

# Art and Art History

## Interim Director

- Downing Thomas

**Undergraduate majors:** art (BA, BFA); art history (BA)

**Undergraduate minors:** art; art history

**Graduate degrees:** MA in art; MA in art history; MFA in art; PhD in art history

**Faculty:** <https://art.uiowa.edu/people/faculty>

**Website:** <https://art.uiowa.edu/>

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

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

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

## Studio Art

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

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

## Art History

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

## Student Organizations

The undergraduate Art History Society and the graduate Art History Society sponsor activities for students. The Faculty/

Graduate Student Art History Colloquium meets five times each semester to focus on professional development and issues of broad interest in art. Other student organizations include Students in Design, Children of the Clay (formerly the Ceramics Society), and the Iowa Smith Guild.

## Interdisciplinary Resources

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

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

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

## Related Certificate

### Certificate in Book Studies/Book Arts and Technologies

The Center for the Book and the School of Art and Art History enable students to earn the Certificate in Book Studies/Book Arts and Technologies and the MFA in art. Students may wish to earn the MFA in a studio art area (printmaking, drawing, painting, design, etc.) in combination with the Certificate in Book Studies/Book Arts and Technologies. If accepted to both programs, students are advised and matriculate through both programs independently. Most, if not all, of the 18 s.h. of elective coursework required for the MFA may be applied toward the Center for the Book certificate. It is possible for students to earn both credentials in the same amount of time required to earn the MFA degree.

Advisors in both areas of study assist interested students in discerning whether the MFA in book arts (Center for the Book), or the MFA in art and the certificate option is most appropriate to a student's background and career goals. In large part, this is determined by the degree to which books and book arts are central to the applicant's chosen path.

## Programs

### Undergraduate Programs of Study

#### Majors

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

#### Minors

- Minor in Art
- Minor in Art History

### Graduate Programs of Study

#### Majors

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

## Facilities

### Reference Collections

Focusing on the creation and study of the visual arts, the Art Library has over 150,000 books, journals, and DVDs. It also provides access to digital resources and the major online research databases.

The Office of Visual Materials is the school's collection management service and it manages digital and physical collections. These collections include 650,000 digital images for teaching, the Thesis Rental Gallery, the Iowa Print Archive, and the DeCaso Visual Archive.

### 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.

Learn about current exhibitions and events by visiting the University of Iowa Stanley Museum of Art website.

### Art Buildings

The school's administrative center, Art Building West, is home to the school's main office as well as the Office of Visual Materials, the Art Library, an auditorium, art history classrooms, a gallery, a café, and studios for graphic design, painting, animation, and digital photography. Designed by architect Steven Holl, Art Building West has won numerous awards for its innovative design.

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

## Courses

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### Art History Courses

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

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

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

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

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

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

Masterpieces of Western art—how to look at, think about, and understand some of the world's 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:1025 Buyer Beware! Fakes, Thefts, and the Global Art Market** **3 s.h.**

Examination of how manipulated artworks and outright forgeries have been accepted as genuine and sold on the art market to museums and private collectors alike; how the global art market is connected to the theft of art and the looting of archaeological sites; case studies (i.e., Parthenon marbles, Benin bronzes, widespread looting under ISIS in Syria and Iraq) allow for discussions about the relationship between colonialism, geopolitical power, and artwork displayed in museums.

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

Exploration of how different cultures throughout history and across the globe have expressed their social, political, and religious values in visual form; key themes include social functions of art, the ideal body, art of the divine, funerary art, propaganda and power. GE: Literary, Visual, and Performing Arts; Values and Culture.

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

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

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

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

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

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

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

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

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

Art from India, China, and Japan in many media and forms, in their cultural and historical contexts; cultural distinctions of these Asian civilizations as seen through the visual arts; chronology used to highlight historical processes and provide perspectives on continuity and change. Taught in English. GE: Historical Perspectives; Literary, Visual, and Performing Arts.

**ARTH:1075 Contemporary Art: A Global Perspective****3 s.h.**

Introduction to contemporary art across globe; exploration of how artists work today and their approaches to pressing issues and questions of current times.

**ARTH:1080 How to Write About Art****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 GE CLAS Core Rhetoric.

**ARTH:1090 Earthly Paradises: A Global History of Gardens****3 s.h.**

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 Native American Art****3 s.h.**

Survey of the visual arts of Indigenous peoples in North America with emphasis on regions that have become the United States; exploration of painting, sculpture, ceramics, fiber arts, performance, and architecture as expressions of identity, creativity, resistance, and resilience from ancestral traditions through transformations prompted by non-Native contact to today's vibrant art scene. GE: Literary, Visual, and Performing Arts; Values and Culture. Same as NAIS:1095.

**ARTH:2020 Western Architecture from Prehistory to the Present****3 s.h.**

Overview of monuments, Neolithic period to present; aesthetic and structural principles, major styles, architects.

**ARTH:2030 American Architecture: From Log Cabins to Skyscrapers****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:2120 Art and Architecture of the Islamic World****3 s.h.**

Introduction to the artistic production of the Islamic world from the 7th century to present day; broad geographical coverage; examination of contributions of Arabia and the Middle East as well as those of Spain, North Africa, India, and Asia; students consider a wide variety of media including ceramics, metalwork, textiles, and calligraphy; emphasis on great buildings (e.g., Dome of the Rock, Alhambra, Taj Mahal); students are challenged to understand these works in their original cultural contexts and in relation to currently ongoing debates about intercultural exchange and religious identity in a globalizing world.

