

## **FINE ARTS**

### **(FA) {FNAR}**

#### **034. (ENGL034, HIST034) Cultures of the Book. (A)**

This course focuses upon the making, remaking, dissemination, and reading of texts in early modern Europe and America. Topics will include: practices of reading; learning to write; the constitution of authorship; the interaction of printing and manuscript; the economics of printing and publishing; the transatlantic book trade. Texts for the course will include: Shakespeare, *Venus and Adonis* and *1 and 2 Henry IV*; Mary Rowlandson, *The Sovereignty and Goodness of God*; Alexander Pope, *The Dunciad*; Samuel Richardson, *Pamela*; Benjamin Franklin, *Autobiography*; the Constitution of the United States.

#### **SM 061. (CINE061, FNAR661, VLST261) Video I. (C) Course Fee \$75.00**

In this studio based course, students are introduced to video production and postproduction as well as to selected historical and theoretical texts addressing the medium of video. Students will be taught basic camera operation, sound recording and lighting, as well as basic video and sound editing and exporting using various screening and installation formats. In addition to a range of short assignment-based exercises, students will be expected to complete three short projects over the course of the semester. Critiques of these projects are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary practices.

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#### **SM 062. (CINE062, FNAR662) Video II. (C) Prerequisite(s): FNAR 061. Course Fee \$75.00**

Video II offers opportunities to further explore the role of cinematic narrative technique, non-narrative forms, digital video cinematography, editing, and screen aesthetics. Through a series of several video projects and a variety of technical exercises, students will refine their ability to articulate technically and conceptually complex creative projects in digital cinema. In addition, one presentation on a contemporary issue related to the application of cinematic storytelling and/or the cultural context of digital video is required.

#### **SM 063. (CINE063, FNAR663) Documentary Video. (A) Prerequisite(s): FNAR 061. Course Fee \$75.00**

Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.

#### **SM 065. (CINE065, FNAR665) Cinema Production. (A) Prerequisite(s): FNAR 061. Course Fee \$75.00**

This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.

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**SM 067. (CINE067, FNAR667) Advanced Video Projects. (M)** Prerequisite(s): FNAR 062.

This course is structured to create a focused environment and support for individual inquiries and projects. Students will present and discuss their work in one to one meetings with the instructor and in group critiques. Readings, screenings, and technical demonstrations will vary depending on students' past history as well as technical, theoretical, and aesthetic interests. Course approval will be based on application prior to the beginning of the semester.

**SM 068. (CINE068, FNAR668) Cinematography. (B)** Prerequisite(s): FNAR 061.

This course will be a technical, practical and aesthetic exploration of the art of cinematography as it pertains to film and digital video. Through screenings, in-class exercises and assignments, students will increase their Video I skills in lighting and cinematography as a form of visual expression. Topics covered include shot composition, camera movement, lenses, filtration and color, exposure, lighting techniques, location shooting and how to use grip equipment. Discussions, demos and lectures will include relevant and illustrative historical motion picture photography, current digital video technology, and examples that explore interactions between film and video.

**SM 070. (CINE070, FNAR671) Film Sound: History, Aesthetics and Subversion. (C)** Novack. Course Fee \$75.00

Sound and Image as experienced in the cinema, are not divisible. One perception influences the other, and transforms it. While a preexisting harmony between these two senses may exist, its conventions are subject to manipulation and the whims of subversion. Film Sound tracks the technological and aesthetic history of sound for film including psychoacoustics, dialogue, music, sound fx and audio's gradual and triumphant march towards fidelity, stereo and surround sound. This lecture course, through an historical and pedagogical romp loaded with examples throughout film history and visits by lauded audio professionals from the film world, seeks to instruct students to engage in the process of sound perception, gaining an appreciation for the art of sound as it relates to the varied phenomenological dimensions of that unique audio-visual encounter we call movies.

**073. (FNAR673) Machine for Seeing: Architecture and the Moving Image. (B)** Hartt. Prerequisite(s): FNAR 061. Course Fee \$75.00

Architecture's relationship with cinema was established with the very first motion picture. In *Sortie de l'usine Lumiere de Lyon* by Auguste and Louis Lumiere we see a didactic presentation of film titles as workers from the Lumiere brother's factory stream forth from its interior at days end. In many ways the context of the film is its subject as well. The title of the class plays on Le Corbusier's maxim that architecture is machine for living and perhaps cinema is simply a machine for helping us understand the vast construct of our built environment. A device, which allows us to imagine even greater follies or more importantly to think critically about architecture's relationship with and impact on society. Readings, screenings, discussions and critiques make up the curriculum along with studio time. Students will produce their own film and we will look at films produced by a range of practitioners: From architects speculating on the nature of and use of public space and urban development to documentarians researching the pathologies of neo-liberalism and its effect on the privatization of space. We will also look at the work of artists who engage with the poetics of space and who unpack the conflicted legacies of the built environment

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**074. (FNAR674) A Virus in the Culture: Social Critique in Media Arts. (A)** David Hartt and Marks Owens. Prerequisite(s): FNAR 061 or permission from instructor.

In order to change the world, we must first learn how to infect it. A Virus in the Culture is a studio class that examines and generates various forms of media resistance to dominant hegemonic systems of power and control. Using filmmaking, publication design and interactive media we'll think through and develop responses to some of the most pressing issues facing us today. We'll look at historical models from the agitprop design work of Gee Vaucher for Anarcho-punk band Crass to Chris Marker's film *Le Fond de L'Air Est Rouge*, a radical analysis of global social and political turmoil in the late 60s and early 70s. We'll also look at experimental contemporary design firms like Metahaven who question the role of designers and filmmakers today - Bypassing the power dynamics of clients and briefs they took it upon themselves to create a graphic identity for WikiLeaks. Each example broadens the definition and possibilities of practice to create a more porous engagement with audiences and users while informing the practice of social critique today. Considering a diverse range of topics from education policy, to the rights of environmental refugees, we'll use the class to workshop a singular comprehensive project that targets researches and responds to a specific contested position. The outcome of which will be a class produced short film,

publication and website that unpacks the social, cultural, and economic complexities of our subject. This class is co-taught by David Hartt, an artist and filmmaker along with graphic designer, Mark Owens. Reading, screenings, discussions and critiques make up the curriculum along with studio time. While the focus of this course is not technical, prior knowledge of design programs, camera functions, and post-production techniques is expected.

**SM 075. (CINE075, FNAR675) Image and Sound Editing. (B)** Prerequisite(s): FNAR 061. Course Fee \$75.00

This course presents an in-depth look at the storytelling power of image and sound in both narrative and documentary motion pictures. Students apply a theoretical framework in ongoing workshops, exploring practical approaches to picture editing and sound design. Students edit scenes with a variety of aesthetic approaches, and create story-driven soundtracks with the use of sound FX, dialogue replacement, foleys, music and mixing. Students not only learn critical skills that expand creative possibilities, but also broaden their understanding of the critical relationship between image and sound.

**085. (FNAR585) Performance Studio. (B)** Hayes. Prerequisite(s): One previous studio course (such as FNAR 123, FNAR145, FNAR150, or FNAR061) or permission from the instructor. Course Fee \$75.00

This course supports the individual and collaborative production of performance works. As the medium of performance consists of diverse forms, actions, activities, practices and methodologies, the course allows for an open exploration in terms of material and form. Students are invited to utilize technologies, materials and methodologies from other mediums and/or disciplines such as video, photography, writing and sound. In addition to the production component, the course will examine multiple histories of performance through readings, screenings and directed research.

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### **SM 100. Knowing the Contemporary Art World. (C)**

This course introduces the student to the world of contemporary art, as it is comprised by a global community of leading artists, curators, writers, art historians and collectors within a network of galleries, museums and other institutional contexts. Contemporary art has become an increasingly important marker of a city (and nation's) economic development. According to economist and social scientist Richard Florida, contemporary art activity is an expression of a city's Creative Class, the generators of cultural and economic innovation. But what exactly is this world of contemporary art? The course begins by distinguishing between modern and contemporary art. There will be a teasing out of the issues from modern art that remain unresolved for contemporary art.

Students will study the key pre-occupations that are spurring much contemporary art production, including issues relating to identity in the age of globalization. A question that will be studied in this course relates to the ways in which artists have responded to dominant narratives of globalization. Additionally, another important question would look into how the artist's role has changed in the new globalized context of art production and circulation (including the rise of the art biennale.) By taking this course, students gain understanding into the constitution and of the contemporary art world and the key issues at play within it. There will be several trips to exhibitions to be announced.

### **123. (FNAR523, VLST253) Drawing I. (C)**

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

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### **142. (FNAR542) 3-D Design. (C)**

Students will make work that draws from and interacts with the three-dimensional world we live in. Formal strategies will explore principles of organization. Planar construction, modeling and assemblage methods will be used for investigations spanning from bas-relief to environmental art. This is a "learn by doing" process with no prerequisites.

### **124. (FNAR524) Drawing Investigations. (C) Prerequisite(s): FNAR 123.**

Drawing is a fundamental means of visualization and a hub for thinking, constructing, and engaging in a wide variety of creative activities and problemsolving. This studio class explores drawing in both its traditional and contemporary forms. The projects are designed to help students in all disciplines find ways express and clarify their ideas through the process of drawing. The semester begins with the refinement of perceptual skills acquired in Drawing I, while encouraging experimentation through the introduction of color, abstract agendas, conceptual problem solving, and collaborative exercises, as well as new materials, techniques and large format drawings. Particular attention is given to ways to conduct visual research in the development of personal imagery. Assignments are thematic or conceptually based with ample opportunity for individual approaches to media, subject, scale and process. The goal is to strengthen facility, develop clarity in intent and expand expression. Attention is paid to the development of perceptual sensitivity, methods of image construction, and the processes of synthesis and transformation in order to communicate ideas through visual means. Recommended for students in all areas.

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#### **126. (FNAR526) Sequential Drawing. (B) Prerequisite(s): FNAR 123.**

Sequential drawing instructs in the visualization of story telling through the exploration of visual narrative components (visual iconography, panel- to-panel transition types, picture/word relations) and their application to a narrative through the use of formal drawing techniques (composition, color, perspective, line, form). The class begins with various exercises in paneling, pacing and style development, and concludes with the student applying the concepts and techniques they've acquired to the creation of a graphic novel.

#### **SM 130. Writing on the City: Letterforms, Technology and Philadelphia Culture. (A) Comberg.**

This seminar explores the rich history of writing and typography from colonial to contemporary Philadelphia through primary source research at the city's many libraries and collections and through direct engagement with professional designers, crafts workers, and manufacturers. The course will be divided into two parts. The first phase will be devoted to information gathering: lectures, readings, and visits, including presentations, demonstrations, and hands-on research. Students will keep a journal of their inquiries and regularly share their insights during class sessions, developing a plan for final documentation. In the second phase students will synthesize and distill their research, developing theories, defining individual and group projects, and collectively writing, designing, and publishing a public framework (web/print/exhibition, etc.) to chronicle their scholarship.

#### **145. (FNAR545, VLST252) Sculpture Practices. (C)**

As an introduction to traditional and contemporary three-dimensional practice, this course is concerned with the concepts and methodologies surrounding three-dimensional art making in our time. Students experiment with a variety of modes of production, and develop some of the fundamental techniques used in sculpture. In addition to these investigations, assignments relative to the history and social impact of these practices are reinforced through readings and group discussion. Processes covered include use of the Fab Lab, wood construction, clay, paper, mixed media, and more.

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#### **150. (VLST260) Photography Practices. (C) Course Fee \$75.00**

This course is an introduction to the basic principles, strategies and processes of photographic practice. It is designed to broaden the student's aesthetic explorations and to help the student develop a visual language based on cross-disciplinary artistic practice. Through a series of projects and exercises students will be exposed to a range of camera formats, techniques and encouraged to experiment with the multiple modes and roles of photography - both analogue and digital. Attention will also be given to developing an understanding of critical aesthetic and historical issues in photography. Students will examine a range of historical and contemporary photowork as an essential part of understanding the possibilities of image making. This course is primarily for freshman and sophomores.

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#### **231. (FNAR531) Painting Practices. (C) Prerequisite(s): FNAR 123.**

Painting practices is an introduction to the methods and materials of oil painting. This course begins with an investigation of color and color relationships. The beginning of the semester will cover technical issues and develop the student's ability to create a convincing sense of form in space using mass, color, light and composition. The majority of work is from direct observation including object study, still life, landscape, interior and exterior space and the self portrait. Class problems advance sequentially with attention paid to perceptual clarity, the selection and development of imagery, the process of synthesis and translation, color, structure and composition, content and personal expression. Students will become familiar with contemporary and art historical precedent in order to familiarize them with the history of visual ideas and find appropriate solutions to their painting problems.

