS:1001, CSD:1001, PHIL:1001, ENGL:1001, BIOL:1001.

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.
Foil imaging 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: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  1-2 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.

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.

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:1570 Internship Experience: Undergraduate  1-3 s.h.
ARTS:2000 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. Same as ASP:2000, RHET:2000, EDTL:2000.

General Art, Upper-Level Undergraduate and Graduate
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. 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 rhetoric requirement.

ARTS:3400 Grant Writing in the Arts  3 s.h.

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

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: UICB:4300 or DSGN:3120. Same as UICB:4390.

General Art, Graduate
ARTS:5330 Letterpress III: Imagemaking  arr.
Builds on skills acquired in UICB:4300 and UICB:4380; advanced work in fine press book design and image-making processes for fine press printing. Prerequisites: UICB:4380. Same as UICB:5330.

ARTS:5340 Letterpress III: The Handprinted Book  3 s.h.
Exploration of problems in hand-printing books—choice of manuscript, editing, design, typesetting, proofreading, printing and binding; histories of printing and of the book, emphasis on 20th- and 21st-century book design and literature. 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, Lower-Level Undergraduate
CERM:2010 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: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.

Ceramics, Upper-Level Undergraduate and Graduate
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:4010.

CERM:4040 Kiln Building 4 s.h.
Kiln theory, design, construction methods; may include participation in kiln construction. Offered fall semesters of odd years. 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.

Ceramics, Graduate

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 arr.
Requirements: knowledge of clay and glaze computation, and ability to fire kilns.

Design, Lower-Level Undergraduate

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:2110 Graphic Design I 3 s.h.
Basic principles, techniques, and applications of graphic design, typography, composition, visual perception; creative, problem-solving aspects of graphic design. Prerequisites: ARTS:1510 and ARTS:1520.

Design, Upper-Level Undergraduate and Graduate

DSGN:3110 Graphic Design II 4 s.h.
In-depth study and exploration of graphic design as creative and problem solving tool of visual communication; translation of ideas and concepts into comprehensible visual language. Prerequisites: DSGN:2110 and DSGN:3120.

DSGN:3120 Typography 4 s.h.
Introduction to letterform and typographic fundamentals; designing with type—attention to composition, hierarchy, historical practice. Corequisites: DSGN:2110, if not taken as a prerequisite. Same as UICB:3310.

DSGN:3130 Web Site Design I 3 s.h.
Designing for the World Wide Web; composition, manipulation, organization of type and images; projects, demonstrations, discussions. Prerequisites: DSGN:2110 and DSGN:3120.

DSGN:4110 Graphic Design III 4 s.h.
Continuation of DSGN:3110; graphic design knowledge and skills applied to complex design problems such as visual identity, packaging, information design. Prerequisites: DSGN:3110 and DSGN:3130.

DSGN:4130 Web Site Design II 4 s.h.
Continuation of DSGN:3130; in-depth exploration and study of graphic design principles and their application in online and interactive media; further development of HTML, CSS, other related technologies. Prerequisites: DSGN:3110 and DSGN:3130. Corequisites: DSGN:4110 or DSGN:4140, if not taken as prerequisites.

DSGN:4140 Problems in Graphic Design 4 s.h.
Design topics; content varies. Prerequisites: DSGN:2110 and DSGN:3110 and DSGN:3120.

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

Design, Graduate

DSGN:6175 Graduate Graphic Design Workshop 4 s.h.
Complex problems in graphic design; planning, development, organization of integrated design programs.

DSGN:6299 Individual Instruction in Design arr.

Three-Dimensional Design, Lower-Level Undergraduate

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: TDSN:2210 or CERM:2010 or MTLS:2910 or SCLP:2810. 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.

TDSGN:2230 Introduction to Portfolio Design 3 s.h.
Preparation of presentation boards and portfolio production for print and job application; for students in 3-D design and related areas. 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: (ARTS:1510 and ARTS:1520) and (TDSN:2210 or CERM:2010 or MTLS:2910 or SCLP:2810). 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 and ARTS:1510 and ARTS:1520.

**TDSN:2260 Introduction to Virtual Reality for 3-D Design** 3 s.h.
Introduction to Vizard software; design of virtual 3-D space; translation of environments created in 3ds Max software into Vizard software. Corequisites: TDSN:2250, if not taken as a prerequisite.

**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: ARTS:1510 and ARTS:1520 and (TDSN:2210 or CERM:2010 or MTLS:2910 or SCLP:2810).