**ARTH:2150 Art and Life in Africa****3 s.h.**

Historical overview of themes and issues in African art (i.e., aesthetics, form and function, art in religion and the spiritual realm, art and politics, art and the individual); techniques used to create art (i.e., weaving, carving, brass casting, iron smelting and forging, architecture); art in daily life.

**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. Taught in English. Same as JPNS:2250.

**ARTH:2320 Ancient Art from the Great Pyramids of Egypt to the Colosseum in Rome 3 s.h.**

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. GE: Historical Perspectives. Same as CLSA:2226.

**ARTH:2330 Egyptian and Ancient Near Eastern Art 3 s.h.**

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.

**ARTH:2340 The Power of Art in Greece and Rome 3 s.h.**

Art and architecture of Greece and Rome (ca. 3000 B.C.E.) to death of Constantine (337 C.E.); Cycladic, Minoan, Mycenaean, Greek, Etruscan, and Roman cultures; artistic responses to life and death; impact of breakthroughs in technology and engineering on visual culture; role of art in empire building; interrelationships of art, politics, and religion. Same as CLSA:2340.

**ARTH:2420 Medieval Art from Constantine to Columbus 3 s.h.**

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.

**ARTH:2520 Italian Renaissance Art 3 s.h.**

Consequential works of art by Italian artists of the 14th and 15th centuries; diverse roles played by images in early Renaissance society; analysis of primary sources and seminal research in the field; (re)birth of art theory and advancing social status of the artist in cultural centers of Florence, papal Rome, republican Venice, and the courts of Northern Italy.

**ARTH:2530 High Renaissance Art and Mannerism: Michelangelo to Caravaggio 3 s.h.**

Most consequential works of High Renaissance and Mannerist art by late 15th-century and 16th-century Italian artists; developments in painting, architecture, sculpture, printmaking, and portable arts; Michelangelo, Leonardo da Vinci, Raphael, Giorgione, Titian, Correggio, Lotto, Bronzino, Sonfonisba Anguissola, Palladio, Cellini, Veronese, Carracci, and Caravaggio receive close consideration; particular attention given to materials and techniques employed, creative approach of the artist, and multiple functions of the image in government and statecraft, churches, public spaces, and private homes; constructing social and civic identity.

**ARTH:2730 Transformations in Nineteenth-Century European Art 3 s.h.**

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).

**ARTH:2740 Art of the Northern Renaissance: Jan van Eyck, Hieronymus Bosch, Albrecht Durer, and Beyond 3 s.h.**

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.

**ARTH:2820 Introduction to Twentieth-Century Art 3 s.h.**

Modern European and American painting, sculpture, and architecture from 1880 to present; major art movements of modern art history.

**ARTH:2920 Introduction to American Art 3 s.h.**

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.

**ARTH:3000 Digital Approaches to the Study of Art 3 s.h.**

Digital approaches to study of art history; emphasis on cultural identity.

**ARTH:3010 Fakes, Frauds, and Forgeries: The Dark Side of Art History 3 s.h.**

How fraudulent artworks have been accepted as genuine and incorporated into the art historical canon, from the famous gold and ivory Minoan snake goddess to paintings purportedly by Rembrandt; the danger frauds pose to our understanding of cultural heritage and historical past, how fakes have impacted the art market, and value of forgeries as indices of contemporary taste and preconceptions about art.

**ARTH:3020 Paris and the Art of Urban Life 3 s.h.**

City of Paris examined in varied historical, artistic, and cultural contexts; interdisciplinary.

**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:3160 Themes in African Art 3 s.h.**

Themes and topics in African art.

**ARTH:3197 Themes in Modern and Contemporary Art 3 s.h.**

Topics and themes in modern and contemporary art.

**ARTH:3225 Modern and Contemporary Art in China 3 s.h.**

Introduction to art and culture of 20th- and 21st-century China, covering the period from 1911 to present day; focus on contextualizing art objects, performances, propagandas, and exhibitions produced by government, business sector, curators, avant-garde artists and groups in China; topics include biennales, museums, art districts, luxury brands, and censorship; use of discussions and readings to investigate artworks and events that speak to China's society and economy, as well as its place in globalization and international art market.



**ARTH:3250 Brushwork in Chinese Art 3 s.h.**

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

**ARTH:3255 Copy and Paste: Methods of Reproduction in Asian Art 3 s.h.**

Introduction to methods of reproduction in Asian art that predates photography, encompassing technologies of graphic reproduction (manual, mechanical, and somewhere in between); exploration of themes including piece-mold bronze casting, stamping and seals, rubbing, molding and mass production, woodblock printing, trace-copying calligraphy, and free-hand copying of paintings; overarching concepts across different subjects (e.g., authorship and authenticity, value of copies and impact on canon formation, relationship between technology and style, question of aura in—and before—the age of mechanical reproduction). Same as ASIA:3255.

**ARTH:3270 Themes in Asian Art History 3 s.h.**

Same as ASIA:3270.

**ARTH:3275 Garden Culture in East Asia 3 s.h.**

Exploration of the rich tradition of gardens in East Asia with a focus on China and Japan; combination of visual material, translated primary texts, and English-language research to learn about various types of gardens, their major elements, and their artistic representation; examination of garden themes, rocks, flower arrangement, and bonsai, as well as Asian gardens in the West and Western gardens in Asia; students discuss each type of garden in the broader artistic, political, and religious context. Same as ASIA:3275.

