

ARTS - Studio Art

Courses numbered 100 to 299 = *lower-division*; 300 to 499 = *upper-division*; 500 to 799 = *undergraduate/graduate*.

ARTS 150. Special Topics (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 150A, 150B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTS 150E. Color in Art, Work and Life (0.5).

Color, and the lack of color, impacts the way people interact with and understand the world around them. Everyone, thoughtfully or intuitively, uses color to personalize and connect with their intimate environment, express themselves and communicate with others, and process meaning from their social and professional environment. In this course, students examine how people see, experience and understand color. Students look at the basics of color theory as well as how color is used and experienced by everyone in their daily life. Color is central in how people experience art, entertainment and social messaging. Color even impacts how people process and categorize emotion. In this course, students also examine and discuss how color is used by artists and professionals to reach, connect and persuade their audience.

ARTS 150F. Art of the Northern Renaissance and the Dutch Golden Age (0.5).

Examines the art of the Northern Renaissance and the Dutch Golden age with a focus on the visual traditions and material culture of Flanders, the Netherlands and Germany during the fifteenth through seventeenth centuries. The invention of the printing press, impact of the Protestant Reformation, and encounters with the Italian Renaissance art and artists, patrons and humanists provide an artistic, social, political and economic framework for interpreting and contextualizing the vivid material culture of the Northern Renaissance. There are innovations in production methods, changes in patronage and collecting activities, and the development of novel sacred and secular themes and genres. The course takes a close look at the great master works of Jan van Eyck, Rogier van der Weyden, Albrecht Durer, Peiter Bruegel, Rembrandt and Johannes Vermeer.

ARTS 195. Studio Tools Workshop (1).

Introduces fundamental tools of studio artmaking, including wood shop training, documenting artwork/digital camera operations, computer software basics.

ARTS 211. Introduction to Community and Social Practice (3).

General education fine arts course. Led by study of socially engaged artists and theories, students explore artists and methods of art practice that extend into specific communities and the social realm. Topics include (but are not limited to) art and commodity, the art market, the politics of audience, art as object or action, art as labor, and art as social justice. Lectures, readings, writings and project(s) based on these themes. *Course includes diversity content.*

ARTS 211H. Introduction to Community and Social Practice Honors (3).

General education fine arts course. Led by study of socially engaged artists and theories, students explore artists and methods of art practice that extend into specific communities and the social realm. Topics include (but are not limited to) art and commodity, the art market, the politics of audience, art as object or action, art as labor, and art as social justice. Lectures, readings, writings and project(s) based on these themes. *Course includes diversity content.*

ARTS 232. Introduction to Photography (3).

Introduces students with little or no formal experience to fundamentals of the medium, its history and its relationship to contemporary culture. First half covers exposure, 35mm B&W film developing and silver gelatin darkroom printing; second half covers digital capture with DSLR cameras, image correction in Lightroom, and inkjet printing.

ARTS 240. Introduction to Life Drawing (3).

Introduces drawing the human form through analytical observation. Students develop accuracy in rendering and understanding the skeletal and muscular structure of the figure. Opportunities to explore the figure's expressive potential through materials, varied scale, anatomical studies and application of visual principles such as contour, line, shape and value. Repeatable for credit.

ARTS 245. Digital Studio (3).

Introduces processes, tools, history and contemporary practice of creating artworks with and for computers and software. Includes drawing, printing, video and web-based media.

ARTS 252. Introduction to Painting Media (3).

Explores fundamental painting methods using a variety of painting media and application techniques. Considers historical and contemporary styles and painting's role in media and culture.

ARTS 261. Introduction to Printmaking (3).

Focuses on intaglio, relief, silkscreen and simplified lithography. Overview of established processes with emphasis on experimental approaches to print media and connections between printmaking and drawing.

ARTS 270. Introduction to Ceramics (3).

General education fine arts course. Offers experience with basic practices in ceramics. Students have the opportunity to explore creative thinking by solving problems in the design, craftsmanship and content in ceramic art. Builds experience in hand building, wheel throwing, glazing/decorating methods. Lecture periods involve general knowledge of clays, glazes, kilns, historical ceramics and pottery of the world. Repeatable for credit as studio art elective.

ARTS 282. Introduction to Sculpture and Extended Media (3).