**Three-Dimensional Design, Upper-Level Undergraduate and Graduate**

**TDSN:3200 Product Design** 4 s.h.
How objects are designed and structured; modeling, graphic skills necessary for basic project development. Prerequisites: TDSN:2210.

**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:2210. Same as THTR:3206.

**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:2210.

**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:2210.

**TDSN:3240 3-D Computer-Aided Design** arr.
Three-dimensional computer-aided drafting; use of AutoCAD software. Prerequisites: ARTS:1510 and ARTS:1520 and (TDSN:2210 or CERM:2010 or MTLS:2910 or SCLP:2810).

**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:4220 Interior Design II** 3 s.h.
Continuation of TDSN:3220. Offered fall semesters of even years. Prerequisites: TDSN:2240 and TDSN:3220.

**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:1510 and ARTS:1520.

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

Three-Dimensional Design, Graduate
TDSN:6295 Design for Production and Business 4 s.h.
Special issues and topics in design.

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

Drawing, Lower-Level Undergraduate
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.

Drawing, Upper-Level Undergraduate and Graduate
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. Requirements: DRAW:3310 taken two times.

DRAW:4320 Seminar in Painting and Drawing 3-4 s.h.
Contemporary issues, practical and professional skills, interdisciplinary concerns, education and career goals. Offered fall semesters. Requirements: for undergraduate students — DRAW:3310; PNTG:2420 taken twice, or PNTG:2420 and PNTG:2430; and B.F.A. clearance.

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

Drawing, Graduate
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, Lower-Level Undergraduate
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:2730 Topics in Intermedia 3 s.h.
Continuation of study and practice in emerging media and new genres, including video, Internet art, installation, new media, and social practice. Requirements: ARTS:1510 and ARTS:1520 for majors; ARTS:1510 for nonmajors.

INTM:2864 Film/Video Production: Alternative Forms 3 s.h.
Alternative or innovative video/film practices and technologies; varied topics. Prerequisites: CINE:1834 or INTM:2710. Requirements: for CINE:2864 — grade of C or higher in CINE:1834; for INTM:2864 — grade of C or higher in INTM:2710. Same as CINE:2864.
Intermedia, Upper-Level Undergraduate and Graduate

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:3755 What is Storytelling For? 4 s.h.

INTM:3765 Social Practice, Social Issues, and the Arts 3-4 s.h.
Student participation in internships at Iowa City and Johnson county nonprofit organizations; interdisciplinary seminar.

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

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.

Intermedia, Graduate

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:6795 Intermedia Graduate Special Topics 3-4 s.h.
Areas of intermedia practice, including installation, video, Internet-based production, sound design, image and text, new media.

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

Jewelry and Metal Arts, Lower-Level Undergraduate

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:1510 and ARTS:1520.

Jewelry and Metal Arts, Upper-Level Undergraduate and Graduate

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: ARTS:1510 and ARTS:1520 and (MTLS:2910 or CERM:2010 or SCLP:2810 or TDSN:2210).

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: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:3910 and MTLS:3920 and MTLS:4910.

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

Jewelry and Metal Arts, Graduate
MTLS:6999 Individual Instruction in Metalsmithing and Jewelry arr.

Painting, Lower-Level Undergraduate
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.

PNTG:2410 Painting I 3 s.h.
Emphasis on observational painting, theory and development of pictorial ideas and skills. Prerequisites: ARTS:1510 and ARTS:1520.

PNTG:2420 Painting II 4 s.h.
Materials, techniques, beginning of a personal painting language through observation and imagination. Prerequisites: PNTG:2410.

PNTG:2430 Painting III 4 s.h.
Painting, with contemporary issues overlaying study in materials and techniques; language and direction of personal painting. Prerequisites: PNTG:2420.

PNTG:2440 Advanced Painting 4 s.h.
Individual projects as they aid the realization of a personal vision. Prerequisites: PNTG:2420. Requirements: PNTG:2420 taken two times.

Painting, Upper-Level Undergraduate and Graduate
PNTG:4499 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in painting for advanced students.

Painting, Graduate
PNTG:6475 Graduate Drawing and Painting Workshop 3-4 s.h.
Group and individual criticism, team-taught.

PNTG:6480 Graduate Drawing and Painting Forum 1 s.h.
Problems and issues of contemporary artists.

PNTG:6495 Graduate Painting: Topics 3-4 s.h.
Individual painting projects in desired medium; topics vary.

PNTG:6499 Individual Instruction in Painting arr.

Papermaking, Lower-Level Undergraduate
BKAT:2110 Introduction to Book Arts 3 s.h.
Topics related to artist books, hand bookbinding, letterpress printing, papermaking, and lettering arts. Same as UICB:2110.