#### **220. (FNAR620) Producing Ephemera: Letterpress, Risograph, Inkjet, Xerox. (A) Romberger.**

This studio course introduces students to the world of printmaking and circulation through techniques in letterpress and Risograph (a high-speed digital printing system developed in Japan in the 1980s), in addition to Xerox, laser, inkjet, and off-set printing, focusing particularly on the format of prints, artists' ephemera, and the role of ephemera in understanding culture. Students will create their own broadsides, flyers, announcement cards, and independent publications throughout the course, exploring ways in which artists, designers, musicians, and activists make or have made use of the print to disseminate information; initiate happenings; advertise events; or format change. Students will learn about some of the most significant producers working within this realm - from Conceptualists to punk bands - and develop skills in page layout, typography, and design; mechanized and hand-pulled press operations; and digital to analog pre-press and post-print production methods.

This course is designed for highly motivated students and requires out-of-class time commitment. However, no prior coursework is required. Students from all levels and backgrounds are encouraged to register. The course employs combined collaborative / self-directed approaches to learning to enhance students' understandings of ways in which print media and multiples serve as vital conduits for disseminating ideas involving visual art, popular culture, literature, politics, performance and many other topics students will wish to explore.

#### **SM 222. (FNAR622, URBS322) The Big Picture: Mural Arts in Philadelphia. (C)**

The history and practice of the contemporary mural movement couples step by step analysis of the process of designing with painting a mural. In addition students will learn to see mural art as a tool for social change. This course combines theory with practice. Students will design and paint a large outdoor mural in West Philadelphia in collaboration with Philadelphia high school students and community groups. The class is co-taught by Jane Golden, director of the Mural Arts Program in Philadelphia, and Shira Walinsky, a mural arts painter and founder of Southeast by Southeast project, a community center for Burmese refugees in South Philadelphia.

#### **227. Writing with Pictures: Children's Picture Books. (C) Edgerton.**

A children's picture book is a unique book form in that it is written with pictures. Words, if used at all, serve to illustrate what the picture cannot say. In this course students will learn the complexities of designing what looks to be, a simple picture book for children. Visualizing the story begins with both writing and drawing prompts, image collecting, and exposure to a range of children's literature. Students will learn to sequence a main character and an environment into a storyboard through stages of changes towards a resolution. By the end of the semester students will have a good understanding of how a picture book works, with a personal "dummy" book well on its way. This course will include two guest artists.



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**232. (FNAR532) Painting Studio. (C)** Prerequisite(s): FNAR 231. This course can be continued by registering for FNAR 333 Painting Studio (III), and FNAR 334 Painting Studio (IV).

Painting Studio presents an ongoing exploration of the techniques, problems and poetics of painting, the nuances of the painting language, and the development of a personal direction. A wide variety of problems will address such issues as color, composition, and the development of imagery, process, and content. Students are expected to improve in technical handling of paints and move towards developing personal modes of seeing, interpreting, and thinking for themselves. This course introduces different topics, strategies and individual challenges each semester, so it may be repeated with advanced course numbers.

**233. (FNAR633) Digital Illustration. (C)** Prerequisite(s): FNAR 264 and FNAR 123. Course Fee \$75.00

Digital Illustration is a course designed to expose students to the diverse techniques and approaches used in creating digital illustration for print publication. Course assignments will include two-dimensional animation storyboard rendering, figure illustration, technical diagram illustration, photographic retouching and enhancing. Digital applications will include morphing with layers, surface cloning, three-dimensional modeling and spatial transformation of scenes and objects. Students completing this course will possess the capability to design and plan creatively and skillfully execute finished artwork.

**234. (FNAR634) Art of the Web: Interactive Concepts for Art & Design. (C)** Prerequisite(s): FNAR 264. Course Fee \$75.00

Art of the Web: Interactive concepts for art and design is a first step in learning how to create, analyze and discuss interactive content, as a visual creator. It is an exploration of the culture of the internet, the ideas behind its quirks, the dreams and freedoms it encapsulates, and the creative power it gives to us. Students will be assigned projects that will challenge their current understanding of the web, and the ways it shapes human connectivity and interaction. Upon completion of this course, students will possess a working knowledge how to organize and design websites and learn to critique web-content including navigation, UX design and information architecture. The course will require analytical and conceptual skills and foster creative thinking.

**SM 238. (FNAR538) Open Book. (A)** Course Fee \$75.00

"Open Book" will focus on visual communication of information. It will address two methods of inquiry and the corresponding means of visual representation: the objective, well structured research of facts and images, and the creative process of their subjective evaluation and restatement. Students will propose a topic based on their area of interest and engage in a focused, semester-long exploration, which they will present in the form of a designed and printed book.

**235. (FNAR635) 3-D Computer Modeling. (C)** Prerequisite(s): FNAR 123 and FNAR 264. Course Fee \$75.00

Students will develop a comprehensive knowledge of how virtual worlds are constructed using contemporary computer graphics technique with a fine arts perspective. The course will offer the opportunity to explore the construction, texturing, and rendering of forms, environments, and mechanisms while conforming to modeling specifications required for animation, real-time simulations or gaming environments, and rapid prototyping.

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#### **236. (FNAR536) Digital Figure Modeling. (B) Prerequisite(s): FNAR 235. Course Fee \$75.00**

This course introduces methods of modeling, texturing, and rendering human and animal figures. Students will study anatomical bone and muscle structures, and then employ this knowledge as they develop polygonal models for real-time 3D simulations or gaming environments, high-resolution renderings, and rapid prototyping.

#### **SM 239. Photographic Thinking.**

This course will explore the vitality and range of photography as a discursive practice by analyzing the way images are structured and deployed in contemporary art and wider media culture. Students will be introduced to the key issues surrounding photography now- led through these questions by lectures, readings, group discussion and project-based work. A series of photo-assignments challenge the students to integrate critical thought with practice, exploring a range of formal strategies and thematic frameworks that affect the meaning of their images. Students should have a strong interest in philosophy and art histories (especially the history of photography.) They should be motivated to work independently & experiment creatively. There are no prerequisites for this course. It is intended for all different levels of technical experience, but the minimum requirements are a digital camera, a basic familiarity with Photoshop and access to a computer with imaging software.

#### **241. (FNAR541) Hand-Drawn Computer Animation. (M) Prerequisite(s): FNAR 264. Course Fee \$75.00**

Using software tools designed for hand-drawn animation, students will develop animation skills applicable to all forms of animation. In this course students will learn to draw with a sense of urgency and purpose as they represent motion and drama in a series of frames. Through careful study of natural movements, precedents in the history of animation, and through the completion of a series of animation projects students will develop strategies for representing naturalistic movement, inventing meaningful transformations of form, and storytelling.

#### **243. (FNAR543) Figure Sculpture I. (B) Course Fee \$75.00**

An introduction of modeling the human figure in clay. Students will work from the live model, acquainting themselves with issues of basic anatomy, form and function, and clay modeling. No previous experience is required; drawing experience a plus.

#### **245. (FNAR645) Book and Publication Design. (A) Hyland. Prerequisite(s): FNAR 264 or permission from the instructor.**

Book and Publication Design will focus on the theory and professional practice of designing multi-page publications. Students will analyze formal structures of different types of books-literature and poetry, fiction and non-fiction compilations, illustrated volumes such as art catalogues, monographs and textbooks, and serial editions-discussing both traditional and experimental approaches. The format of the course will be split between theoretical and historical evaluations of book formats by drawing on the Van Pelt Rare Book Collection-and studio time where students will design books with attention to the format's conceptual relationship to the material at hand with a focus on typography and page layout, as well as on understanding production methods of printing and binding. In addition to the conventions of page layout students will examine paratextual elements (title page, practices of pagination and other internal structuring, content lists and indexes, colophons, notes and marginalia, end-leaves, binding, etc.).



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**247. (FNAR547) Environmental Animation. (B)** Landau. Prerequisite(s): Experience in landscape architecture, architecture, animation, programming, film, Photoshop, or graphic design is strongly encouraged but not required.

This studio-based course examines the disciplinary spaces of landscape, art, and architecture through the medium of 3D animation and storytelling. We immerse ourselves in environments that may be as small as a cell or as large as a planet. From the refiguring of images, models, graphic design, or video to visualization or coding the genesis of whole environments, this course will allow for a variety of entry point for students of different disciplines and skill levels. Projects will range in scope from animated GIFs to animated shorts.

This course embraces a spirit of invention, collaborative learning, and interdisciplinary cross-pollination. Experience in landscape architecture, architecture, animation, programming, film, GIS, and/or graphic design is encouraged. We will examine and discuss some standard typologies such as the walk-through, data-visualization, as well as filmic and avant garde strategies as starting points for creative reinterpretation of space. We will primarily be using 3D Studio Max and After Effects with support from Next Engine 3D Scanner, Rhino, and Grasshopper. Scripting will be included in most assignments to enhance artistic control of the software.

**253. (FNAR553) Advanced Projects in Printmaking. (B)** Prerequisite(s): FNAR 252 or FNAR 257 and FNAR 251. Course Fee \$75.00

This course will concentrate on expanding imagery in print media. The course requires the proposal of a directed final project to be developed during the semester. Three initial exploratory projects will culminate in the final. Projects are open to all print media, but there will be an emphasis on screen printing. Techniques will be addressed as they serve the needs of ideas rather than a set technical procedure. Through individual consultation, scheduled class critiques, and field trips, attention will be given to studio work in and out of printmaking so that the technical and conceptual strengths of print media can serve as a worthwhile adjunct to an overall studio practice.

**250. (FNAR550, VLST250) Introduction to Printmaking. (B)** Course Fee \$75.00

The course offers an introduction to several forms of printmaking including: intaglio, screen printing, relief, and monoprinting. Through in-class demonstrations students are introduced to various approaches to making and printing in each medium. The course enhances a student's capacity for developing images through two-dimensional design and conceptual processes. Technical and conceptual skills are developed through discussions and critiques.

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**251. (FNAR551) Printmaking: Etching. (C)** Course Fee \$75.00

The class will challenge the possibilities of experimental drawing and ways of creating incisions and textures using copper plates as the matrix, which then will be printed on paper and other materials. The class offers full technical and historical description of each individual process: Dry Point, Etching, Hard ground, Soft Ground, Aquatint, Shine Cole', Spit-Biting, Sugar Lift, Color Printing and Viscosity printing.

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#### **252. (FNAR552) Printmaking: Relief & Screen Printing. (C) Course Fee \$75.00**

This course is an introduction to technical skills and investigative processes in screen printing and relief and examines methods for combining digital technology with traditional print media. The course introduces students to several contemporary applications of silkscreen and relief printmaking including techniques in multi-color printing, photo-based silkscreening, digital printing, woodcut, linocut, and letterpress. Demonstrations include photo and image manipulation, color separating and output techniques, hand carving and printing, as well as drawing and collage. Both traditional and experimental approaches are explored and encouraged and technical and conceptual skills are developed through discussions and critiques.

#### **254. (FNAR654) Printmaking & Publications: Intro to Independent Publishing and Artists' Publications. (B) Romberger.**

This course introduces students to independent publishing and artists' publications through print methods in letterpress, Risograph, and Xerox. The class will focus on the self-published artists' zine/book as an affordable, accessible, and easily reproducible format for exploring ideas, disseminating artists' work, and collaborating across disciplines. Students will learn a range of skills, including techniques in both mechanized and hand-pulled forms of printed media (Risograph, copy machine, Vandercook letterpress); short-run editions and binding; design and layout; pre-press and print production; and the web as it relates to and supports independent and democratic modes of distribution. Students will learn about and become acquainted with some of the most significant independent publishers working today and throughout history. Students will leave class having completed three individual projects: a 16-page booklet/zine; a carefully considered online publication, and a final collaborative book designed, developed and published as a class. The course commences with a field trip to New York City's Printed Matter, one of the oldest and most important nonprofit facilities dedicated to the promotion of artists' books, where students will be encouraged to submit a publication by semester's end.

#### **257. (FNAR557) Printmaking: Mixed Media. (C) Course Fee \$75.00**

This course will explore the interplay of analog and digital processes and products of printing through various media, technology and conceptual approaches. In this changing world of communication, explore the intersection of old and new media to fabricate new and experimental design for print media. Using the printshop, the computer, and the equipment in the fabrication lab as our interface for exploration, we will focus on text and image relationships by integrating design, typography, print, and digital systems in a printing workshop environment. This course begins with an exploration of processes and experimentation, resulting in the creation of an edition that is conceptually centered on individual interests that engage the senses, the imagination, and the intellect.