Introduces basic materials and processes used in sculpture as well as extending the media options to nontraditional and new approaches to creating three-dimensional art. Introduces wood and steel fabrication, mold making, aluminum casting; incorporating nontraditional materials. Emphasizes creative problem solving.

ARTS 283. Digital 3-D Tools in Sculpture (3).

Introduces computer-assisted design and computer controlled equipment to create sculpture. Students are instructed in the basics of CAD computer programs and how to use a CNC router and 3D printer to create objects. Emphasis on using technology to expand options for artmaking.

ARTS 305. Studio Tools and Presentation (3).

Introduces fundamental tools of studio artmaking and presentation, including artwork documentation, wood shop training, constructions for studio practice, shipping, lighting, display and installation. Prerequisite(s): ARTF 202.

ARTS 312. Community Arts Engagement (3).

General education fine arts course. Exploration of theoretical and practical connections between art and communities through art, collaboration, discussion, essays and socially-engaged projects. Students take part in one or more art actions with specific groups or communities and work collaboratively as they explore the intersection of community activism and art as social responsibility. Repeatable for credit.

ARTS 312H. Community Arts Engagement Honors (3).

General education fine arts course. Exploration of theoretical and practical connections between art and communities through art, collaboration, discussion, essays and socially-engaged projects. Students take part in one or more art actions with specific groups or communities and work collaboratively as they explore the intersection of community activism and art as social responsibility. Repeatable for credit.

ARTS 322. Video, Sound and Performance (3).

General education fine arts course. Topics include electronic media techniques for artmaking or other forms of visual communication along with the historical and contemporary context of video, sound, performance, and their interrelationships through assigned artworks, readings and discussion.

ARTS 324. Documentary Media and Social Strategies (3).

General education fine arts course. Focuses on documentary strategies across media, various means of distribution and exhibition, and employing contemporary platforms and interdisciplinary practices. Considers what responsibilities documentarians have to their subjects through lectures, discussions, screenings, listening assignments, readings and written responses. The objective of this class is to complicate, rather than clarify, how we think about representation. *Course includes diversity content.*

ARTS 326. The Moving Image (3).

Introduces processes, tools, history and contemporary practice of creating moving images/animations using traditional and digital materials and resources for final presentation and discussion. Exploration and consideration is placed on formal and conceptual concerns, including how traditional art studio materials and practices might play a role in the development process and final understanding of the digital media. Includes experimental film, video art practices, and social communication and personas. Prerequisite(s): ARTS 245. Pre- or corequisite(s): ARTF 202.

ARTS 330. Analog Photographic Techniques (3).

Designed for students who already have a basic understanding of fundamental aspects of photography using manual cameras and proficiency with silver gelatin printing. Continued development in traditional darkroom printing; experimentation with alternative photographic processes; emphasis on challenging the boundaries of the medium. Students make their own cameras, film, printing paper and chemistry; processes covered include cyanotypes, chlorophyll prints, Van Dyke brown and liquid light. Additionally, working with a partner, students learn an additional technique and present it to the class as a demonstration. Prerequisite(s): ARTS 232. Pre- or corequisite(s): ARTF 202.

ARTS 331. Digital Photographic Techniques (3).

Designed for students who already have a solid understanding of fundamental aspects of photography and using manual SLR and DSLR cameras. Photoshop, Bridge and Lightroom are used for digital capture, scanning (film, prints and objects), proper workflow and file management, studio lighting, manipulation of the photographic image, and exhibition quality inkjet printing. Considers history of the digital photographic image, discusses how technical advancements have changed culture and art, and considers various means of presentation and output (projection, video, installation, web-based). Students gain a broad range of technical skills, yet are also encouraged to work experimentally and produce work that exists off the wall. Prerequisite(s): ARTS 232. Pre- or corequisite(s): ARTF 202.

ARTS 334. Photo Media Topics (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 334A, 334B). Not all subtopics are offered

each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTS 232. Pre- or corequisite(s): ARTF 202.

ARTS 334C. Photo Media Topics: Appropriation-Thievery for Artists (3).

This interdisciplinary studio course focuses on creating work that borrows, recycles, samples and remixes existing visual culture – in other words, appropriation art. Few other art-making strategies allow for such direct and pointed cultural critique, and few have been so challenging to a skeptical public and legal system. From hip-hop to “high art”, students consider how other artists have used and abused their source material and how its creep into culture has shaped the meme-tastic world they live in today. Students from all disciplines are welcomed and encouraged. They are free to work in their chosen media.