**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.**

Survey of ancient Egypt over 3,500 years with emphasis on art and architecture in context; workshops, patrons, and audiences of Egyptian art; major principles, themes, and meanings of Egyptian art; relationship between writing and artistic representation; connections between art, kingship, and Egyptian view of the world; art and architecture of central elite and other social groups. 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 and architecture of classical Greece (ca. 480-323 B.C.); monuments of this period—from Parthenon in Athens to Aphrodite of Knidos—often viewed as embodiments of the highest achievements in Western art and culture; classical Greek art within social, political, religious, and historical contexts; role in ancient Greek society and its impact in the 21st century. 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. Same as CLSA:3250.

**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.

**ARTH:3360 Art of the Ancient Roman Empire 3 s.h.**

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

**ARTH:3370 Life and Death in Ancient Pompeii 3 s.h.**

Art and architecture as documents of ancient life in Pompeii, a town that was destroyed during the eruption of Mount Vesuvius in 79 C.E.; topics include artistic choices and achievements of the city's inhabitants, roles played by men and women inside and outside the family, slavery, political organization and expression, and attitudes towards death. Same as CLSA:3234.

**ARTH:3375 The Great Collision 3 s.h.**

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

**ARTH:3390 Early Medieval Art 3 s.h.**

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

**ARTH:3400 Romanesque and Gothic Art 3 s.h.**

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

**ARTH:3420 Gothic Architecture 3 s.h.**

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

**ARTH:3550 Leonardo, Raphael, Michelangelo: Rivalry and the Rise of the Artist in the Italian Renaissance 3 s.h.**

The arts in Italy 1485-1550.

**ARTH:3560 Art in Renaissance Venice 3 s.h.**

As a center of trade between East and West, Renaissance Venice became the wealthiest city in Europe and home to many of the greatest artists in the Western tradition; students focus on Venice's revolution in art, as it transformed from depictions of medieval religious imagery to Renaissance subjects and concepts associated with modernity such as image of the reclining nude, psychological portrait, poetic allegory, and the very idea that a visual medium might express an artist's internal feelings or state of mind; exploration and evaluation of workshops including the Bellini, Carpaccio, Giorgione, Titian, Veronese, and Tintoretto from multiple perspectives.

**ARTH:3570 The Marginalized in Renaissance Art 3 s.h.**

Renaissance depictions of women, immigrants, Muslims, Jews, courtesans, the enslaved, the disabled, people of color, people of short stature, and people accused of non-heteronormative sexual acts explored in their social and cultural contexts, from different points of view and using multiple approaches; emphasis on discussion of primary sources and recent scholarship.

**ARTH:3580 A Renaissance of Beauty 3 s.h.**

Examination of aesthetics in early modern Western art; focus on 15th- and 16th-century Italy, augmented by case studies from different cultures and time periods; students survey ideals of beauty from ancient Egypt through antiquity and the middle ages, explore how the rebirth of these ideals transformed early Renaissance art and culture, consider how artists applied aesthetic theories in the creation of their work, and contemplate whether the Renaissance gave rise to a uniquely modern conception of beauty.

**ARTH:3700 Rococo to Realism: Making Art Modern in an Age of Revolution 3 s.h.**

Developments in French art and culture in a period of artistic, cultural, and political upheavals from the rise of Rococo as a new art style to the innovations of Romanticism and Realism. Topics include the intersections of art with culture and politics, the impact of women artists and patrons, the role of psychology, biology, and the natural sciences in the making of art, the uses of myth, and the rise of modernism. Changes in patronage, the new role of museums and galleries, and innovations in printmaking and book illustration will also be explored. Artists include Watteau, Chardin, Fragonard, Vigee-Lebrun, David, Ingres, Gericault, and Delacroix, among others.

**ARTH:3710 Fantasy and Seduction in Venice: The Renaissance Art of Bellini, Giorgione, and Titian 3 s.h.**

Exploration of the birth of modern art through three Italian Renaissance painters essential to its emergence: Bellini, Giorgione, and Titian.

**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 Impressionism and the Visual Revolution 3 s.h.**

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

**ARTH:3740 Manet to Matisse 3 s.h.**

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

**ARTH:3750 Muses, Models, Artists, and Patrons: Women in the Visual Arts 3 s.h.**

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

**ARTH:3820 Modern Art 3 s.h.**

Development of modern art from early years of 20th century through 1940s; focus on painting, sculpture, architecture, and photography; progress of Modernism; exploration of major movements including Fauvism, Cubism, and Surrealism.

**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:3870 History of Photography 3 s.h.**

Survey of photography 1839 to present.

**ARTH:3930 American Renaissance and the Gilded Age 3 s.h.**

Exploration of the great range of visual culture from 1865-1915, including Gilded Age mansions of the Vanderbilts and Rockefellers, to popular prints and photographs of "how the other half lived," and new vistas of the far West; consideration of painting, sculpture, architecture, photography, and popular culture to examine this period and the advent of modernism within a larger social and historical context.

**ARTH:3950 Modernism and Early Twentieth-Century American Art 3 s.h.**

Modern trends in visual culture of the United States from 1890-1945 through painting, sculpture, architecture and their interrelationship with larger social context; artists and architects grappled with how to portray the 20th century in visual form, photography took on new importance, and abstract art was changing old paradigms; American artists experimented with new forms, subjects, and ideas and found an array of solutions that paved the way for today's complex visual culture.