#### **258. (FNAR558) Introduction to Clay: the Potter's Wheel and Beyond. (C) FNAR Faculty. Course Fee \$75.00**

In this introductory clay class, students will learn all the fundamental skills needed to create three-dimensional forms in clay using a variety of methods: wheel throwing, handbuilding (such as coil building and slab construction), and press molding. Whether creating utilitarian forms or creating sculpture, projects are designed to strengthen both craftsmanship and individual creativity. In addition to developing a working knowledge of the ceramic process, including surface treatments and glazing, students will also be introduced to design issues as well as contemporary art/ceramics topics that influence our aesthetic sensibilities. No prerequisites.

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**266. (FNAR566) Graphic Design with Creative Technologies. (C)** Prerequisite(s): FNAR 264/636. Course Fee \$75.00

The aim of this course is to introduce students creative ways to use color, typography, and layout across new materials and media, ranging from print to physical objects. Students will explore visual design through a set of assignments and projects that are geared towards exploring the role of design in visual arts, interaction design, media design and architecture. The course introduces a number of design concepts such as content organization, navigation, interaction and data-driven design and show ways to develop new design metaphors, presentation techniques, and imagery using old and new technologies. course is structured as a combination of lectures and hands on workshops where students will have the chance to work both individually and collaboratively to realize their projects.

**259. (FNAR559) Beginning Clay: Handbuilding and Casting Techniques. (C)** FNAR Faculty. Course Fee \$75.00

Modeling and casting are fundamental methods of object-making. Students will learn basic handbuilding techniques such as coil building, slab construction, and mold making through assignments that incorporate conceptual and technical issues. Through experimentation with these methods, this course promotes an understanding of materials, processes, visual concepts, and techniques for creating three-dimensional forms in space. In addition to using different water-based clays and plaster, other materials such as wax, plastiline, paper pulp, cardboard, and tar paper will be explored. No prerequisites.

**263. (FNAR563) Advanced Wheel Studio. (C)** Prerequisite(s): FNAR 261. Course Fee \$75.00

This course teaches students more advanced wheel throwing techniques while helping to develop their critical skills in other areas of ceramic work. Students will learn to throw, employing larger masses of clay, and to increase the complexity of their work by combining and altering thrown parts. There will be an emphasis on experimentation in surface treatment and design, the goal of which is to expand a student's ability to create more complicated and personalized clay works. In addition to learning the technical knowledge, there will be critical discussions of contemporary ceramics issues through image presentations, reading materials and field trips.

**264. (FNAR636, VLST264) Art, Design and Digital Culture. (C)** Course Fee \$75.00

This course is an introduction to the fundamental perception, representation, aesthetics, and design that shape today's visual culture. It addresses the way artists and designers create images; design with analog and digital tools; communicate, exchange, and express meaning over broad range of media; and find their voices within the fabric of contemporary art, design, and visual culture. Emphasis is placed on building an extended form of visual literacy by studying and making images using a variety of representation techniques; learning to organize and structure two-dimensional and three-dimensional space, and designing with time-based and procedural media. Students learn to develop an individual style of idea-generation, experimentation, iteration, and critique as part of their creative and critical responses to visual culture.

If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu)

**267. (CINE267, FNAR567) Computer Animation. (C)** Prerequisite(s): FNAR 264. Course Fee \$75.00

Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.

## **FINE ARTS**

### **(FA) {FNAR}**

**268. (FNAR568, IPD 568) Integrative Design Studio: Biological Design. (C)** Prerequisite(s): FNAR 264. Course Fee \$75.00

This course is a research-based design studio that introduces new materials, fabrication, and prototyping techniques to develop a series of design proposals in response to the theme: Biological Design. The studio introduces life sciences and biotechnologies to designers, artists, and non-specialists to develop creative and critical propositions that address the social, cultural, and environmental needs of the 21st century. The course will be a pilot study of the first biodesign challenge organized by CUT/PASTE/GROW. The final projects will be submitted to a competition and the winning entry will be featured at Biofabricate in Summer 2017.

**269. (FNAR569) Typography. (C)** Prerequisite(s): FNAR 264. Course Fee \$75.00

The study and practice of typography spans the history of individual letterforms through the typesetting of full texts. It is a complete immersion into type as an integral part of visual communication. Typesetting conventions and variables including legibility, readability, texture, color and hierarchy will be stressed, as well as a form for organizing information and expressing visual ideas. Studio work will include collecting and analyzing type, designing an original typeface, researching type history and experimenting with typographic forms.

**270. (FNAR570) Graphic Design Practicum. (C)** Prerequisite(s): FNAR 266 or FNAR 269. Course Fee \$75.00

Practicum provides a real world experience for students interested in solving design problems for non-profit and community organizations. The studio works with two clients each semester, and previous projects have included print design, web design, interpretive signage and exhibit interactives. All projects are real and will result in a portfolio-ready finished product. Students will participate in a full design experience including design, client interaction, presentations, production, and project management. In addition, students will take field trips, meet professionals and go on studio visits.

**SM 278. (FNAR578) Documentary Strategies. (C)** Prerequisite(s): FNAR 271 or FNAR 340 or Permission from Instructor. Course Fee \$75.00

This course offers a context for photographers to develop a documentary project - either within a traditional photojournalistic framework or one that challenges these traditions. The aim is to understand documentary as an evolving practice and to develop an artistic response when depicting our social reality- from everyday experience to the events that shape the world. An important aspect of the class will be examining the diversity of ways that journalists and artists have used the camera to extend and question the power of photography as document. The class will address key questions of media and mediation, the nature and status of documentary in the context of globalizing media and how traditional documentary work has been affected by video, performance, conceptual art and activism.

## **FINE ARTS**

### **(FA) {FNAR}**

**271. (FNAR571, VLST251) Introduction to Photography. (C)** Prerequisite(s): None. Course Fee \$75.00

This course is an introduction to the basic processes and techniques of black & white photography. Students will learn how to expose and process 35mm film, SLR camera operation, darkroom procedures & printing, basic lighting and controlled applications. It begins with an emphasis on understanding and mastering technical procedures and evolves into an investigation of the creative and expressive possibilities of making images. This is a project-based course, where students will begin to develop their personal vision, their understanding of aesthetic issues and photographic history. Assignments, ideas and important examples of contemporary art will be presented via a series of slide lectures, critiques and discussion. No previous experience necessary. 35mm SLR cameras will be available throughout the semester for reservation and checkout from the photography equipment room.

If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu)

**SM 272. (FNAR572) Advanced Photography: Integrated Techniques and Strategies. (C)** Prerequisite(s): FNAR 271 or Permission From Instructor. Course Fee \$75.00

This studio course seeks to broaden each student's skills by experimenting with a wide range of photographic media. Advanced analog, digital and experimental lens-based techniques will be covered, as well as larger camera formats to expand their vocabulary as image-makers. Emphasis will be on an integrated experience of the photographic medium and the development of a body of work that is both theoretically and historically informed. The course will be a means to view and discuss various strategies of important contemporary photographers. Focused assignments, readings, slide lectures and gallery visits will supplement each student's artistic practice and research.

**SM 274. (FNAR574) Reconfiguring Portraiture. (B)** Prerequisite(s): FNAR 271 or FNAR 340 or Permission of Instructor. Course Fee \$75.00

As methods of representation are constantly shifting, one thing is clear - the photographic portrait is not what is used to be. Exploring both traditional and contemporary methods of portraiture, this class will uncover and discuss the ways in which we perceive each other in imagery, both as individuals and as groups. Throughout the semester, we will consider how portraits deal with truth, physical absence, the gaze, cultural embodiment, voyeurism and the digital persona. This course will build on the combination of perception, technology, and practice. Throughout the semester, students will advance by learning lighting techniques and strategies of presentation - as these core skills will become tools in the execution of project concepts. In tandem with each project, students will encounter and discuss a wide array of photography and writings from the past to the present, in an effort to understand the meanings and psychological effects of freezing the human image in time.

**279. (FNAR679) Studio Lighting. (B)** Wahl. Prerequisite(s): FNAR 271 or Permission of Instructor. Course Fee \$75.00

The necessity of light and how light is rendered in relationship to what is seen and understood, is often a key ingredient in the portrayal of a subject. The origin of the still life can be found in images as far back as antiquity and has dealt with notions of death, science, class, social customs and even sex. Photography picked up on the tradition in 1827 and has not only made use of the form, but has expanded the topic into very unique territories. Contemporary artists have re-invented and re-invigorated the still life, formalism & abstract photography. As a framework for exploring 'hands-on' lighting techniques, students will creatively grapple with the photography of objects in the studio. Working with the physical, symbolic, and conceptual ramifications of depicting specific forms in an image, teamed with the discussion of key texts, critiques, and studio lighting seminars, each student will create a considered and unique portfolio of images.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **280. (FNAR580) Figure Drawing I. (C)** Prerequisite(s): FNAR 123. Course Fee \$75.00

Students work directly from the nude model and focus on its articulation through an understanding of anatomical structure and function. Students will investigate a broad variety of drawing techniques and materials. The model will be used as the sole element in a composition and as a contextualized element.

#### **281. (FNAR581) Figure Drawing II. (C)** Prerequisite(s): FNAR 280. Course Fee \$75.00

Figure Drawing II is an advanced class designed to further develop the student's skill and facility in capturing the human form. Content and conceptual issues will be explored through individualized projects concentrating on the figure. Students will also expand on their knowledge of drawing media and application.

#### **285. (FNAR685) Photography and Fiction. (B)** Diamond. Prerequisite(s): FNAR 271 or FNAR 340 or Permission from the Instructor.

In spite of photography's traditional relationship with fact, the medium has been a vehicle for fiction since the very beginning. Fiction and photography encompass a broad range of meanings, from elaborately staging and performing for the camera, to manipulations using digital technology such as Photoshop to construct the work. This class will examine and trace the history of manipulated photography while paying special attention to the complex negotiations between the decisive moment, the constructed tableau, and the digitally manipulated image. There will be a combination of class lectures, studio projects, assigned readings, visiting artists, film screenings, field trips, and class critiques.

#### **SM 282. (FNAR582) Advanced Topics in Photography: Site, Space and Documentation. (A)** Prerequisite(s): FNAR 271 or FNAR 340 or Permission from Instructor. Course Fee \$75.00

This course will challenge students to create immersive environments and activated spaces through interdisciplinary means. Students will be working on individual as well as collaborative projects; they will be encouraged to incorporate different media with photography and explore the various methods and materials of installation. They will learn how to develop and present professional proposals and experiment with different modes of documentation. We will examine the history of Installation Art with an emphasis on contemporary trends and important emerging artists. Topics of discussion will range from site-specificity/architecture, Social Practice models and performance-oriented residue. The course culminates with a public presentation—an exhibition of student projects created for specific sites on campus.

#### **284. (FNAR684) Photography and Fashion.** Prerequisite(s): FNAR 271 or FNAR 340 or Permission from Instructor. Course Fee \$75.00

Since the invention of photography, the fashion industry has been one of the cornerstones of creative expression, innovation and visionary provocation. Contemporary fashion photography has continued to attract a leading group of image-makers that continue the tradition of creating artwork that not only is being published in cutting edge magazines such as V, Another Magazine and Citizen K, but also are exhibiting their work in various galleries and museums around the world. This course is designed for students who are interested in creating contemporary fashion images through specific assignments that define the process: lighting in studio or location, working with fashion designers, stylists, models, hair/ make up artists, and the application of a variety of post production techniques, via Photoshop. The class will explore modern constructs that define the importance of branding, marketing, advertising and the relationship of fashion photography in contemporary art and culture today.



## **FINE ARTS**

### **(FA) {FNAR}**

#### **286. (FNAR686) Visual Narrative. (A) Comberg and Diamond.**

Visual Narrative is an introduction to the practice of storytelling with images. From news and information to art, law, and science, visual storytelling is a critical aspect of creating and navigating contemporary culture. This course is situated at the intersection of design, art, and visual culture, focusing on relevant forms and topics including the photo essay, information design and visual explanation, the photographic sequence in contemporary art, scenario design and concept visualization.

Visual Narrative focuses on traditional as well as emerging modes of production and distribution for documentary, visual storytelling, and photojournalism, exploring new aesthetics and the social impact of visual narratives.

Visual Narrative immerses students in the study of narrative craft and creation of visual stories covering topics relevant to designers and photographers. Beginning with the photo series and the photo documentary tradition, the course evolves through multimedia narrative and non-narrative forms. Students will explore principles of narrative construction in design and photography through lecture, studio projects, and with presentations by visiting artists, designers, and photographers. Students will work within and across disciplines of art, design, and visual journalism, exploring topics including context, cause and effect, time, space, flow, picture-to-picture relationships, sequence, visual hierarchy, and linearity. Study of non-narrative systems - categorical, rhetorical, abstract, and associational forms - as well as interactive narratives will also be included.