ARTS 334D. Photo Media Topics: Creative Lighting (3).

Explores lighting strategies for the studio and on location. The focus is on producing high quality images, developing individual expression and style, and real-world applications. Assignments cover artistic, editorial, and commercial imagery and skills. Students learn how to use professional strobes, flashes, LEDs and light painting in various circumstances. Above all though, good lighting is about figuring out how to achieve the desired look with the tools at hand; it’s fundamentally about resourcefulness. Prerequisite(s): ARTS 232 or instructor's consent.

ARTS 335. Contemporary Photography Studio (3).

Builds on analog and digital techniques covered in previous courses to enable refined, conceptually oriented work using medium/large format cameras, large-scale printing, hybrid processes, and experimental presentation methods. Discusses the cultural significance of photography today and the ways artists are reacting to the changing medium. Students generally have great latitude regarding their methods of approaching projects; emphasis on working toward an individual artistic voice. Keystone course for proceeding to advanced photo courses. Prerequisite(s): ARTS 232. Pre- or corequisite(s): ARTF 202.

ARTS 341. Life Drawing Studio (3).

Advanced analysis and interpretation of the human figure through individualized projects and assignments in multiple art and design applications. Emphasizes individual development, technical advancement and personalized interpretation. Repeatable for credit. Prerequisite(s): ARTS 240. Pre- or corequisite(s): ARTF 202, or instructor's consent.

ARTS 345. Intermediate Drawing (3).

Drawing projects including problems of style, suites of related works, and media, materials and technical exploration. History of drawing techniques and materials. Prerequisite(s): ARTS 240. Pre- or corequisite(s): ARTF 202 or instructor's consent.

ARTS 347. Mixed Media in Drawing (3).

Uses visualization, color, collage, abstraction, digital manipulation, invented processes and varied sources for artmaking. Students experiment with traditional and nontraditional drawing methods and materials toward development of a personal visual language. Pre- or corequisite(s): ARTF 202 or instructor's consent.

ARTS 350. Workshop (1-5).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 350A, 350B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTS 350AC. Relief and Silkscreen (3).

Investigates various means of creating images by relief and silkscreen techniques. Processes include linocut, woodcut, wood engraving and silkscreens created with stencils, hand drawn, photos and digital imagery printed on paper. Includes examination of historical and contemporary approaches and relevance to contemporary culture. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 350J. Figure Painting (3).

Advanced analysis and interpretation of the human figure through painting materials, from wash on paper to acrylic and other types of paint on canvas or board. Emphasizes individual development, technical advancement and personalized interpretation. Repeatable for credit.

ARTS 354. Painting Materials and Processes (3).

Explores varied materials, methods, surfaces and processes in painting. Considers historical and contemporary styles and painting's role in media and culture. Prerequisite(s): ARTS 252. Pre- or corequisite(s): ARTF 202.

ARTS 356. Painting with Narrative and Sequence (3).

Explores painting in relationship to sequential and narrative forms and media, including time-based and extended media applications. Lectures and research. Prerequisite(s): ARTS 252. Pre- or corequisite(s): ARTF 202.

ARTS 358. Painting in the Expanded Field (3).

Explores painting as a concept and a form through its relationship to installation, sculpture, performance, community arts and other creative possibilities. Lectures and research. Prerequisite(s): ARTS 252. Pre- or corequisite(s): ARTF 202.

ARTS 360. Intaglio (3).

Investigates various processes of drawing, coloring, etching and printing images from metal substrates on paper. Includes examination of historical and contemporary approaches and relevance to contemporary culture. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 361. Lithography (3).

Investigates various processes of drawing, coloring, etching and printing images from lithographic stone and aluminum plates to paper. Examines historical and contemporary approaches and relevance to contemporary culture. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 366. Silkscreen (3).

Investigates various means of creating images by printing through silkscreens with stencils, hand drawn, photo and digital imagery on paper. Examines historical and contemporary approaches and relevance to contemporary culture. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 367. Relief (3).