**ARTH:3955 Art and American National Parks 3 s.h.**

Artistic history of American national parks; beginning with painter George Catlin's idea of a nation's park in the 1840s; how art has played a major role in development of and attitudes toward these special places; magazine engravings, tourist guidebooks, government reports, monumental oil paintings, photographs, and recent photomontages; focus on Yellowstone, Niagara, Yosemite, and the Grand Canyon, as well as less well-known sites such as Acadia National Park and the Pictured Rocks National Lakeshore.

**ARTH:3980 American Print Culture 3 s.h.**

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

**ARTH:3985 Honors Research in Art History arr.**

Research and preparation of thesis. Requirements: honors standing.

**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: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 Stanley 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 Art and the Environment 3 s.h.**

Artists' responses to the American environment across a broad chronological period; analysis of works of art through visual characteristics, landscape theories, ecocriticism, and environmental and cultural history to reveal deeper meanings of this seemingly "natural" genre, and position it as a preeminent American artistic subject and a critically important art form in our own time as the environment becomes a global concern.

**ARTH:4999 Capstone Seminar in Art History 3 s.h.**

Critical thinking and research; readings in historical development of the discipline, from Renaissance to present; methodological issues. Offered fall semesters.

**ARTH:5000 History and Methods 3 s.h.**

Essential foundation of critical thinking and research in the history of art; students survey the historical development of the discipline of art history from Renaissance to present; various methodological paradigms that have been deployed in the field; for beginning graduate students.

**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:6210 Graduate Seminar in Asian Art 3 s.h.**

Key themes and issues in Asian art.

**ARTH:6300 Graduate Seminar 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:6545 Graduate Seminar in Renaissance Art 3 s.h.**

Key themes and issues in Renaissance art.

**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 PhD Readings arr.****ARTH:7020 PhD Thesis arr.**

## Studio Art Courses

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

## Animation Courses

**ANIM:2125 Introduction to Animation 3 s.h.**

Introduction to animation and its role in contemporary creative practice; focus on historical and technical principles of traditional 2D animation, 2D digital animation, and 3D computer animation; creative, conceptual, and technical facets of animation practice; conceptualize and execute animations using processes and methods currently integrated into contemporary time-based art practice. Prerequisites: ARTS:1510 and ARTS:1520. GE: Engineering Be Creative.

## General Art Courses

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

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

**ARTS:1002 Colloquium in Visual Art and Design 1 s.h.**

School of Art and Art History privileges, expectations, course offerings, and procedures; overview of various studio labs, processes, and equipment; introduction to faculty research; students receive support for development of their studio practice, build community and dialogue within the studio art division among majors, and explore career paths and internships.

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

Drawing, composition; selected reading. Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**ARTS:1020 Elements of 3D Design 3 s.h.**

Introduction to 3D 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 2D and 3D, and a conceptual space to be printed 2D and experienced virtually; student journal and portfolio. Requirements: non-art major.

**ARTS:1030 Elements of Jewelry and Metal Arts 3 s.h.**

Fundamental 3D design principles and appreciation of contemporary jewelry and metal artworks; techniques and materials in jewelry and metal arts; experimentation with diverse media. Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**ARTS:1050 Elements of Printmaking 3 s.h.**

Introduction to methods, materials, and concepts of printmaking. Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**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. GE: Engineering Be Creative.

**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.**

Possibilities and definition of 3D form including time-based, performance, structural, installation, and kinetic sculpture. Requirements: non-art major. GE: Literary, Visual, and Performing Arts.

**ARTS:1140 Introduction to African American Art 3 s.h.**

Introduction to African American art in the United States; exploration of major art events (i.e., Harlem Renaissance, Black Arts Movement); study of specific African American artists and their work; influence of race on artistic expression. Same as AFAM:1140.

**ARTS:1510 Basic Drawing 3 s.h.**

Two-dimensional visual language, media; space, form; color. Requirements: art major or art minor. GE: Engineering Be Creative.

**ARTS:1520 Design Fundamentals 3 s.h.**

Two- and three-dimensional concepts and their relations; working with basic drawing instruments; problems in visual arts; artists' philosophies and techniques. Requirements: art major. GE: Engineering Be Creative.

**ARTS:1560 Art Student Ambassador Seminar 0-1 s.h.**

Ambassadors provide information about the School of Art and Art History to incoming and visiting students, university community, and broader community; conduct tours; meet with students and parents; review curriculum; provide information on opportunities; coordinate events; and develop materials for incoming students. Requirements: art major.

**ARTS:2000 Big Ideas: Creativity for a Lifetime 3 s.h.**

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

**ARTS:2100 Printmaking and Politics of Protest 3 s.h.**

Examination of historical populace roots of the print. GE: Diversity and Inclusion.

**ARTS:2800 Digital Arts: An Introduction 3 s.h.**

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

**ARTS:2900 Book Design for Publishing 3 s.h.**

Introduction to the major aspects of book design, including typography, layout, standard industry software, discussion of trends in the field. Same as ENGL:2900, UICB:2900, WRIT:2900.