#### **289. (CINE289, FNAR589) Mixed Media Animation. (C) Prerequisite(s): FNAR 123 and FNAR 264. Course Fee \$75.00**

Mixed Media Animation is a contemporary survey of stop-motion animation concepts and techniques. Students use digital SLR cameras, scanners and digital compositing software to produce works in hand-drawn animation, puppet and clay animation, sand animation, and multiplane collage animation. Screenings and discussions in the course introduce key historical examples of animation demonstrating how these techniques have been used in meaningful ways. Students then learn how to composite two or more of these methods with matte painting, computer animation or video.

#### **SM 310. Critical Issues in Art. (B) Diamond.**

Perspectives on Critical Issues aims to engage students in an ongoing and informed study of both historical and contemporary issues in a spirit of curiosity and critique. We will investigate how these concepts can clarify and complicate our creative practice and our understanding of the contemporary art world. This seminar will explore the shifts in artistic production, theory and criticism and topics will range from traditional investigations of aesthetics, Modernism, Post-Modernism and contemporary themes.

Through discussions of assigned readings, class presentations, films, lectures, and field trips, this seminar will help establish a critical and theoretical foundation where your own beliefs and doubts about art and culture will be called into question and will provoke an ongoing inquiry into how you understand art, your own creative process, and the relationship of art and artists to society and creative culture.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **SM 330. (FNAR530) Making Space and Public Art. (A) Lum.**

The French social philosopher Michel de Certeau upset the common understanding of the relationship between space and place by elevating space as practice place. By this, he meant that place is but a set of geo-physical particularities that has no dynamic meaning unless activated through social engagement so that space is produced. Spatial practice is a key concept in the modern understanding of the city as a society of abstract space, one in which the problem of human alienation is riven with the logic of spatial spectacularization. Public Art is often employed to address or mollify such urban problems through concepts of historical reconstruction or institutional critique, including possibly testing the limits of public expression. Historical markers play a somewhat different role by calling attention to lost or negative histories, albeit most often vetted through the language of tourism factoids. This course will examine the discursive issues at play in respect to art and markers, particularly for Philadelphia. Additionally, important public art works from around the world will be examined. The course will also include the occasional visit of several key works downtown in which the question of what can and cannot said will be pondered.

#### **SM 315. (ENGL119, FNAR615) Across Forms: Art and Writing. (A) Hayes and Zolf.**

What if a poem spoke from inside a photograph? What if a sculpture unfurled a political manifesto? What if a story wasn't just like a dance, but was a dance-or a key component of a video, drawing, performance, or painting? In this course, artists and writers will develop new works that integrate the forms, materials, and concerns of both art and writing. Many artists employ writing in their practices, but may not look at the texts they create as writing. And many writers have practices that go beyond the page and deserve attention as art. This course will employ critique and workshop, pedagogic methodologies from art and writing respectively, to support and interrogate cross- pollination between writing and art practices. Additionally, the course will will examine a field of artists and writers who are working with intersections between art and writing to create dynamic new ways of seeing, reading, and experiencing.

#### **SM 320. (ARTH301, CINE320, CINE393, ENGL291) Topics in Animation. (A) Staff.**

This course will look at animation as an art form, a technology and an industry. We will explore the way in which artistic, technical, historical, and cultural conditions shape the development of animation and in turn, how animation impacts viewers. Topics will include trends in animation and their relation to contemporary popular culture, issues of art versus commerce in the creation of cartoons, the intersection of animation and politics, and shifts in style and technique throughout the years. We will look at the figures who have shaped the art forms and continue to influence it, the rise in animation's popularity, and current day applications of animate imagery.

#### **SM 325. Drawing Seminar. (A) Matt Neff. Prerequisite(s): FNAR 123 or permission by instructor.**

This seminar explores drawing practices as both a concrete and metaphorical, as space for conversation and questioning, and as a way to expand the boundaries of drawing. Using readings, films, class trips, independent research, and discussions, students will learn about themes in contemporary art relating to drawing, and its historically close relationship with interdisciplinary studio practices. Through studio-based projects, students will explore drawing's varied forms: perceptual, digital, time-based, performative, schematic, sculptural, and interactive. These projects will build on perceptual drawing skills and explore a wide use of traditional and non-traditional methods, tools, and materials.

## **FINE ARTS**

### **(FA) {FNAR}**

**331. (FNAR631) Interdisciplinary Studio: Sites of Convergence and Hybridity. (B)** Tileston. Prerequisite(s): One previous studio course (such as FNAR 123, FNAR145, FNAR150, FNAR 231 or FNAR 264) or permission from the instructor.

This course takes an experimental multimedia approach to investigating some of the boundaries in contemporary art making practices. Painting, photography, video, design and sculpture intersect, overlap, and converge in complicated ways. Projects will be designed to explore hybrid forms, collage, space/ installation, and color through a variety of strategic and conceptual proposals as students work towards unique ways of expanding their own work. Weekly readings, critiques, and presentations will be integrated with studio projects. This studio/seminar is appropriate for students at all levels and from all areas of Fine Arts and Design.

**334. (FNAR534) Painting Studio. (C)** Prerequisite(s): FNAR 123 and FNAR 333.

Painting Studio IV focuses on continuing the student's exploration of techniques, problems, and poetics of painting, the nuances of the painting language, and the development of a personal direction. While students may choose to work on assigned projects (either in consultation with the instructor or following the projects that the Painting II/III students may be involved in), the emphasis is on the investigation of the student's own sensibility. Students will be expected to engage in ongoing critical analysis of their own practices and assumptions.

**337. (FNAR637) Information Design and Visualization. (C)** Prerequisite(s): FNAR 264. Course Fee \$75.00

Information Design and Visualization is an introductory course that explores the structures of information (text, numbers, images, sounds, video, etc.) and presents strategies for designing effective visual communication appropriate for various users and audiences. The course seeks to articulate a vocabulary of information visualization and find new design forms for an increasingly complex culture.

**347. (FNAR647) Expanded Documentary. (B)** Davenport. Prerequisite(s): FNAR-061 or FNAR-271 or FNAR-340 or permission from instructor. Course Fee \$75.00

The sites and situations of documentary in our culture have exploded exponentially - from standardized formulas (like reality tv), to social media and cross-platform journalism. In contemporary art, documentary practice has also significantly expanded and diversified. Since the early 2000's, with several influential exhibitions following Documenta XI, a new generation of artists have taken up the ambition of depicting our social reality, and have done so by re-engaging and re-inventing the documentary mode. This intermediate course will examine this vital contemporary field and will also offer students a comprehensive introduction to the history of documentary practice. We will investigate a series of key questions regarding the relation between politics and aesthetics, mediums and mobility, how documents function to both approximate and deny a sense of 'reality' and perhaps most importantly-what kinds of social, political or personal realities you want to propose in your artwork. The class will be driven by a series of studio assignments and practical experimentation. Although there will be an emphasis on photography and video, students will also explore a multiplicity of strategies and forms (including archival display, essayistic installation, image-text relationships, and the documentation of performance.)

**SM 338. (FNAR638) Creative Research. (A)** Telhan. Course Fee \$75.00

This seminar explores what it means to do research in creative and critical practices. Students learn about different research methods from design, engineering, humanities and sciences; utilize them for developing and evaluating their individual creative work as cultural producers. This is an interdisciplinary course that encourages students to observe, measure, analyze, test, study, experiment, diagram, prototype, speculate, generate and criticize; apply multiple modes of inquiry; be conceptual, analytical, propositional and critical at the same time to develop their work from different perspectives.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **340. (FNAR640, VLST265) Digital Photography. (C) Course Fee \$75.00**

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

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#### **SM 343. (FNAR643) Language of Design. (B)**

The course will explore the changing relationship during the modern era between design (structure, model, plan of a work of art) and language (metaphor for a system of communication; speech, writing, literature). Our readings and visual presentations will focus on topics in the decorative arts, painting, architecture, typography and visual communication. We will focus on primary sources in order to situate our inquiry in a larger historical context. The discussion will center on claims about the inherent meaning of form, discuss different roles for design - as an ideological statement, as an agent of social change, and as an idiosyncratic expression. Topics will also include the search for a universal visual language, attempts at bridging the perceived gap between spoken and written language, and the impact of visual form on the meaning of literary texts (particularly when the author has been involved in the publication process). Students can suggest additional topics related to their field of study.

#### **348. (FNAR648) Counter the Land: Photography and the Landscape. (A) Wahl. Prerequisite(s): FNAR 271 or FNAR 340 or with permission from the instructor.**

Starting with the representation of landscape in painting in the early 1800s, the course will then move through Pictorialism and the Modernist movement in photography. Revisiting the later half of the 20th century, we will begin to consider the shifting practices of landscape and the ways it has been photographically depicted up to the present. Collaborating with the Brandywine River Museum of Art in Chadds Ford, students will begin their photographic exploration with the work of Andrea Wyeth and the landscape of the Brandywine Valley. As we consider Wyeth, the images of James Welling will also be introduced. Credited for pioneering new forms of representation in photography in the 1970s, Welling also revisited the work of Wyeth from 2010-2015, and committed to a fresh (and challenging) look at tradition.

Working with imagery and text, this class will also touch on conceptual art, the New Topographics, and postmodernism. Through these various concentrations, students will consider and counter the traditions that they are already familiar with, while creating work based on issues of the landscape today. Questions about meaning, politics, social critique, land rights, technology and methods of presentation will be encouraged and explored throughout the course.

#### **349. (FNAR649) Advanced Digital Photography. (C) Prerequisite(s): FNAR 340. Course Fee \$75.00**

In this studio course, students will become proficient in advanced techniques of image production while expanding their artistic process and refining their photographic work. With an emphasis on self-directed projects and research, students will further their knowledge of image control and manipulation, retouching and collage, advanced color management; become familiar with high-end equipment and develop professional printing skills. Class discussion, lectures and assigned readings will address the critical issues in contemporary art, media and photographic culture. Emphasis will be on integrating practice and critical dialogue.

## **FINE ARTS**

### **(FA) {FNAR}**

**370. (FNAR670) Advanced Graphic Design and Typography. (A)** Prerequisite(s): FNAR 266 and FNAR 269 or Permission of Instructor. Course Fee \$75.00

This course will explore advanced commercial, public and personal forms of visual communication. Emphasis will be placed on creative problem solving with consideration for audience. Discussion of design history, current ideology and future design applications will inform individual student projects. Work generated in this studio can be used to build a portfolio.

**350. (FNAR650) Shared Culture: New Strategies for Artists in the Digital Age. (B)** Goldsmith. Fine Arts Majors or MFA students ONLY or permission of instructor.

Our digital world has forced us to entirely rethink what it means to be an artist in the digital age, socially, economically, and politically. Ideas that have long been stable - including originality, creativity, and genius - are ripe for reexamination and redefinition in the twenty-first century. When the entire internet is copy- and-pasteable - and distribution moves swiftly - is anything off limits for the artist? Can we imagine our artistic production mimicking the meme, rippling through the networks for a day, then disappearing forever? Are we doomed to make works that are supposed to live for eternity or, in the face of environmental meltdown and collapsing financial markets, can we instead move our production toward the ephemeral? What would this look like? Can our output be steered toward the political? Can we frame these ideas as acts of resistance? Or compliance? Is there an inside? Is there an outside?

**353. (CINE353, FNAR653) Advanced Projects in Animation. (B)** Prerequisite(s): FNAR 235 and FNAR 267, or Instructor Permission.

Students will explore facial animation at great depth. Investigating both skeletal and muscular anatomy, students will implement their knowledge in the creation of facial rigs and realistic animation of 3D computer characters. Strong emphasis will be placed on drawing and acting skills to achieve a successful working knowledge of both form and function. As an advanced seminar course, students are expected and encouraged to work and explore topics outside of the classroom.

**366. (FNAR646) Advanced 3-D Modeling. (C)** Prerequisite(s): FNAR 235/365 or FNAR 236/536. Course Fee \$75.00

Advanced 3-D Modeling will give students the opportunity to refine skills in modeling, texturing, lighting and rendering with an emphasis on the evolution of ideas through constant revision based on class critique. Students will use a variety of industry standard software packages, including, but not limited to Maya and Mudbox to compose complex environments. Projects are designed to give students the opportunity to work with original content within a simulated production environment.

**378. (FNAR678) Interfacing Cultures: Designing for Mobile, Web and Public Media. (B)** Prerequisite(s): FNAR 234. Course Fee \$75.00

This course introduces advanced topics related to contemporary media technologies, ranging from social media to mobile phones applications and urban interfaces. Students learn how to use new methods from interaction design, service design, and social media and work towards prototyping their ideas using new platforms and media. The class will cover a range of topics such as such as online-gaming, viral communication, interface culture, networked environments, internet of things and discuss their artistic, social, and cultural implications to the public domain.