Investigates the various processes of linocut, woodcut and wood engraving. Students create images by cutting into various materials and print from the remaining raised surfaces. Examines historical and contemporary approaches and relevance to contemporary culture. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 369. Intermediate Printmaking Studio (3).

Explores concepts and aesthetic development in print media. Investigates the historical and contemporary application of the multiple, while developing an understanding of both its function and aesthetics within our culture. Repeatable for credit. Prerequisite(s): ARTS 261. Pre- or corequisite(s): ARTF 202.

ARTS 370. Studio Pottery (3).

Explores the use of the potter's wheel to develop a vocabulary of functional forms that express personal creativity and vision.

Contemporary approaches to form, surface technique and firing are introduced through studio work, demonstrations and lectures. Repeatable for credit. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 372. Sculptural Ceramics (3).

Using a variety of hand-building and/or wheel-throwing techniques, students explore a range of formats, including the vessel, the figure, abstraction, installation and mixed media. Various firing techniques and solutions to issues of surface are addressed. Emphasizes creative thinking in clay to make a personal statement. Prerequisite(s): ARTS 270.

ARTS 373. Intermediate Ceramics Studio III (3).

Emphasizes self-directed studies focused around specific artistic themes and subjects. Course discussions, readings and videos guide students through the generation of ideas and their implementation in studio ceramics. Students also develop tools of creativity such as mind-mapping and creating a visual journal. Repeatable for credit. Prerequisite(s): ARTS 270, instructor's consent. Pre- or corequisite(s): ARTF 202.

ARTS 374. Atmospheric Firing (3).

In-depth explorations of atmospheric firing processes, such as wood-firing and salt glazing. Emphasizes value-added content through historical/cultural awareness as well as formal relationships and personal expression. Repeatable for credit. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 375. Special Topics in Ceramics (1).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 375A, 375B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 375A. Special Topics: Kilns and Firing (1).

Familiarizes students with the principles and practices of various types of kilns and firing solutions. Substitutable for QuickFire elective. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 375B. Special Topics: Tableware Design (1).

Familiarizes students with the issues and concerns involved with the design and use of pottery for the table. Students have the opportunity to learn from professionals in the food industry about what matters to those who use pottery to present their culinary works. Substitutable for QuickFire elective. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 375C. Special Topics: Ceramics Materials (1).

Familiarizes students with the materials, tools and technical procedures of formulating and mixing clay bodies and glazes. Substitutable for QuickFire elective. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 375D. Special Topics: Contemporary Pottery Practices (1).

Familiarizes students with issues in contemporary ceramic practices, including professional networking, marketing and public presentation of pottery in various contexts. Course may involve student travel to regional art fairs, sales, and exhibitions. Substitutable for QuickFire elective. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 376. Ceramic Design/Mold-Making for Ceramics (3).

Explores digital and analog methods of prototype development for mold-forming and casting processes. Students engage the design process from idea generation to the final production of one-of-a-kind and serially reproduced objects. Emphasizes design thinking and

solutions for living. Repeatable for credit. Prerequisite(s): ARTS 270. Pre- or corequisite(s): ARTF 202.

ARTS 380. Intermediate Sculpture (3).

Emphasizes individual artistic development by stressing concepts, methods of creation and research on the historical context of student work. Includes instruction in contemporary and traditional sculpture techniques. Repeatable once for credit. Prerequisite(s): completion of art foundation program and ARTS 282, 283.

ARTS 381. Materials, Techniques and Extended Media in Sculpture (3).

In-depth instruction in various methods and materials in creating sculpture. Traditional processes such as casting and fabrication in wood and steel are covered, with an emphasis on how material choices extend into nontraditional media. Course objectives are to develop technical skills and an ability to creatively use different materials in creating artwork. Prerequisite(s): ARTS 282. Pre- or corequisite(s): ARTF 202.

ARTS 383. Time as Media in Sculpture (3).

Encourages experimentation in incorporating time and change as core elements of artworks. Investigates a wide range of materials, methods and processes with focus on different ways that change can influence artwork and be incorporated within students' artistic vision. Prerequisite(s): ARTS 282. Pre- or corequisite(s): ARTF 202.

ARTS 390. QuickFire Topics (1-3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 390A, 390B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTF 202.

ARTS 390AA. QuickFire: Travel Engagement (1).