**ARTS:3050 Art, Artists, and Institutions 3 s.h.**

Expectations of artworks, artists, and institutions that enable artistic production and exhibition from historical and contemporary perspectives; introduction to key institutions that have transformed a shared sense of art, life, and politics; students are invited to contribute to the evolving sense of responsibility of artists, critics, curators, patrons, and institutions.

**ARTS:3230 Scene Design I 3 s.h.**

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

**ARTS:3250 Art at the End of the World 3 s.h.**

The world is ending, again, and doomsdayers and apocalyptic prophets have warned of coming calamity for millennia and still humanity persists; today's challenges—staggering economic and social inequality, threat of nuclear annihilation, and climate change—while overwhelming and seemingly insurmountable, are not unprecedented; what the apocalyptic artist's role is; students explore the history of the end of times from ancient prophecy through maleficent technological takeovers of the near future and create new works in response to world endings past and future, curate and execute a public exhibition, and lead a series of public programs.

**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 GPA of at least 3.33, and art GPA of at least 3.50.

**ARTS:4195 BFA Exhibition 0 s.h.**

BFA 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 BFA show; variations require approval by BFA faculty advisor and academic advisors. Requirements: BFA standing in final semester.

**ARTS:4200 Topics in Studio Arts 1-3 s.h.**

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



**ARTS:4270 Scenic Art** 3 s.h.  
Basic techniques in scenic art for the theatre; classical scene painting, color theory, drawing, using nontraditional tools and materials, foam carving, and finishes. Offered every other year. GE: Engineering Be Creative. Same as THTR:4270.

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

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

**ARTS:4380 Letterpress II** 3 s.h.  
Builds on skills acquired in UICB:4300; students produce an editioned letterpress printed chapbook or artist book, a poster for a public event, and an image built from metal type; exploration of hand-set metal, digital typesetting, printing from photopolymer plates, and pressure printing; press mechanics and operation; publication philosophies, manuscript acquisition, and topics specific to literary fine press and artist books; historical and contemporary context for literary fine press publications and artist book work. Prerequisites: UICB:4300. Same as UICB:4380.

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

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

**ARTS:4415 Introduction to Classical Calligraphy** 3 s.h.  
Basic calligraphy with focus on the hands modern classic typefaces are inspired by (e.g., Roman capitals, lowercase Roman, italic). GE: Engineering Be Creative. Same as UICB:4415.

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

**ARTS:5330 Letterpress III: Imagemaking** arr.  
Advanced work in alternative and innovative letterpress technologies as they apply to imagemaking processes for fine press printing; topics include pressure printing, photopolymer from nondigital negatives, explorations of type-high surfaces, monoprints on the Vandercook, and applying hand work to editioned prints; students complete a series of print exercises for each process, a small printed book sketch, and a longer format editioned artist book. Prerequisites: UICB:4380. Same as UICB:5330.

**ARTS:5340 Letterpress III: The Handprinted Book** 3 s.h.  
Advanced work in fine press book design; exploration of problems in hand-printing books, choice of manuscript, editing, design, typesetting, proofreading, printing and binding; histories of printing and of the book, emphasis on 20th- and 21st-century book design and literature; issues of book design and production related to letterpress printing. Prerequisites: UICB:4380. Same as UICB:5340.

**ARTS:6000 MA Written Thesis** 1 s.h.

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

**ARTS:7000 MFA Written Thesis** 1 s.h.

## Ceramics Courses

**CERM:2010 Ceramics I: Handbuilding** 3 s.h.  
Basic handbuilding methods of forming, firing, glazing clay. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.

**CERM:2020 Ceramics II: Wheel Throwing** 3 s.h.  
Basic wheel-throwing techniques; clay, glaze formulation and preparation in kiln firing. Prerequisites: ARTS:1510 and ARTS:1520 and CERM:2010.

**CERM:3010 Ceramics III: Slip Casting** 4 s.h.  
Slipcasting and plaster techniques for mass production of ceramic objects. Offered fall semesters. Prerequisites: CERM:2010 and CERM:2020.

**CERM:4010 Ceramics IV: Advanced Studio** 4 s.h.  
Advanced individual projects. Offered spring semesters. Prerequisites: CERM:2020.

**CERM:4020 Ceramic Materials and Effects** 4 s.h.  
Empirical methods of glaze and clay body formulation; effects of various kilns and firing atmospheres on glaze materials and clay bodies. Prerequisites: CERM:2020.

**CERM:4030 Advanced Concepts in Ceramics** 3-4 s.h.  
Advanced studio; lectures and demonstrations cover advanced techniques; content varies. Prerequisites: CERM:2020.

**CERM:4041 Kiln Building** 4 s.h.  
Kiln theory, design, and construction methods; may include participation in kiln construction. Prerequisites: CERM:2020.

**CERM:4050 Installation Concepts in Ceramics** 4 s.h.  
Contemporary installation methods related to production and exhibition of ceramic sculpture. Prerequisites: CERM:2020.

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

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

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

## Design Courses

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

**DSGN:2500 Graphic Design I 3 s.h.**

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

**DSGN:2600 Graphic Design II 3 s.h.**

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

**DSGN:3500 Graphic Design III 4 s.h.**

Focus on browser-based user interfaces and user experiences; builds basic HTML and CSS knowledge base; skills. Prerequisites: ARTS:1510 and ARTS:1520 and DSGN:2500 and DSGN:2600.