**399. Independent Study. (C)** Prerequisite(s): See Department for section number. A minimum three-page proposal must be submitted and approved by both the Instructor and the Undergraduate Director.



## **FINE ARTS**

### **(FA) {FNAR}**

**SM 488. Senior Seminar and Project (Fall Semester). (A)** Prerequisite(s): Fine Arts Majors in Senior Year only.

This rigorous pair of courses, one offered in the Fall and one offered in the Spring semester, are designed as the capstone of the Fine Arts major and are required for all graduating fine arts seniors. They can only be taken in the senior year. Students work in individual studio spaces provided by the department and then meet with faculty for seminar, critique, and professional practice exercises. Through individual and group critiques, students begin to conceptualize their final thesis exhibition or project. The senior seminar allows students to create lasting professional relationships with the fine arts faculty and visiting lecturers. The fall semester culminates in a group exhibition of senior student work paired with final semester critiques.

**SM 489. Senior Seminar Project. (B)** Prerequisite(s): FNAR 488; Fine Arts Majors in Senior Year only.

The Spring semester seminar culminates in a senior thesis exhibition for each graduating student. These exhibitions have traditionally been held as a small group exhibition featuring a few students in one group, or as a larger end of semester exhibition with each student installing a series of works. The format of the exhibition will be determined during the fall semester by the senior faculty. The process of preparing, installing, and promoting the thesis exhibition is covered in detail throughout the semester. Students will work in their on-campus studio spaces to produce dynamic, thoughtful and well-crafted work that will serve as their final portfolio. They will present their portfolio of work during a final critique before graduation.

**501. Graduate Studio I. (A)** Lum/Freedman/Mosley/Telhan/Tileston.

First year studio for MFA students' core pursuit of self-directed interdisciplinary problems that contribute to one or more of the visual arts disciplines.

**502. Graduate Studio II. (B)** Adkins/Davenport/Freedman/Mosley/Telhan/Tileston.

Second year studio for MFA students' core pursuit of self-directed interdisciplinary problems that contribute to one or more of the visual art disciplines.

**526. (FNAR126) Sequential Drawing. (B)** Prerequisite(s): FNAR 523.

Sequential drawing instructs in the visualization of story telling through the exploration of visual narrative components (visual iconography, panel- to-panel transition types, picture/word relations) and their application to a narrative through the use of formal drawing techniques (composition, color, perspective, line, form). The class begins with various exercises in paneling, pacing and style development, and concludes with the student applying the concepts and techniques they've acquired to the creation of a graphic novel.

**515. Photography Studio Abroad. (K)** Prerequisite(s): Permission of Instructor Required - Competitive Application Process Only.

This Traveling Studio is offered every other spring term to upper level photography & related media students. It is a cross-cultural visual investigation, exploring the contradictions and significance of the chosen city. This course incorporates multi-disciplinary research in preparation for the trip; exploring various fields of knowledge production such as art, history, social sciences, markets and governance. Class discussion, readings and individual research will be focused towards the development of each student's photo/media project, which will be realized while abroad. After returning to Philadelphia, students will develop and refine their work; the remaining classes will emphasize critique, editing, printing and presentation options. The final projects will be included in a group exhibition at the end of the semester. Admission to the course is on a competitive basis.



## **FINE ARTS**

### **(FA) {FNAR}**

#### **523. (FNAR123, VLST253) Drawing I. (C)**

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

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#### **524. (FNAR124) Drawing Investigations. (C) Prerequisite(s): FNAR 523.**

Drawing is a fundamental means of visualization and a hub for thinking, constructing, and engaging in a wide variety of creative activities and problemsolving. This studio class explores drawing in both its traditional and contemporary forms. The projects are designed to help students in all disciplines find ways express and clarify their ideas through the process of drawing. The semester begins with the refinement of perceptual skills acquired in Drawing I, while encouraging experimentation through the introduction of color, abstract agendas, conceptual problem solving, and collaborative exercises, as well as new materials, techniques and large format drawings. Particular attention is given to ways to conduct visual research in the development of personal imagery. Assignments are thematic or conceptually based with ample opportunity for individual approaches to media, subject, scale and process. The goal is to strengthen facility, develop clarity in intent and expand expression. Attention is paid to the development of perceptual sensitivity, methods of image construction, and the processes of synthesis and transformation in order to communicate ideas through visual means. Recommended for students in all areas.

#### **SM 530. (FNAR330) Making Space and Public Art. (A) Lum.**

The French social philosopher Michel de Certeau upset the common understanding of the relationship between space and place by elevating space as practice place. By this, he meant that place is but a set of geo-physical particularities that has no dynamic meaning unless activated through social engagement so that space is produced. Spatial practice is a key concept in the modern understanding of the city as a society of abstract space, one in which the problem of human alienation is riven with the logic of spatial spectacularization. Public Art is often employed to address or mollify such urban problems through concepts of historical reconstruction or institutional critique, including possibly testing the limits of public expression. Historical markers play a somewhat different role by calling attention to lost or negative histories, albeit most often vetted through the language of tourism factoids. This course will examine the discursive issues at play in respect to art and markers, particularly for Philadelphia. Additionally, important public art works from around the world will be examined. The course will also include the occasional visit of several key works downtown in which the question of what can and cannot said will be pondered.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **531. (FNAR231) Painting Practices. (C) Prerequisite(s): FNAR 523.**

Painting practices is an introduction to the methods and materials of oil painting. This course begins with an investigation of color and color relationships. The beginning of the semester will cover technical issues and develop the student's ability to create a convincing sense of form in space using mass, color, light and composition. The majority of work is from direct observation including object study, still life, landscape, interior and exterior space and the self portrait. Class problems advance sequentially with attention paid to perceptual clarity, the selection and development of imagery, the process of synthesis and translation, color, structure and composition, content and personal expression. Students will become familiar with contemporary and art historical precedent in order to familiarize them with the history of visual ideas and find appropriate solutions to their painting problems.

#### **SM 538. (FNAR238) Open Book. (A) Course Fee \$75.00**

"Open Book" will focus on visual communication of information. It will address two methods of inquiry and the corresponding means of visual representation: the objective, well structured research of facts and images, and the creative process of their subjective evaluation and restatement. Students will propose a topic based on their area of interest and engage in a focused, semester-long exploration, which they will present in the form of a designed and printed book.

#### **532. (FNAR232) Painting Studio. (C) Prerequisite(s): FNAR 531. This course can be continued by registering for FNAR 533 Painting Studio (III), and FNAR 534 Painting Studio (IV).**

Painting Studio presents an ongoing exploration of the techniques, problems and poetics of painting, the nuances of the painting language, and the development of a personal direction. A wide variety of problems will address such issues as color, composition, and the development of imagery, process, and content. Students are expected to improve in technical handling of paints and move towards developing personal modes of seeing, interpreting, and thinking for themselves. This course introduces different topics, strategies and individual challenges each semester, so it may be repeated with advanced course numbers.

#### **534. (FNAR334) Painting Studio. (C) Prerequisite(s): FNAR 523 and FNAR 533.**

Painting Studio IV focuses on continuing the student's exploration of techniques, problems, and poetics of painting, the nuances of the painting language, and the development of a personal direction. While students may choose to work on assigned projects (either in consultation with the instructor or following the projects that the Painting II/III students may be involved in), the emphasis is on the investigation of the student's own sensibility. Students will be expected to engage in ongoing critical analysis of their own practices and assumptions.

#### **536. (FNAR236) Digital Figure Modeling. (B) Prerequisite(s): FNAR 635; Recommended FNAR 543 or FNAR 580. Course Fee \$75.00**

This course introduces methods of modeling, texturing, and rendering human and animal figures. Students will study anatomical bone and muscle structures, and then employ this knowledge as they develop polygonal models for real-time 3D simulations or gaming environments, high-resolution renderings, and rapid prototyping.

## **FINE ARTS**

### **(FA) {FNAR}**

**541. (FNAR241) Hand-Drawn Computer Animation. (M)** Prerequisite(s): FNAR 636. Course Fee \$75.00

Using software tools designed for hand-drawn animation, students will develop animation skills applicable to all forms of animation. In this course students will learn to draw with a sense of urgency and purpose as they represent motion and drama in a series of frames. Through careful study of natural movements, precedents in the history of animation, and through the completion of a series of animation projects students will develop strategies for representing naturalistic movement, inventing meaningful transformations of form, and storytelling.

**542. (FNAR142) 3-D Design. (C)**

Students will make work that draws from and interacts with the three-dimensional world we live in. Formal strategies will explore principles of organization. Planar construction, modeling and assemblage methods will be used for investigations spanning from bas-relief to environmental art. This is a "learn by doing" process with no prerequisites.

**543. (FNAR243) Figure Sculpture I. (C)** Course Fee \$75.00

An introduction of modeling the human figure in clay. Students will work from the live model, acquainting themselves with issues of basic anatomy, form and function, and clay modeling. No previous experience is required; drawing experience a plus.

**545. (FNAR145, VLST252) Sculpture Practices. (C)**

As an introduction to traditional and contemporary three-dimensional practice, this course is concerned with the concepts and methodologies surrounding three-dimensional art making in our time. Students experiment with a variety of modes of production, and develop some of the fundamental techniques used in sculpture. In addition to these investigations, assignments relative to the history and social impact of these practices are reinforced through readings and group discussion. Processes covered include use of the Fab Lab, wood construction, clay, paper, mixed media, and more.

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**547. (FNAR247) Environmental Animation. (B)** Landau. Prerequisite(s): Experience in landscape architecture, architecture, animation, programming, film, Photoshop, or graphic design is strongly encouraged but not required.

This studio-based course examines the disciplinary spaces of landscape, art, and architecture through the medium of 3D animation and storytelling. We immerse ourselves in environments that may be as small as a cell or as large as a planet. From the refiguring of images, models, graphic design, or video to visualization or coding the genesis of whole environments, this course will allow for a variety of entry point for students of different disciplines and skill levels. Projects will range in scope from animated GIFs to animated shorts.

This course embraces a spirit of invention, collaborative learning, and interdisciplinary cross-pollination. Experience in landscape architecture, architecture, animation, programming, film, GIS, and/or graphic design is encouraged. We will examine and discuss some standard typologies such as the walk-through, data-visualization, as well as filmic and avant garde strategies as starting points for creative reinterpretation of space. We will primarily be using 3D Studio Max and After Effects with support from Next Engine 3D Scanner, Rhino, and Grasshopper. Scripting will be included in most assignments to enhance artistic control of the software.

## **FINE ARTS**

### **(FA) {FNAR}**

**553. (FNAR253) Advanced Projects in Printmaking. (B)** Prerequisite(s): FNAR 551 and FNAR 552 or FNAR 557. Course Fee \$75.00

This course will concentrate on expanding imagery in print media. The course requires the proposal of a directed final project to be developed during the semester. Three initial exploratory projects will culminate in the final. Projects are open to all print media, but there will be an emphasis on screen printing. Techniques will be addressed as they serve the needs of ideas rather than a set technical procedure. Through individual consultation, scheduled class critiques, and field trips, attention will be given to studio work in and out of printmaking so that the technical and conceptual strengths of print media can serve as a worthwhile adjunct to an overall studio practice.

**550. (FNAR250, VLST250) Introduction to Printmaking. (B)** Course Fee \$75.00

The course offers an introduction to several forms of printmaking including: intaglio, screen printing, relief, and monoprinting. Through in-class demonstrations students are introduced to various approaches to making and printing in each medium. The course enhances a student's capacity for developing images through two-dimensional design and conceptual processes. Technical and conceptual skills are developed through discussions and critiques.

**551. (FNAR251) Printmaking: Etching. (C)** Course Fee \$75.00

The class will challenge the possibilities of experimental drawing and ways of creating incisions and textures using copper plates as the matrix, which then will be printed on paper and other materials. The class offers full technical and historical description of each individual process: Dry Point, Etching, Hard ground, Soft Ground, Aquatint, Shine Cole', Spit-Biting, Sugar Lift, Color Printing and Viscosity printing.

**552. (FNAR252) Printmaking: Relief & Screen Printing. (C)** Course Fee \$75.00

This course is an introduction to technical skills and investigative processes in screen printing and relief and examines methods for combining digital technology with traditional print media. The course introduces students to several contemporary applications of silkscreen and relief printmaking including techniques in multi-color printing, photo-based silkscreening, digital printing, woodcut, linocut, and letterpress. Demonstrations include photo and image manipulation, color separating and output techniques, hand carving and printing, as well as drawing and collage. Both traditional and experimental approaches are explored and encouraged and technical and conceptual skills are developed through discussions and critiques.