Short course that features travel to art galleries, museums, conferences, historic venues, or other places of interest. Variable in location, format, duration, and media emphasis; includes occasional international travel opportunities. Academic and/or studio work may also be required. A travel fee is required.

ARTS 390AB. QuickFire: Street Art and Stencils (1).

Students investigate street art's history; stencils as related to Pop Art and Situationism, with an ancient history itself; create their own stencils using digital and manual tools; then use the stencils to create artworks in the style of Banksy, C215, Crisp, Swoon and others.

ARTS 390AC. QuickFire: Visiting Artist Engagement (1).

This course centers around a thematic format proposed by a visiting artist and utilizes collaborative and individual social art practices. Students investigate how a key topic informs creative art making and supports or reinterprets stories of self, relationships or community. This course also introduces students to the variety of theories that inform how collaborative and individual art making helps people imagine and understand their complex world. Repeatable for credit.

ARTS 390AD. QuickFire: Freelance Photography Business Topics (1).

Explores the business of becoming a freelance photographer. Focus is on photography skills needed for event, small product and corporate photography. Students also learn how to organize a business and become familiar with equipment and software used. Students are required to have their own DSLR or mirrorless camera.

ARTS 390E. Kiln Building (3).

Students learn about the materials, design and construction of various types of kilns through both theoretical and hands-on activities. In addition to producing kiln construction plans of their own design, students participate in building a wood-burning, anagama-style kiln on site.

ARTS 390S. QuickFire: Drawing Marathon (1).

Takes place over four consecutive Saturdays. Investigates the potential of drawing as an expressive tool in the context of eight-hour long sessions. What happens when sustained attention and endurance become part of one's creative practice? Each session has a different topic to explore and the course requires three hours of outside work per week.

ARTS 390X. QuickFire: Art and Archaeology in the Streets of Mexico City (1).

Week-long trip to Mexico City to view and discuss street art, Mexican muralism, archaeological sites, and indigenous influences present in the art, daily life, and rhythms of North America's largest city. Experiences planned include Casa Azul (Frida Kahlo's house), the murals of Chapultepec Castle, the murals of the Palacio de Bellas Artes, the Diego Rivera murals in the National Palace, and the archeological sites of the Templo Mayor and Teotihuacan.

ARTS 390Y. QuickFire: Metal Forming and Shaping (1).

Students are instructed how to hollow form sheet metal and shape and forge steel bar stock. Goals are to understand the processes and to put them into practice to create creative projects.

ARTS 398. Interdisciplinary Studio (2).

Group discussion, critiques, lecture attendance, museum and gallery visits, readings, and written responses focusing on contemporary art forms and ideas in preparation for senior thesis year. Prerequisite(s): ARTS 305.

ARTS 481. Cooperative Education (1-8).

Provides practical field experience, under academic supervision, that complements and enhances the student's academic program. Prerequisite(s): departmental consent.

ARTS 481N. Internship (1-8).

Complements and enhances the student's academic program by providing an opportunity to apply and acquire knowledge in a workplace environment as an intern. Prerequisite(s): departmental consent.

ARTS 495. Professional Practices in Studio Art (3).

Research into and practical application of professional practices, business skills and career planning specific to the discipline of studio art. Provides a foundation of practical information to assist the undergraduate studio art major in building a successful professional career. Prerequisite(s): junior standing in a studio art major or instructor's consent.

ARTS 517. Community and Social Practice Senior Project (1).

BFA in art - studio art with community and social practice concentration capstone course. Emphasizes individual development of research and/or artistic content. For undergraduate credit only. Prerequisite(s): ARTS 481N, instructor's consent. Pre- or corequisite(s): ARTS 599.

ARTS 525. Advanced Electronic Media (3).

Focuses on further development of thematic content, creative problem solving, and producing original artwork that makes a personal artistic statement. Explores the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): ARTS 322, instructor's consent.

ARTS 527. Electronic Media Senior Project (1).

BFA in art-studio art with electronic media concentration capstone course. Emphasizes individual development of research and/or artistic content. Limited to undergraduate students. Prerequisite(s): ARTS 525, instructor's consent. Corequisite(s): ARTS 599.

ARTS 535. Advanced Photo Media (3).

Focuses on further development of thematic content, creative problem solving, and producing original artwork that makes a personal artistic statement. Explores the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): ARTS 335, instructor's consent.