**DSGN:3600 Graphic Design IV 4 s.h.**

Implementing the fundamental knowledge and skills gained in previous design courses to explore the interaction of typography and visual image. Prerequisites: DSGN:2500 and DSGN:2600. Corequisites: DSGN:3500.

**DSGN:4000 Graphic Design V 4 s.h.**

Critical theory and professional practice of branding and identity design; topics range from icon development to packaging design and prototyping. Prerequisites: DSGN:3500 and DSGN:3600. Corequisites: DSGN:4700.

**DSGN:4199 Undergraduate Individual Instruction 1-3 s.h.**

Individual instruction in design for advanced students.

**DSGN:4700 Graphic Design VI 4 s.h.**

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

**DSGN:4800 Graphic Design VII 4 s.h.**

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

**DSGN:6175 Graphic Design VIII 4 s.h.**

Introduction to complex problems in graphic design; planning, development, and organization of integrated design programs; activities include research and studio assignments, individual presentations, discussions, demonstrations, and critiques.

**Three-Dimensional Design Courses****TDSN:2210 Introduction to 3D Design 3 s.h.**

Develop conceptual and critical design thinking while solving problems to create 3D structures with sustainable materials, processes, and consumption; discuss, develop, and evaluate composition principles and their relation to aesthetics, modular systems, structure, and sustainable use of material through handmade models and systems that lead to final designs; engage in diverse multidisciplinary collaborations. GE: Sustainability. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.

**TDSN:2240 Digital Drafting with AutoCAD 3 s.h.**

Basic principles of 2D and 3D 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 (CERM:2010 or SCLP:2810 or TDSN:2210 or MTLs:2910). Same as CEE:2240.

**TDSN:2250 Digital Prototyping 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. Corequisites: ARTS:1510 and ARTS:1520 and (ANIM:2125 or CERM:2010 or DSGN:2500 or DRAW:2310 or INTM:2710 or MTLs:2910 or PHTO:2600 or PNTG:2410 or PRNT:2610 or SCLP:2810 or TDSN:2240).

**TDSN:3200 Product Design 4 s.h.**

How objects are designed and structured; modeling, graphic skills necessary for basic project development. Corequisites: TDSN:2250.

**TDSN:3220 Interior Design 4 s.h.**

Relationship of interior space to its architecture, environment, human element; color, materials, furnishings, lighting; projects. Prerequisites: TDSN:2250.

**TDSN:3230 Color for Interior Design 4 s.h.**

Use of color for interior spaces; principles of color theory reviewed and applied to 3D environments; color as a compositional element and psychological tool. Prerequisites: TDSN:2250.

**TDSN:3240 3D Computer-Aided Design arr.**

Three-dimensional computer-aided drafting; use of AutoCAD software. Prerequisites: ARTS:1510 and ARTS:1520 and (MTLS:2910 or SCLP:2810 or CERM:2010 or TDSN:2210).

**TDSN:3260 Design for Production 4 s.h.**

Special issues and topics in design. Prerequisites: TDSN:2240. Corequisites: TDSN:2250.

**TDSN:3280 Forms and Textiles 4 s.h.**

Products and seating design with soft materials; students experiment with diverse soft materials and textile construction techniques to design and make unique functional forms. Prerequisites: ARTS:1510 and ARTS:1520 and TDSN:2210. Corequisites: TDSN:2240 and TDSN:2250.

**TDSN:3285 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:4010 Furniture Design I 4 s.h.**

Introduction to advanced problems of furniture design and manufacturing; students design and fabricate a chair with sustainable methods using computer numerical control (CNC) technologies. Corequisites: TDSN:3200.

**TDSN:4020 Furniture Design II 4 s.h.**

Continuation of TDSN:4010; design of virtual environments. Prerequisites: TDSN:4010.

**TDSN:4050 Site Specific Design 1 s.h.**

Art of planning, building, and presenting at real professional design venues; students plan, design, and build an environment to display selected 3D design work at one or two professional design venues. Prerequisites: TDSN:2250. Corequisites: TDSN:3200 or TDSN:3220 or TDSN:3230 or TDSN:3260 or TDSN:3280.

**TDSN:4299 Undergraduate Individual Instruction arr.**

Individual instruction in 3D design for advanced students.

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

## Drawing Courses

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

**DRAW:2310 Life Drawing I** 3 s.h.  
Observational drawing of form in its spatial contexts; drawing in varied media; figural as well as nonfigural content. Prerequisites: ARTS:1510 and ARTS:1520.

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

**DRAW:4310 Advanced Concepts in Drawing** 3-4 s.h.  
Advanced-level topics. Prerequisites: DRAW:3310.

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

**DRAW:6399 Individual Instruction in Drawing** arr.

## Intermedia Courses

ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all intermedia courses for art majors; ARTS:1510 Basic Drawing is a 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. Same as THTR:2720.

**INTM:3700 Topics in Intermedia** 4 s.h.  
Performance, writing, reading, observation, physical practice, improvisation, and devising methods; development or expansion of physical practices that articulate with current artistic production. Prerequisites: ARTS:1510 and ARTS:1520 and (CERM:2010 or INTM:2710 or MTLS:2910 or PNTG:2410 or PRNT:2610 or SCLP:2810 or TDSN:2210). Same as DANC:3710.