Papermaking, Upper-Level Undergraduate and Graduate
BKAT:3100 Papermaking 3 s.h.
History, fundamental techniques of Western and Eastern hand papermaking; projects in traditional sheet forming, basic paper chemistry, paper coloring. Offered spring semesters. Same as UICB:3100.

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. 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. 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. 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:4220 *Moveable/Sculptural Books* 3 s.h.
Varied formats for moveable and/or sculptural books; history; readings, hands-on model making. Same as UICB:4220.

BKAT:4230 *Pop-Up Book Structures* 3 s.h.
Hands-on exploration of varied aspects of paper engineering for bookmaking; historical and modern models studied and executed. Prerequisites: UICB:4205. Same as UICB:4230.

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 BKAT:4205. Same as UICB:4280.

BKAT: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.

BKAT:4490 *Studies in Letter Arts* 3 s.h.
Special topics and advanced projects in calligraphy and letter arts. Prerequisites: UICB:3400 or UICB:4400. Same as UICB:4490.

Papermaking, Graduate

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 *Western 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. 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, Lower-Level Undergraduate

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:1510 and ARTS:1520.

PHTO:2513 *Digital Photographic Imaging* 3 s.h.
Working knowledge of digital image-making techniques, including image capture, image building/editing, printing/output options, work with Photoshop on Macintosh computers.

Photography, Upper-Level Undergraduate and Graduate

PHTO:3510 *Intermediate 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. Requirements: PHTO:2510 for majors; PHTO:2510 or PHTO:2513 for nonmajors.

PHTO:3520 *Intermediate Photography Digital*
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:3510 or PHTO:3520.

**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:3510 or PHTO:3520.

**PHTO:4555 Advanced Digital Imaging**  
4 s.h.  
Varied image editing programs, with focus on Photoshop and the web. Prerequisites: PHTO:3510 or PHTO:3520.

**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.

**Photography, Graduate**

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

**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. 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:3640 Lithography**  
4 s.h.  
Technical, aesthetic characteristics; basic direct drawing, processing, printing of stone and plate images in black and white. 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.

**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. 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. Requirements: ARTS:1510, ARTS:1520, and PRNT:2610 for art majors; 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. Requirements: two courses chosen from PRNT:3620, PRNT:3630, PRNT:3640, and 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:2610 and PRNT:3640.

**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.

**Printmaking, Graduate**

**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

Sculpture, Lower-Level Undergraduate 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 3 s.h.
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: 1510 and ARTS: 1520. GE: Literary, Visual, and Performing Arts.

SCLP: 2820 Undergraduate Sculpture II 3 s.h.
Continuation of SCLP: 2810; form, materials, processes, woodcarving, welding, concrete carving and direct application; expanding concept development; contemporary sculptural formats, collaborative process. Prerequisites: SCLP: 2810.

Sculpture, Upper-Level Undergraduate and Graduate

SCLP: 3840 Introduction to Robotic Art Studio 4 s.h.
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: 1510 and ARTS: 1520 and (SCLP: 2810 or CERM: 2010 or MTLS: 2910 or TDSN: 2210).

SCLP: 3895 Topics in Sculpture 4 s.h.
Projects, reading; specialized conceptual forms and issues in contemporary sculpture, such as public art, installation. Prerequisites: SCLP: 2810.

SCLP: 4825 Casting in Hot Metal 4 s.h.
Foundry work, wax working, mold making, and processes. Prerequisites: SCLP: 2820 or MTLS: 2910.

SCLP: 4830 Motion and Mechanisms 4 s.h.
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.

SCLP: 4835 Electronic Objects and Spaces 4 s.h.
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.

SCLP: 4840 Air, Actuators, and Motors 4 s.h.
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.

SCLP: 4899 Undergraduate Individual Instruction 1-3 s.h.
Individual instruction in sculpture for advanced students.

Sculpture, Graduate

SCLP: 6264 Graduate Sculpture Workshop 3-4 s.h.
Critique seminar with readings for graduate sculptors and nonsculpture graduate students.

SCLP: 6899 Individual Instruction in Sculpture arr.

Art Education, Upper-Level Undergraduate and Graduate

ARTE: 3143 Methods of Art Education in Elementary Schools 3-4 s.h.
Application of studio methods to teaching children in Saturday Children’s Art Class Program. Same as EDTL: 3143.

Art Education, Graduate

ARTE: 6267 Seminar: Current Issues in Art Education 3-4 s.h.
Analysis of literature in art education and related disciplines. Same as EDTL: 6267.