**554. Graduate Printmaking I. (G)** Adkins. Course Fee \$75.00

This course will cover the traditional print processes while offering a chance to develop visual skills. The processes covered in class will include momoprinting (one of a kind prints), relief printing and a variety of etching techniques. Demonstrations will be offered to introduce more advanced processes like lithography and silkscreening. This class is an excellent introduction to the visual arts because the though process as well as the development of the image can be recorded. \$40 Studio Fee.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **557. (FNAR257) Printmaking: Mixed Media. (C) Course Fee \$75.00**

This course will explore the interplay of analog and digital processes and products of printing through various media, technology and conceptual approaches. In this changing world of communication, explore the intersection of old and new media to fabricate new and experimental design for print media. Using the printshop, the computer, and the equipment in the fabrication lab as our interface for exploration, we will focus on text and image relationships by integrating design, typography, print, and digital systems in a printing workshop environment. This course begins with an exploration of processes and experimentation, resulting in the creation of an edition that is conceptually centered on individual interests that engage the senses, the imagination, and the intellect.

#### **558. (FNAR258) Introduction to Clay: the Potter's Wheel and Beyond. (C) FNAR Faculty. Course Fee \$75.00**

In this introductory clay class, students will learn all the fundamental skills needed to create three-dimensional forms in clay using a variety of methods: wheel throwing, handbuilding (such as coil building and slab construction), and press molding. Whether creating utilitarian forms or creating sculpture, projects are designed to strengthen both craftsmanship and individual creativity. In addition to developing a working knowledge of the ceramic process, including surface treatments and glazing, students will also be introduced to design issues as well as contemporary art/ceramics topics that influence our aesthetic sensibilities. No prerequisites.

#### **559. (FNAR259) Beginning Clay: Handbuilding and Casting Techniques. (C) FNAR Faculty. Course Fee \$75.00**

Modeling and casting are fundamental methods of object-making. Students will learn basic handbuilding techniques such as coil building, slab construction, and mold making through assignments that incorporate conceptual and technical issues. Through experimentation with these methods, this course promotes an understanding of materials, processes, visual concepts, and techniques for creating three-dimensional forms in space. In addition to using different water-based clays and plaster, other materials such as wax, plastiline, paper pulp, cardboard, and tar paper will be explored. No prerequisites.

#### **563. (FNAR263) Advanced Wheel Studio. (C) Prerequisite(s): FNAR 561. Course Fee \$75.00**

This course teaches students more advanced wheel throwing techniques while helping to develop their critical skills in other areas of ceramic work. Students will learn to throw, employing larger masses of clay, and to increase the complexity of their work by combining and altering thrown parts. There will be an emphasis on experimentation in surface treatment and design, the goal of which is to expand a student's ability to create more complicated and personalized clay works. In addition to learning the technical knowledge, there will be critical discussions of contemporary ceramics issues through image presentations, reading materials and field trips.

#### **569. (FNAR269) Typography. (B) Prerequisite(s): FNAR 636. Course Fee \$75.00**

The study and practice of typography spans the history of individual letterforms through the typesetting of full texts. It is a complete immersion into type as an integral part of visual communication. Typesetting conventions and variables including legibility, readability, texture, color and hierarchy will be stressed, as well as a form for organizing information and expressing visual ideas. Studio work will include collecting and analyzing type, designing an original typeface, researching type history and experimenting with typographic forms.

## **FINE ARTS**

### **(FA) {FNAR}**

**566. (FNAR266) Graphic Design with Creative Technologies. (C)** Prerequisite(s): FNAR 636. Course Fee \$75.00

The aim of this course is to introduce students creative ways to use color, typography, and layout across new materials and media, ranging from print to physical objects. Students will explore visual design through a set of assignments and projects that are geared towards exploring the role of design in visual arts, interaction design, media design and architecture. The course introduces a number of design concepts such as content organization, navigation, interaction and data-driven design and show ways to develop new design metaphors, presentation techniques, and imagery using old and new technologies. course is structured as a combination of lectures and hands on workshops where students will have the chance to work both individually and collaboratively to realize their projects.

**567. (FNAR267) Computer Animation. (C)** Course Fee \$75.00

Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.

**568. (FNAR268, IPD 568) Interactive Design Studio: Biological Design. (C)** Course Fee \$75.00

This course is a research-based design studio that introduces new materials, fabrication, and prototyping techniques to develop a series of design proposals in response to the theme: Biological Design. The studio introduces life sciences and biotechnologies to designers, artists, and non-specialists to develop creative and critical propositions that address the social, cultural, and environmental needs of the 21st century. The course will be a pilot study of the first biodesign challenge organized by CUT/PASTE/GROW. The final projects will be submitted to a competition and the winning entry will be featured at Biofabricate in Summer 2017.

**570. (FNAR270) Graphic Design Practicum. (C)** Prerequisite(s): FNAR 566 or FNAR 569. Course Fee \$75.00

Practicum provides a real world experience for students interested in solving design problems for non-profit and community organizations. The studio works with two clients each semester, and previous projects have included print design, web design, interpretive signage and exhibit interactives. All projects are real and will result in a portfolio-ready finished product. Students will participate in a full design experience including design, client interaction, presentations, production, and project management. In addition, students will take field trips, meet professionals and go on studio visits.

**571. (FNAR271, VLST251) Introduction to Photography. (C)** Course Fee \$75.00

This course is an introduction to the basic processes and techniques of black & white photography. Students will learn how to expose and process 35mm film, SLR camera operation, darkroom procedures & printing, basic lighting and controlled applications. It begins with an emphasis on understanding and mastering technical procedures and evolves into an investigation of the creative and expressive possibilities of making images. This is a project-based course, where students will begin to develop their personal vision, their understanding of aesthetic issues and photographic history. Assignments, ideas and important examples of contemporary art will be presented via a series of slide lectures, critiques and discussion. No previous experience necessary. 35mm SLR cameras will be available throughout the semester for reservation and checkout from the photography equipment room.

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## **FINE ARTS**

### **(FA) {FNAR}**

**SM 572. (FNAR272) Advanced Photography: Integrated Techniques and Strategies. (C)**  
Prerequisite(s): FNAR 571 or Permission of Instructor. Course Fee \$75.00

This studio course seeks to broaden each student's skills by experimenting with a wide range of photographic media. Advanced analog, digital and experimental lens-based techniques will be covered, as well as larger camera formats to expand their vocabulary as image-makers. Emphasis will be on an integrated experience of the photographic medium and the development of a body of work that is both theoretically and historically informed. The course will be a means to view and discuss various strategies of important contemporary photographers. Focused assignments, readings, slide lectures and gallery visits will supplement each student's artistic practice and research.

**SM 574. (FNAR274) Reconfiguring Portraiture. (B)** Prerequisite(s): FNAR 571 or FNAR 640 or Instructor Permission. Course Fee \$75.00

As methods of representation are constantly shifting, one thing is clear - the photographic portrait is not what is used to be. Exploring both traditional and contemporary methods of portraiture, this class will uncover and discuss the ways in which we perceive each other in imagery, both as individuals and as groups. Throughout the semester, we will consider how portraits deal with truth, physical absence, the gaze, cultural embodiment, voyeurism and the digital persona. This course will build on the combination of perception, technology, and practice. Throughout the semester, students will advance by learning lighting techniques and strategies of presentation - as these core skills will become tools in the execution of project concepts. In tandem with each project, students will encounter and discuss a wide array of photography and writings from the past to the present, in an effort to understand the meanings and psychological effects of freezing the human image in time

**SM 576. Critical Issues Seminar. (C)** Tileston.

This seminar investigates issues concerning visual artists. Part one begins with Plato and Kant and progresses through a history of ideas in art, exploring the questions which concern artists today, including Modernism, post-modernism, abstraction and representation, appropriation, context, art and politics, identity, and the artist's relationship to these subjects. Part two of the course will focus on current texts in contemporary art, the current dialogue(s), and issues specific to our time and place as artists. The seminar engages contemporary issues in a spirit of curiosity and critique, and relates them to our studio practice.

**SM 575. Graduate Drawing Seminar. (B)** Tileston/Freedman.

This seminar examines the essential nature drawing has in an artist's process. Direct visual perception, self-referential mark making, the viability of space and understanding it, and drawing from one's own work are some of the drawing experiences encountered in the course. There are regular critiques and discussions based on the work and readings.

**SM 578. (FNAR278) Documentary Strategies. (C)** Prerequisite(s): FNAR 571 or FNAR 640 or Permission from Instructor. Course Fee \$75.00

This course offers a context for photographers to develop a documentary project - either within a traditional photojournalistic framework or one that challenges these traditions. The aim is to understand documentary as an evolving practice and to develop an artistic response when depicting our social reality- from everyday experience to the events that shape the world. An important aspect of the class will be examining the diversity of ways that journalists and artists have used the camera to extend and question the power of photography as document. The class will address key questions of media and mediation, the nature and status of documentary in the context of globalizing media and how traditional documentary work has been affected by video, performance, conceptual art and activism.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **580. (FNAR280) Figure Drawing I. (C)** Prerequisite(s): FNAR 523. Course Fee \$75.00

Students work directly from the nude model and focus on its articulation through an understanding of anatomical structure and function. Students will investigate a broad variety of drawing techniques and materials. The model will be used as the sole element in a composition and as a contextualized element.

#### **581. (FNAR281) Figure Drawing II. (C)** Prerequisite(s): FNAR 580. Course Fee \$75.00

Figure Drawing II is an advanced class designed to further develop the student's skill and facility in capturing the human form. Content and conceptual issues will be explored through individualized projects concentrating on the figure. Students will also expand on their knowledge of drawing media and application.

#### **SM 582. (FNAR282) Advanced Topics in Photography: Site, Space and Documentation. (A)** Prerequisite(s): FNAR 571 or FNAR 640 or Permission from Instructor. Course Fee \$75.00

This course will challenge students to create immersive environments and activated spaces through interdisciplinary means. Students will be working on individual as well as collaborative projects; they will be encouraged to incorporate different media with photography and explore the various methods and materials of installation. They will learn how to develop and present professional proposals and experiment with different modes of documentation. We will examine the history of Installation Art with an emphasis on contemporary trends and important emerging artists. Topics of discussion will range from site-specificity/architecture, Social Practice models and performance-oriented residue. The course culminates with a public presentation—an exhibition of student projects created for specific sites on campus.

#### **585. (FNAR085) Performance Studio. (B)** Hayes. Prerequisite(s): One previous studio course (such as FNAR523, FNAR545, FNAR640, OR FNAR661) or permission from the instructor. Course Fee \$75.00

This course supports the individual and collaborative production of performance works. As the medium of performance consists of diverse forms, actions, activities, practices and methodologies, the course allows for an open exploration in terms of material and form. Students are invited to utilize technologies, materials and methodologies from other mediums and/or disciplines such as video, photography, writing and sound. In addition to the production component, the course will examine multiple histories of performance through readings, screenings and directed research.

#### **589. (CINE289, FNAR289) Mixed Media Animation. (B)** Prerequisite(s): FNAR 523 and FNAR 636. Course Fee \$75.00

Mixed Media Animation is a contemporary survey of stop-motion animation concepts and techniques. Students use digital SLR cameras, scanners and digital compositing software to produce works in hand-drawn animation, puppet and clay animation, sand animation, and multiplane collage animation. Screenings and discussions in the course introduce key historical examples of animation demonstrating how these techniques have been used in meaningful ways. Students then learn how to composite two or more of these methods with matte painting, computer animation or video.

## **FINE ARTS**

### **(FA) {FNAR}**

**SM 591. The Body and Photography. (B)** Prerequisite(s): FNAR 271 or FNAR 340 and Instructor Permission Required. Course Fee \$75.00

The last few decades have introduced dramatic changes in the way we interact with each other, the way we communicate, the way we date, watch porn, etc. Ethical concerns have arisen with scientific advances such as stem cell research, fertility drugs, Botox, cloning and erectile dysfunction. This studio course will investigate the myriad ways in which the corporeal is addressed and manipulated in contemporary art, science, religion, pop culture and media. Students will develop photographic projects related to updated questions concerning gender, sexuality and social issues. Lectures, readings and class discussion will focus and inform their individual work.

**601. Graduate Studio III. (A)** Lum/Freedman/Mosley/Telhan/Tileston.

First year studio for MFA students' core pursuit of self-directed interdisciplinary problems that contribute to one or more of the visual art disciplines.

**SM 594. Graduate Photography Seminar.** Davenport.

This seminar will examine contemporary issues in photography from the point of view of the practicing artist. Students will meet with visiting critics during the semester, the course will also include student presentations, weekly discussions and group critiques, visits to artists' studios and gallery and museum exhibitions. Texts for the seminar will be drawn from contemporary critical theory in art, philosophy, history and popular culture. Required for all graduate photographers.