ARTS 537. Photo Media Senior Project (1).

BFA in art-studio art with photo media concentration capstone course. Emphasizes individual development of thematic content. Limited to undergraduate students. Prerequisite(s): ARTS 535, instructor's consent. Corequisite(s): ARTS 599.

ARTS 545. Advanced Drawing Studio (3).

Independently defined projects and directions in drawing and drawing-related media aimed toward developing a drawing practice, process or portfolio. Research, readings and/or lectures investigating historical, contemporary and applied approaches to drawing in both fine art and popular applications. Repeatable for credit. Prerequisite(s): ARTS 341 or 345, or instructor's consent.

ARTS 547. Drawing Senior Project (1).

BFA in art-studio art with applied drawing concentration capstone course; emphasizes individual development of thematic content. For undergraduate credit only. Prerequisite(s): ARTS 545, instructor's consent. Corequisite(s): ARTS 599.

ARTS 549. Independent Study-Drawing (1-3).

Professional emphasis on technical or aesthetic research in the drawing area. Available only for the advanced drawing student with instructor's consent. Statement of intent must be submitted for faculty approval before registration. Prerequisite(s): ARTS 340, 345, instructor's consent.

ARTS 550. Art Workshop (1-3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 550A, 550B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course.

ARTS 550AA. Photography Abroad: Paris (3).

Class travels to Paris, France, to make photographs, study the history of the area, and see amazing ancient and contemporary art over spring break. Cost varies depending on prices at the time of travel, but includes all travel and lodging. Contact instructor for details. Prerequisite(s): instructor's consent.

ARTS 550AB. Photography Abroad: Italy (3).

Class travels to Northern Italy to make photographs, study the history of the area, and see amazing ancient and contemporary art over spring break. Fly from Wichita to Rome, drive a rental van from Rome to Florence, stop in several small hill-towns in northern Italy and finish in Venice. Cost varies depending on prices at the time of travel, but includes all travel and lodging. Contact instructor for details. Prerequisite(s): instructor's consent.

ARTS 550AC. Art and Archaeology in the Streets of Mexico City (3).

Three-week course investigating Mesoamerican imagery and traditions, Mexican history and politics, and the importance of the public sphere on Mexican muralism and contemporary art and life in Mexico City; classes meet in June, then students travel for one week to Mexico City (June 16-23). Upon return, students independently pursue a research or creative project within the remaining weeks of the semester. Experiences planned during travel include Casa Azul (Frida Kahlo's house), the murals of Chapultepec Castle, the murals of the Palacio de

Bellas Artes, the Diego Rivera murals in the National Palace, and the archeological sites of the Templo Mayor and Teotihuacan.

ARTS 550AF. Photography Abroad: Cuba (3).

During this course, students and the instructor plan, prepare for and undertake a trip to Cuba. During the first part of the semester, students study aspects of the history, culture, politics and current events of Cuba. Students travel over spring break, on a trip ranging from approximately 10 to 14 days. While in the country, students carry out their own photographic/artistic projects, meet other artists and curators, visit exhibitions, and see culturally significant locations. Students edit and print images made during the trip after their return. Cost varies depending on prices at the time of travel, but includes all travel and lodging. Contact instructor for details. *Course includes diversity content.* Prerequisite(s): instructor's consent.

ARTS 553. Independent Study: Painting (1-3).

Professional emphasis on technical or aesthetic research in the painting area. Available only for the advanced painting student with instructor's consent. Statement of intent must be submitted for faculty approval before registration. Prerequisite(s): departmental consent.

ARTS 554. Advanced Painting (3).

Focuses on further development of thematic content, creative problem solving and producing original artwork that makes a personal artistic statement. Explores the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): 6 credit hours from ARTS 354, 356, 358; instructor's consent.

ARTS 557. Painting Senior Project (1).

BFA in art-studio art with painting concentration capstone course; emphasizes individual development of thematic content. Limited to undergraduate students. Prerequisite(s): ARTS 554, instructor's consent. Corequisite(s): ARTS 599.

ARTS 560. Advanced Printmaking (3).

Focuses on further development of thematic content, creative problem solving, and producing original artwork that makes a personal artistic statement. Explores the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): ARTS 369, instructor's consent.

ARTS 565. Independent Study: Printmaking (1-3).