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

**INTM:3876 Video for Performance** 3 s.h.

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

**INTM:6799 Individual Instruction in Intermedia and Video Art** 1-2 s.h.

## Jewelry and Metal Arts Courses

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

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

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

**MTLS:3915 Fabrication and Finishing in Jewelry and Metal Arts** 4 s.h.  
Students further their conceptual development with intermediate-level skills in fabrication and surface finishing; builds on introductory skills with techniques in complex and larger-scale soldering and forming, as well as new techniques (e.g., chasing, repousse); exploration of finishing and surface treatments (e.g., aluminum anodization, etching, powder coating). 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 and Professional Practices** 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 artworks. Prerequisites: MTLS:2910. Recommendations: MTLS:2910 and MTLS:3920.

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

**MTLS:4930 Experimental Casting with New Technology** 4 s.h.  
Students combine traditional casting techniques with new technology (e.g., ceramic shell, 3D printed models, 3D printed resin sand molds, casting simulation software) in pursuit of their creativity; emphasis is on vessels and hollow objects; examples of historical and current application of casting, especially in mixed media and cross-disciplinary approaches. Prerequisites: SCLP:2810 or MTLS:2910.

**MTLS:4960 Form and Fabrication: The Hand-Built Bicycle Frame II** 4 s.h.  
Builds on TDSN:3285; 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:3285.

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

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

**MTLS:6999 Individual Instruction in Metalsmithing and Jewelry** arr.

## Painting Courses

ARTS:1510 Basic Drawing and ARTS:1520 Design Fundamentals are prerequisites for all painting courses for art majors; ARTS:1510 Basic Drawing is a 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. GE: Engineering Be Creative.

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

**PNTG:4100 Advanced Painting** 4 s.h.  
Individual projects as they aid the realization of a personal vision. Prerequisites: PNTG:2420.

**PNTG:4499 Undergraduate Individual Instruction** 1-3 s.h.  
Individual instruction in painting for advanced students.

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

**PNTG:6499 Individual Instruction in Painting** arr.

## Papermaking Courses

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

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

**BKAT:3380 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. GE: Engineering Be Creative. Same as UICB:3380.

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

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

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

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

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

**BKAT:5110 Papermaking I: East Asia, Nepal, and Contemporary Practice** 3 s.h.  
History, technique, and aesthetics of East Asian and Nepalese papermaking, along with their respective contemporary practices. Same as UICB:5110.

**BKAT:5120 Papermaking I: Central Asia, Europe, and Contemporary Practice** 3 s.h.  
Foundational papermaking; history, technique, and aesthetics of Central Asian, Islamicate, and European papermaking; respective contemporary practices. Same as UICB:5130.



**BKAT:5140 Papermaking II: Contemporary Papermaking** 3 s.h.

Contemporary papermaking studio practice and conceptual considerations; focus on nontraditional techniques and cross-disciplinary use of paper fibers and handmade paper; handmade paper as a form of artistic expression. Prerequisites: UICB:4100 or BKAT:4100 or UICB:5110 or BKAT:5110 or UICB:5130 or BKAT:5120. Same as UICB:5140.

**BKAT:5170 Papermaking III: The Papermakers** 3 s.h.

Students hone skills, drawing inspiration from papermaking societies, and conduct hands-on production and research. Prerequisites: UICB:4100 or UICB:5110 or UICB:5130 or UICB:5140 or BKAT:4100 or BKAT:5110 or BKAT:5120. Same as UICB:5170.

**BKAT:5180 Advanced Projects in Paper** 1-3 s.h.

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

**BKAT:5210 Bookbinding III** 3 s.h.

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

## Photography Courses

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

**PHTO:2600 Photography I** 3 s.h.

Introduction to color theory, lighting, and utilizing color for conceptual concerns; experience operating digital SLR cameras in full manual mode, utilizing Adobe editing software, and producing fine art printed portfolios; requires a digital SLR camera. Prerequisites: ARTS:1510 and ARTS:1520. GE: Engineering Be Creative.

**PHTO:3100 Photography II: Introduction to Darkroom Photography** 4 s.h.

Darkroom techniques including operation of 35mm film cameras, exposing and developing black-and-white film, and producing fine art darkroom prints. Prerequisites: ARTS:1510 and ARTS:1520. Corequisites: PHTO:2600.

**PHTO:3110 Photography III: The Constructed Image** 4 s.h.

Introduction to industry practices of studio lighting and large format printing; focus on constructed scenes in and out of the studio with emphasis on conceptual development and use of advanced Adobe Photoshop techniques. Prerequisites: PHTO:2600.

**PHTO:3200 Photography IV: Special Topics** 4 s.h.

Investigation of contemporary themes including alternative processes, social documentary, portraiture, book making, and hybrid forms, among others. Prerequisites: INTM:2710 or (PHTO:2600 and PHTO:3100).

**PHTO:3210 Photography IV: Contemporary Video Practices** 4 s.h.

Investigation of contemporary themes pertaining to moving image capture with emphasis placed on conceptual development, technical mastery of software, and innovative installation approaches. Prerequisites: INTM:2710 or (PHTO:2600 and PHTO:3100).

**PHTO:3220 Photography IV: Alternative Photographic Processes** 4 s.h.

Investigation of historical photographic processes including cyanotype, van dyke brown, gum dichromate, and palladium printing among others. Introduction to contemporary artists using these media as well as working knowledge of analog and digital hybrid approaches. Prerequisites: PHTO:2600 and PHTO:3100.