**SM 598. Grad Sculpture Seminar. (B)** Staff.

Sculpture instructor (to be announced) will lead this studio course based on improvisational approaches to developing individually made sculptural works, as well as works that are made in collaboration with others. As in Music or Theater, these works involve the collaboration of others, yet they are equally initiated by small thoughts, and carry those thoughts into a more public and interactive format of installation.

**602. Graduate Studio IV. (B)** Adkins/Davenport/Freedman/Mosley/Telhan/Tileston.

Second year studio for MFA students' core pursuit of self-directed interdisciplinary problems that contribute to one or more of the visual art disciplines.

**SM 615. (ENGL119, FNAR315) Across Forms: Art and Writing. (A)** Hayes and Zolf.

What if a poem spoke from inside a photograph? What if a sculpture unfurled a political manifesto? What if a story wasn't just like a dance, but was a dance-or a key component of a video, drawing, performance, or painting? In this course, artists and writers will develop new works that integrate the forms, materials, and concerns of both art and writing. Many artists employ writing in their practices, but may not look at the texts they create as writing. And many writers have practices that go beyond the page and deserve attention as art. This course will employ critique and workshop, pedagogic methodologies from art and writing respectively, to support and interrogate cross- pollination between writing and art practices. Additionally, the course will examine a field of artists and writers who are working with intersections between art and writing to create dynamic new ways of seeing, reading, and experiencing.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **620. (FNAR220) Producing Ephemera: Letterpress, Risograph, Inkjet, Xerox. (A) Romberger.**

This studio course introduces students to the world of printmaking and circulation through techniques in letterpress and Risograph (a high-speed digital printing system developed in Japan in the 1980s), in addition to Xerox, laser, inkjet, and off-set printing, focusing particularly on the format of prints, artists' ephemera, and the role of ephemera in understanding culture. Students will create their own broadsides, flyers, announcement cards, and independent publications throughout the course, exploring ways in which artists, designers, musicians, and activists make or have made use of the print to disseminate information; initiate happenings; advertise events; or format change. Students will learn about some of the most significant producers working within this realm - from Conceptualists to punk bands - and develop skills in page layout, typography, and design; mechanized and hand-pulled press operations; and digital to analog pre-press and post-print production methods.

This course is designed for highly motivated students and requires out-of-class time commitment. However, no prior coursework is required. Students from all levels and backgrounds are encouraged to register. The course employs combined collaborative / self-directed approaches to learning to enhance students' understandings of ways in which print media and multiples serve as vital conduits for disseminating ideas involving visual art, popular culture, literature, politics, performance and many other topics students will wish to explore.

#### **SM 622. (FNAR222, URBS322) The Big Picture: Mural Arts in Philadelphia. (C)**

The history and practice of the contemporary mural movement couples step by step analysis of the process of designing with painting a mural. In addition students will learn to see mural art as a tool for social change. This course combines theory with practice. Students will design and paint a large outdoor mural in West Philadelphia in collaboration with Philadelphia high school students and community groups. The class is co-taught by Jane Golden, director of the Mural Arts Program in Philadelphia, and Shira Walinsky, a mural arts painter and founder of Southeast by Southeast project, a community center for Burmese refugees in South Philadelphia.

#### **631. (FNAR331) Interdisciplinary Studio: Sites of Convergence and Hybridity. (B)** Tileston. Prerequisite(s): One previous studio course (such as FNAR 523, FNAR545, FNAR640, FNAR 531 or FNAR 636 or Penn Design course) or permission from the instructor.

This course takes an experimental multimedia approach to investigating some of the boundaries in contemporary art making practices. Painting, photography, video, design and sculpture intersect, overlap, and converge in complicated ways. Projects will be designed to explore hybrid forms, collage, space/ installation, and color through a variety of strategic and conceptual proposals as students work towards unique ways of expanding their own work. Weekly readings, critiques, and presentations will be integrated with studio projects. This studio/seminar is appropriate for students at all levels and from all areas of Fine Arts and Design.

#### **636. (FNAR264, VLST264) Art, Design and Digital Culture. (C) Course Fee \$75.00**

This course is an introduction to the fundamental perception, representation, aesthetics, and design that shape today's visual culture. It addresses the way artists and designers create images; design with analog and digital tools; communicate, exchange, and express meaning over broad range of media; and find their voices within the fabric of contemporary art, design, and visual culture. Emphasis is placed on building an extended form of visual literacy by studying and making images using a variety of representation techniques; learning to organize and structure two-dimensional and three-dimensional space, and designing with time-based and procedural media. Students learn to develop an individual style of idea-generation, experimentation, iteration, and critique as part of their creative and critical responses to visual culture.

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## **FINE ARTS**

### **(FA) {FNAR}**

**633. (FNAR233) Digital Illustration. (C)** Prerequisite(s): FNAR 636 and FNAR 523. Course Fee \$75.00

Digital Illustration is a course designed to expose students to the diverse techniques and approaches used in creating digital illustration for print publication. Course assignments will include two-dimensional animation storyboard rendering, figure illustration, technical diagram illustration, photographic retouching and enhancing. Digital applications will include morphing with layers, surface cloning, three-dimensional modeling and spatial transformation of scenes and objects. Students completing this course will possess the capability to design and plan creatively and skillfully execute finished artwork.

**634. (FNAR234) Art of the Web: Interactive Concepts for Art & Design. (C)** Prerequisite(s): FNAR 636. Course Fee \$75.00

Art of the Web: Interactive concepts for art and design is a first step in learning how to create, analyze and discuss interactive content, as a visual creator. It is an exploration of the culture of the internet, the ideas behind its quirks, the dreams and freedoms it encapsulates, and the creative power it gives to us. Students will be assigned projects that will challenge their current understanding of the web, and the ways it shapes human connectivity and interaction. Upon completion of this course, students will possess a working knowledge how to organize and design websites and learn to critique web-content including navigation, UX design and information ? architecture. The course will require analytical and conceptual skills and foster creative thinking.

**635. (FNAR235) 3-D Computer Modeling. (C)** Prerequisite(s): FNAR 523 and FNAR 636. Course Fee \$75.00

Students will develop a comprehensive knowledge of how virtual worlds are constructed using contemporary computer graphics technique with a fine arts perspective. The course will offer the opportunity to explore the construction, texturing, and rendering of forms, environments, and mechanisms while conforming to modeling specifications required for animation, real-time simulations or gaming environments, and rapid prototyping.

**637. (FNAR337) Information Design and Visualization. (C)** Prerequisite(s): FNAR 636. Course Fee \$75.00

Information design and visualization is an introductory course that explores the structure of information (text, numbers, images, sounds, video, etc.) and presents strategies for designing effective visual communication appropriate for various users and audiences. The course seeks to articulate a vocabulary of information visualization and find new design forms for an increasingly complex culture.

**SM 638. (FNAR338) Creative Research. (A)** Telhan. Course Fee \$75.00

This seminar explores what it means to do research in creative and critical practices. Students learn about different research methods from design, engineering, humanities and sciences; utilize them for developing and evaluating their individual creative work as cultural producers. This is an interdisciplinary course that encourages students to observe, measure, analyze, test, study, experiment, diagram, prototype, speculate, generate and criticize; apply multiple modes of inquiry; be conceptual, analytical, propositional and critical at the same time to develop their work from different perspectives.

## **FINE ARTS**

### **(FA) {FNAR}**

#### **640. (FNAR340, VLST265) Digital Photography. (C) Course Fee \$75.00**

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu)

#### **647. (FNAR347) Expanded Documentary. (B) Davenport. Prerequisite(s): FNAR-571 or FNAR-640 or FNAR-661 or permission from instructor. Course Fee \$75.00**

The sites and situations of documentary in our culture have exploded exponentially - from standardized formulas (like reality tv), to social media and cross-platform journalism. In contemporary art, documentary practice has also significantly expanded and diversified. Since the early 2000's, with several influential exhibitions following Documenta XI, a new generation of artists have taken up the ambition of depicting our social reality, and have done so by re-engaging and re-inventing the documentary mode. This intermediate course will examine this vital contemporary field and will also offer students a comprehensive introduction to the history of documentary practice. We will investigate a series of key questions regarding the relation between politics and aesthetics, mediums and mobility, how documents function to both approximate and deny a sense of 'reality' and perhaps most importantly-what kinds of social, political or personal realities you want to propose in your artwork. The class will be driven by a series of studio assignments and practical experimentation. Although there will be an emphasis on photography and video, students will also explore a multiplicity of strategies and forms (including archival display, essayistic installation, image-text relationships, and the documentation of performance.)

#### **SM 643. (FNAR343) LANGUAGE OF DESIGN. (B)**

The course will explore the changing relationship during the modern era between design (structure, model, plan of a work of art) and language (metaphor for a system of communication; speech, writing, literature). Our readings and visual presentations will focus on topics in the decorative arts, painting, architecture, typography and visual communication. We will focus on primary sources in order to situate our inquiry in a larger historical context. The discussion will center on claims about the inherent meaning of form, discuss different roles for design -as an ideological statement, as an agent of social change, and as an idiosyncratic expression. Topics will also include the search for a universal visual language, attempts at bridging the perceived gap between spoken and written language, and the impact of visual form on the meaning of literary texts (particularly when the author has been involved in the publication process). Students can suggest additional topics related to their field of study.



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### **(FA) {FNAR}**

**645. (FNAR245) Book and Publication Design. (A)** Hyland. Prerequisite(s): FNAR 636 is strongly suggested but not required.

Book and Publication Design will focus on the theory and professional practice of designing multi-page publications. Students will analyze formal structures of different types of books-literature and poetry, fiction and non-fiction compilations, illustrated volumes such as art catalogues, monographs and textbooks, and serial editions-discussing both traditional and experimental approaches. The format of the course will be split between theoretical and historical evaluations of book formats by drawing on the Van Pelt Rare Book Collection-and studio time where students will design books with attention to the format's conceptual relationship to the material at hand with a focus on typography and page layout, as well as on understanding production methods of printing and binding. In addition to the conventions of page layout students will examine paratextual elements (title page, practices of pagination and other internal structuring, content lists and indexes, colophons, notes and marginalia, end-leaves, binding, etc.).

**646. (FNAR366) ADVANCED 3D MODELING. (C)** Prerequisite(s): FNAR 235/635 or FNAR 236/536. Course Fee \$75.00

**648. (FNAR348) Counter the Land: Photography and the Landscape. (A)** Wahl. Prerequisite(s): FNAR 571 or FNAR 640 or with permission of the instructor.

Starting with the representation of landscape in painting in the early 1800s, the course will then move through Pictorialism and the Modernist movement in photography. Revisiting the later half of the 20th century, we will begin to consider the shifting practices of landscape and the ways it has been photographically depicted up to the present. Collaborating with the Brandywine River Museum of Art in Chadds Ford, students will begin their photographic exploration with the work of Andrea Wyeth and the landscape of the Brandywine Valley. As we consider Wyeth, the images of James Welling will also be introduced. Credited for pioneering new forms of representation in photography in the 1970s, Welling also revisited the work of Wyeth from 2010-2015, and committed to a fresh (and challenging) look at tradition.

Working with imagery and text, this class will also touch on conceptual art, the New Topographics, and postmodernism. Through these various concentrations, students will consider and counter the traditions that they are already familiar with, while creating work based on issues of the landscape today. Questions about meaning, politics, social critique, land rights, technology and methods of presentation will be encouraged and explored throughout the course.

**649. (FNAR349) Advanced Digital Photography. (C)** Prerequisite(s): FNAR 640. Course Fee \$75.00

In this studio course, students will become proficient in advanced techniques of image production while expanding their artistic process and refining their photographic work. With an emphasis on self-directed projects and research, students will further their knowledge of image control and manipulation, retouching and collage, advanced color management; become familiar with high-end equipment and develop professional printing skills. Class discussion, lectures and assigned readings will address the critical issues in contemporary art, media and photographic culture. Emphasis will be on integrating practice and critical dialogue.

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### (FA) {FNAR}

#### **654. (FNAR254) Printmaking & Publications: Intro to Independent Publishing and Artists' Publications. (A)** Romberger.

This course introduces students to independent publishing and artists' publications through print methods in letterpress, Risograph, and Xerox. The class will focus on the self-published artists' zine/book as an affordable, accessible, and easily reproducible format for exploring ideas, disseminating artists' work, and collaborating across disciplines. Students will learn a range of skills, including techniques in both mechanized and hand-pulled forms of printed media (Risograph, copy machine, Vandercook letterpress); short-run editions and binding; design and layout; pre-press and print production; and the web as it relates to and supports independent and democratic modes of distribution. Students will learn about and become acquainted with some of the most significant independent publishers working today and throughout history. Students will leave class having completed three individual projects: a 16-page booklet/zine; a carefully considered online publication, and a final collaborative book designed, developed and published as a class. The course commences with a field trip to New York City's Printed Matter, one of the oldest and most important nonprofit facilities dedicated to the promotion of artists' books, where students will be encouraged to submit a publication by semester's end.