Professional emphasis on technical and aesthetic research in the printmaking area. Only for the advanced printmaking student with instructor's consent. Statement of intent must be submitted for faculty approval before registration. Prerequisite(s): departmental consent.

ARTS 567. Printmaking Senior Project (1).

BFA in art-studio art with printmaking concentration capstone course. Emphasizes individual development of thematic content. Limited to undergraduate students. Prerequisite(s): ARTS 560, instructor's consent. Corequisite(s): ARTS 599.

ARTS 570. Advanced Ceramics (3).

Focus on further development of thematic content, creative problem solving, and producing original artwork that makes a personal artistic statement. Exploration of the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): ARTS 373, instructor's consent.

ARTS 577. Ceramics Senior Project (1).

BFA in art-studio art with ceramics concentration capstone course; emphasizes individual development of thematic content. Limited to undergraduate students. Prerequisite(s): ARTS 570, instructor's consent. Corequisite(s): ARTS 599.

ARTS 578. Independent Study in Ceramics (1-3).

A professional emphasis on technical or aesthetic research in the ceramics field. Available only for the advanced ceramics student with

instructor's consent. Statement of intent must be submitted for faculty approval before registration. Prerequisite(s): departmental consent.

ARTS 580. Advanced Sculpture (3).

Focuses on further development of thematic content, creative problem solving, and producing original artwork that makes a personal artistic statement. Explores the field through presentations and/or research papers. Repeatable for credit. Prerequisite(s): ARTS 380 and instructor's consent.

ARTS 585. Independent Study in Sculpture (1-3).

Professional emphasis on technical or aesthetic research in the sculpture area. Available only for the advanced sculpture student with instructor's consent. Statement of intent must be submitted for faculty approval before registration. Prerequisite(s): ARTS 282, 283, departmental consent.

ARTS 587. Sculpture Senior Project (1).

BFA in art-studio art with sculpture concentration capstone course; emphasizes individual development of thematic content. Limited to undergraduate students. Prerequisite(s): ARTS 580, instructor's consent. Corequisite(s): ARTS 599.

ARTS 590. SlowBurn Topics - First Semester (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 590A, 590B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTF 202; senior standing; or instructor's consent.

ARTS 590G. SlowBurn Topics - First Semester: Artist As Administrator (3).

First semester of two semester sequence in which students design a professional project suiting their interests. Students may work with partners, groups, the entire class, or individually, and will execute and evaluate the project in the second semester. Project may include an organizational connection if desired. Nature and form of the project are determined through student interests, readings, discussions, professional speakers, and consultations with instructor.

ARTS 591. SlowBurn Topics - Second Semester (3).

An umbrella course created to explore a variety of subtopics differentiated by letter (e.g., 591A, 591B). Not all subtopics are offered each semester – see the course schedule for availability. Students enroll in the lettered courses with specific topics in the titles rather than in this root course. Prerequisite(s): ARTF 202; approved ARTS 590 in sequence; senior standing in an ARTS major or instructor's consent.

ARTS 591G. SlowBurn Topics - Second Semester: Artist As Administrator (3).

Second semester of two semester sequence in which students design a professional project suiting their interests. Students execute and evaluate the project designed in the first semester. Project may include an organizational connection if desired. Prerequisite(s): successful completion of ARTS 590G during the Fall 2017 semester.

ARTS 598. Studio Art Senior Project (3).

Directed studio investigation in development of a cohesive body of artworks reflecting personal interests, artistic inquiry, and historic and/or contemporary relevance. Requires meetings and critiques with various faculty. Includes professional development activities, including locating opportunities and resources, documentation of artworks, creation of artist's statement and cv/resume. For undergraduate credit only. Prerequisite(s): ARTS 390.

ARTS 599. Senior Exhibition (3).

Creation of artwork and research for public group exhibition as part of programmatic capstone requirement for BFA in studio art. Includes

professional development activities, including locating opportunities and resources, documentation of artworks, creation of artist's statement and cv/resume. For undergraduate credit only. Capstone course. Prerequisite(s): ARTS 598 with a C or better.

ARTS 790. Graduate Teaching Seminar (1).

Discussion seminar for graduate students already teaching or intending to teach. Meets six to eight times per semester. Class format is discussion. Students participate in discussions, read articles and essays, create teaching philosophy, create academic portfolio.