**PHTO:4000 Photography V: Advanced** 4 s.h.

Individual portfolio projects with emphasis on conceptual development and craft; regular critiques from faculty, peers, and visiting artists; professional practice advising and mentorship through BFA exhibition. Prerequisites: PHTO:2600 and PHTO:3100 and PHTO:3110.

**PHTO:4010 Photography V: Advanced - Risograph Editions** 4 s.h.

Alternative methods of printed image media, zines, and small collaborative publications using Risograph and print on demand services. Prerequisites: PHTO:2600 and (PHTO:3100 or PHTO:3110 or DSGN:2600).

**PHTO:4599 Undergraduate Individual Instruction** 1-3 s.h.

Individual instruction in photography for advanced students.

**PHTO:6575 Graduate Photography Workshop** 4 s.h.

Projects; group critiques; readings.

## Printmaking Courses

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

**PRNT:2610 Introduction to Printmaking** 3 s.h.

Introduction to methods, materials, and concepts of printmaking. Prerequisites: ARTS:1510 and ARTS:1520. Requirements: art major. GE: Engineering Be Creative.

**PRNT:3600 Textile Printing and Surface Design** 4 s.h.

Introduction to screen printing and block printing on textiles, including image generation and digital techniques from start to finish; effective use of design principles; application of a conceptual approach to work; possibilities of working with textiles. Prerequisites: ARTS:1510 and ARTS:1520 and PRNT:2610.

**PRNT:3610 New Media for Printmaking** 4 s.h.

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

**PRNT:3620 Intaglio** 4 s.h.

Concepts, techniques; traditional through contemporary ideas, methods; emphasis on metal plate printing, including etching, drypoint, engraving, softground, aquatint. Prerequisites: PRNT:2610. Requirements: PRNT:2610 or BFA candidacy in any area or graduate standing.

**PRNT:3630 Woodcut and Relief 4 s.h.**

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

**PRNT:3640 Lithography 4 s.h.**

Technical, aesthetic characteristics; basic direct drawing, processing, printing of stone and plate images in black and white. Prerequisites: PRNT:2610. Requirements: ARTS:1510, ARTS:1520, and PRNT:2610; or graduate standing.

**PRNT:3660 Monoprint 3-4 s.h.**

Concepts, techniques in use of traditional and alternative printmaking media to produce unique, matrix-generated prints. Prerequisites: PRNT:2610.

**PRNT:3665 Frogman's Print Workshop 3 s.h.**

Hands-on experience in printmaking techniques; workshop format. Offered summer session.

**PRNT:3675 Foil Workshop in Printmaking 2 s.h.**

Hands-on experience creating foil prints; workshop format. One or two weeks. Offered summer session.

**PRNT:3680 Silkscreen 4 s.h.**

Photographic, nonphotographic stencil techniques for silkscreen printing. Prerequisites: PRNT:2610. Requirements: ARTS:1510, ARTS:1520, and PRNT:2610 for art majors; ARTS:1010 and ARTS:1050 for nonmajors; or BFA candidacy in any area; or graduate standing.

**PRNT:4610 Advanced Printmaking 4 s.h.**

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

**PRNT:4799 Undergraduate Individual Instruction 1-3 s.h.**

Individual instruction in printmaking; for advanced students.

**PRNT:6665 Frogman's Print Workshop 3 s.h.**

Hands-on experience in printmaking techniques; workshop format. Offered summer session.

**PRNT:6675 Graduate Print Workshop 3-4 s.h.**

Contemporary issues in printmaking; emphasis on development of personal work and independent studio practice through group critiques, special research projects, work in all print media.

**PRNT:6699 Individual Instruction in Printmaking arr.**

## Sculpture Courses

**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. GE: Engineering Be Creative; Literary, Visual, and Performing Arts.

**SCLP:3840 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 micro-controller Arduino. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or INTM:2710 or MTL:2910 or TDSN:2210). GE: Engineering Be Creative. Same as DIGA:3840.

**SCLP:3895 Topics in Sculpture 4 s.h.**

Projects, reading; specialized conceptual forms and issues in contemporary sculpture, such as public art, installation. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or CERM:2010 or INTM:2710 or TDSN:2210 or MTL:2910).

**SCLP:4825 Casting in Hot Metal 4 s.h.**

Foundry work, wax working, mold making, and processes. Prerequisites: ARTS:1510 and ARTS:1520 and (SCLP:2810 or MTL:2910).

**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 and (SCLP:2810 or CERM:2010 or INTM:2710 or MTL:2910 or TDSN:2210). GE: Engineering Be Creative. Same as DIGA:4835.

**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 and (SCLP:2810 or CERM:2010 or INTM:2710 or MTL:2910 or TDSN:2210). GE: Engineering Be Creative. Same as DIGA:4840.

**SCLP:4899 Undergraduate Individual Instruction 1-3 s.h.**

Individual instruction in sculpture for advanced students.

**SCLP:6264 Graduate Sculpture and Intermedia Workshop 3-4 s.h.**

Critique seminar with readings; for sculpture and non-sculpture graduate students.

**SCLP:6899 Individual Instruction in Sculpture arr.**

## Art Education Courses

**ARTE:3143 Methods of Elementary Art and Field Experiences 3 s.h.**

Application of studio methods to teaching children in Saturday Children's Art Class Program. Same as EDTL:3143.

**ARTE:6267 Seminar: Current Issues in Art Education 3-4 s.h.**

Analysis of literature in art education and related disciplines. Same as EDTL:6267.