#### **650. (FNAR350) Shared Culture: New Strategies for Artists in the Digital Age. (B)** Goldsmith. Fine Arts Majors or MFA students ONLY or permission of instructor.

Our digital world has forced us to entirely rethink what it means to be an artist in the digital age, socially, economically, and politically. Ideas that have long been stable - including originality, creativity, and genius - are ripe for reexamination and redefinition in the twenty-first century. When the entire internet is copy- and-pasteable - and distribution moves swiftly - is anything off limits for the artist? Can we imagine our artistic production mimicking the meme, rippling through the networks for a day, then disappearing forever? Are we doomed to make works that are supposed to live for eternity or, in the face of environmental meltdown and collapsing financial markets, can we instead move our production toward the ephemeral? What would this look like? Can our output be steered toward the political? Can we frame these ideas as acts of resistance? Or compliance? Is there an inside? Is there an outside?

#### **SM 661. (CINE061, FNAR061, VLST261) Video I. (C)** Course Fee \$75.00

In this studio based course, students are introduced to video production and postproduction as well as to selected historical and theoretical texts addressing the medium of video. Students will be taught basic camera operation, sound recording and lighting, as well as basic video and sound editing and exporting using various screening and installation formats. In addition to a range of short assignment-based exercises, students will be expected to complete three short projects over the course of the semester. Critiques of these projects are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary practices.

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#### **SM 662. (FNAR062) Video II. (C)** Prerequisite(s): FNAR 661. Course Fee \$75.00

Video II offers opportunities to further explore the role of cinematic narrative technique, non-narrative forms, digital video cinematography, editing, and screen aesthetics. Through a series of several video projects and a variety of technical exercises, students will refine their ability to articulate technically and conceptually complex creative projects in digital cinema. In addition, one presentation on a contemporary issue related to the application of cinematic storytelling and/or the cultural context of digital video is required.

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#### **SM 663. (FNAR063) Documentary Video. (A)** Prerequisite(s): FNAR 661. Course Fee \$75.00

Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.

#### **SM 665. (FNAR065) Cinema Production. (A)** Prerequisite(s): FNAR 661. Course Fee \$75.00

This course focuses on the practices and theory of producing narrative based cinema. Members of the course will become the film crew and produce a short digital film. Workshops on producing, directing, lighting, camera, sound and editing will build skills necessary for the hands-on production shoots. Visiting lecturers will critically discuss the individual roles of production in the context of the history of film.

#### **SM 667. (CINE067, FNAR067) Advanced Video Projects. (M)** Prerequisite(s): FNAR 662.

This course is structured to create a focused environment and support for individual inquiries and projects. Students will present and discuss their work in one on one meetings with the instructor and in group critiques. Readings, screenings, and technical demonstrations will vary depending on students' past history as well as technical, theoretical, and aesthetic interests. Course approval will be based on application prior to the beginning of the semester.

#### **SM 671. (FNAR070) Film Sound: History, Aesthetics and Subversion. (A)** Novack. Course Fee \$75.00

Sound and Image as experienced in the cinema, are not divisible. One perception influences the other, and transforms it. While a preexisting harmony between these two senses may exist, its conventions are subject to manipulation and the whims of subversion. Film Sound tracks the technological and aesthetic history of sound for film including psychoacoustics, dialogue, music, sound fx and audio's gradual and triumphant march towards fidelity, stereo and surround sound. This lecture course, through an historical and pedagogical romp loaded with examples throughout film history and visits by lauded audio professionals from the film world, seeks to instruct students to engage in the process of sound perception, gaining an appreciation for the art of sound as it relates to the varied phenomenological dimensions of that unique audio-visual encounter we call movies.

#### **SM 668. (CINE068, FNAR068) Cinematography. (B)** Prerequisite(s): FNAR 661.

This course will be a technical, practical and aesthetic exploration of the art of cinematography as it pertains to film and digital video. Through screenings, in-class exercises and assignments, students will increase their Video I skills in lighting and cinematography as a form of visual expression. Topics covered include shot composition, camera movement, lenses, filtration and color, exposure, lighting techniques, location shooting and how to use grip equipment. Discussions, demos and lectures will include relevant and illustrative historical motion picture photography, current digital video technology, and examples that explore interactions between film and video.

#### **669. Graduate Video Studio. (A)** Mosley.

Through a series of studio projects, this course focuses on the conceptualization and production of time-based works of art. A seminar component of the course reviews contemporary examples of media based art and film. A studio component of the course introduces production techniques including lighting, cinematography, audio, editing, mastering projects, and installing audio-visual works in site-specific locations or gallery spaces.

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### **(FA) {FNAR}**

**670. (FNAR370) Advanced Graphic Design and Typography. (A)** Prerequisite(s): FNAR 566 AND FNAR 569 or Permission of Instructor. Course Fee \$75.00

This course will explore advanced commercial, public and personal forms of visual communication. Emphasis will be placed on creative problem solving with consideration for audience. Discussion of design history, current ideology and future design applications will inform individual student projects. Work generated in this studio can be used to build a portfolio.

**673. (FNAR073) Machine for Seeing: Architecture and the Moving Image. (B)** Hartt. Prerequisite(s): FNAR 661. Course Fee \$75.00

Architecture's relationship with cinema was established with the very first motion picture. In *Sortie de l'usine Lumiere de Lyon* by Auguste and Louis Lumiere we see a didactic presentation of film titles as workers from the Lumiere brother's factory stream forth from its interior at days end. In many ways the context of the film is its subject as well. The title of the class plays on Le Corbusier's maxim that architecture is machine for living and perhaps cinema is simply a machine for helping us understand the vast construct of our built environment. A device, which allows us to imagine even greater follies or more importantly to think critically about architecture's relationship with and impact on society. Readings, screenings, discussions and critiques make up the curriculum along with studio time. Students will produce their own film and we will look at films produced by a range of practitioners: From architects speculating on the nature of and use of public space and urban development to documentarians researching the pathologies of neo-liberalism and its effect on the privatization of space. We will also look at the work of artists who engage with the poetics of space and who unpack the conflicted legacies of the built environment.

**674. (FNAR074) A Virus in the Culture: Social Critique in Media Arts. (A)** David Hartt and Mark Owens. Prerequisite(s): FNAR 661 or permission from instructor.

In order to change the world, we must first learn how to infect it. A Virus in the Culture is a studio class that examines and generates various forms of media resistance to dominant hegemonic systems of power and control. Using filmmaking, publication design and interactive media we'll think through and develop responses to some of the most pressing issues facing us today. We'll look at historical models from the agitprop design work of Gee Vaucher for Anarcho-punk band Crass to Chris Marker's film *Le Fond de L'Air Est Rouge*, a radical analysis of global social and political turmoil in the late 60s and early 70s. We'll also look at experimental contemporary design firms like Metahaven who question the role of designers and filmmakers today - Bypassing the power dynamics of clients and briefs they took it upon themselves to create a graphic identity for WikiLeaks. Each example broadens the definition and possibilities of practice to create a more porous engagement with audiences and users while informing the practice of social critique today. Considering a diverse range of topics from education policy, to the rights of environmental refugees, we'll use the class to workshop a singular comprehensive project that targets researches and responds to a specific contested position. The outcome of which will be a class produced short film,

publication and website that unpacks the social, cultural, and economic complexities of our subject. This class is co-taught by David Hartt, an artist and filmmaker along with graphic designer, Mark Owens. Reading, screenings, discussions and critiques make up the curriculum along with studio time. While the focus of this course is not technical, prior knowledge of design programs, camera functions, and post-production techniques is expected.

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### **(FA) {FNAR}**

**684. (FNAR284) PHOTOGRAPHY & FASHION.** Prerequisite(s): FNAR 571 or FNAR 640 or Permission from Instructor. Course Fee \$75.00

Since the invention of photography, the fashion industry has been one of the cornerstones of creative expression, innovation and visionary provocation. Contemporary fashion photography has continued to attract a leading group of image-makers that continue the tradition of creating artwork that not only is being published in cutting edge magazines such as V, Another Magazine and Citizen K, but also are exhibiting their work in various galleries and museums around the world. This course is designed for students who are interested in creating contemporary fashion images through specific assignments that define the process: lighting in studio or location, working with fashion designers, stylists, models, hair/ make up artists, and the application of a variety of post production techniques, via Photoshop. The class will explore modern constructs that define the importance of branding, marketing, advertising and the relationship of fashion photography in contemporary art and culture today.

**SM 675. (CINE075, FNAR075) Image and Sound Editing. (B)** Prerequisite(s): FNAR 661. Course Fee \$75.00

This course presents an in-depth look at the storytelling power of image and sound in both narrative and documentary motion pictures. Students apply a theoretical framework in ongoing workshops, exploring practical approaches to picture editing and sound design. Students edit scenes with a variety of aesthetic approaches, and create story-driven soundtracks with the use of sound FX, dialogue replacement, foleys, music and mixing. Students not only learn critical skills that expand creative possibilities, but also broaden their understanding of the critical relationship between image and sound.

**678. (FNAR378) Interfacing Culture: Designing for Mobile, Web and Public Media. (B)** Prerequisite(s): FNAR 634. Course Fee \$75.00

This course introduces advanced topics related to contemporary media technologies, ranging from social media to mobile phones applications and urban interfaces. Students learn how to use new methods from interaction design, service design, and social media and work towards prototyping their ideas using new platforms and media. The class will cover a range of topics such as such as online-gaming, viral communication, interface culture, networked environments, internet of things and discuss their artistic, social, and cultural implications to the public domain.

**679. (FNAR279) Studio Lighting. (B)** Wahl. Prerequisite(s): FNAR 571 or Permission of Instructor. Course Fee \$75.00

The necessity of light and how light is rendered in relationship to what is seen and understood, is often a key ingredient in the portrayal of a subject. The origin of the still life can be found in images as far back as antiquity and has dealt with notions of death, science, class, social customs and even sex. Photography picked up on the tradition in 1827 and has not only made use of the form, but has expanded the topic into very unique territories. Contemporary artists have re-invented and re-invigorated the still life, formalism & abstract photography. As a framework for exploring 'hands-on' lighting techniques, students will creatively grapple with the photography of objects in the studio. Working with the physical, symbolic, and conceptual ramifications of depicting specific forms in an image, teamed with the discussion of key texts, critiques, and studio lighting seminars, each student will create a considered and unique portfolio of images.

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### **(FA) {FNAR}**

**685. (FNAR285) Photograhpy and Fiction. (B)** Diamond.Prerequisite(s): FNAR 271 or FNAR 640 or Permission of the Instructor.

In spite of photography's traditional relationship with fact, the medium has been a vehicle for fiction since the very beginning. Fiction and photography encompass a broad range of meanings, from elaborately staging and performing for the camera, to manipulations using digital technology such as Photoshop to construct the work. This class will examine and trace the history of manipulated photography while paying special attention to the complex negotiations between the decisive moment, the constructed tableau, and the digitally manipulated image. There will be a combination of class lectures, studio projects, assigned readings, visiting artists, film screenings, field trips, and class critiques.

**686. (FNAR286) Visual Narrative. (A)** Comberg and Diamond.

Visual Narrative is an introduction to the practice of storytelling with images. From news and information to art, law, and science, visual storytelling is a critical aspect of creating and navigating contemporary culture. This course is situated at the intersection of design, art, and visual culture, focusing on relevant forms and topics including the photo essay, information design and visual explanation, the photographic sequence in contemporary art, scenario design and concept visualization. It proposes that studying and making sequential images and visual essays in a wide range of media - comics and graphic novels, propaganda, environments and installations, social media, animation, video, and digital media-are critical to understanding culture. The course immerses students in the study of narrative craft and creation of visual stories covering topics relevant to designers and photographers. Beginning with the photo series and the photo documentary tradition, the course evolves through multimedia narrative and non-narrative forms. Students will explore principles of narrative construction in design and photography through lecture, studio projects, and with presentations by visiting artists, designers, and photographers.

**SM 712. Visual Epistemologies for Creative Practices. (B)** Furjan/Telhan.

In this joint seminar between Architecture and Fine Arts, we investigate the alternative modes of diagrammatic thinking that are influencing art and design disciplines. The course provides a historical perspective on the evolution of visual epistemologies from late 1950s and reviews its current state from the lens of contemporary representation theory, computation, fabrication and information technologies. The goal is to gain both theoretical and hands-on experience with the contemporary diagramming techniques in order to advance both designs and the thinking behind them.

**999. Independent Study.** Staff.Prerequisite(s): See Graduate Progam Coordinator for section numbers. Hours and credits arranged