

INDIANA UNIVERSITY

University Graduate School
2005-2006
Academic Bulletin

University Graduate School
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Indiana University
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Fine Arts

College of Arts and Sciences
Bloomington

Director and Chair, Studio Art
Georgia Strange*

Chair, Art History
Janet Kennedy*

Departmental E-mails
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Departmental URL
www.fa.indiana.edu

Graduate Faculty

(An asterisk [*] denotes membership in the University Graduate School faculty with the endorsement to direct doctoral dissertations.)

Distinguished Professor
Rudolph Pozzatti* (Emeritus)

Rudy Professor
Robert Barnes* (Emeritus)

Ruth N. Halls Professors
Sarah Lea Burns*, Jeffrey A. Wolin*

Professors
Ed Charles Bernstein*, Barry A. Gealt*, John Goodheart*, William M. Itter*, Janet E. Kennedy*, W. Eugene Kleinbauer*, Randy J. Long*, Patrick R. McNaughton*, Susan E. Nelson*, Bonnie Jo Sklarski*, Joan Sterrenburg*, Georgia K. Strange*, Jeffrey A. Wolin*

Associate Professors
Paul T. Brown, Wendy L. Calman*, Shehira Davezac, Michelle Facos*, Adelheid M. M. Gealt*, Eve Mansdorf, Timothy Wayne Mather, Osamu James Nakagawa, James W. Reidhaar*

Assistant Professors
John P. Bowles, Margaret Dolinsky, Christiane Gruber, Giles Knox, Jawshing Arthur Liou, Galo P. Moncayo Asan, Diane J. Reilly, Leslie Louise Sharpe, Malcolm Mobutu Smith, Julie Van Voorhis, Michael Robert Wsol

Faculty Emeriti

Robert Barnes*, Tom Coleman*, Jean-Paul Darriau*, Molly Faries*, Jerald Jacquard*, Marvin Lowe*, Susan Nelson, Rudolph Pozzatti*, Budd Stalnaker*

Degrees Offered

Master of Arts (History of Art), Master of Arts for Teachers, Master of Fine Arts (Studio), and Doctor of Philosophy (History of Art)

Special School Requirements

See also general University Graduate School requirements.

Master's Degrees

Master of Arts Degree (History of Art)

Admission Requirements

Bachelor's degree with a major in the history of art or its equivalent. GPA of 3.0 expected. Appropriate level of achievement on the Graduate Record Examination (GRE) General Test. Three letters of recommendation. Writing sample.

Grades

A minimum grade point average of 3.5 must be maintained.

Course Requirements

A minimum of 30 credit hours. No fewer than three seminars in two areas; four lecture courses at the 400 and 500 levels in no fewer than three areas, at least two of which must be in Western art; the research sources course (A575).

Foreign Language Requirement

Reading proficiency in one language; usually German or French is selected. Proficiency must be demonstrated by the beginning of the third semester of study.

Essay

Required.

Master of Arts for Teachers Degree

The M.A.T. degree is offered in all studio areas of the School of Fine Arts. Contact the faculty to receive M.A.T. enrollment approval.

Admission Requirements

Bachelor's degree with a major in art; at least 24 credit hours in undergraduate fine arts courses; portfolio of work showing reasonable skill and creative ability. Students without certification must fulfill certification requirements as well as requirements for the M.A.T

Course Requirements

A total of 36 graduate-level credit hours, of which 20 credit hours must be in studio courses approved by student's advisor and 12 credit hours in art history (in at least two areas). Only those courses listed in this University Graduate School Bulletin have been approved for graduate credit.

Final Examination

Oral: review of studio work by the student's committee.

Residence

Many students attempt to complete this degree in summer sessions only. The department strongly recommends that at least one semester should be completed on the Bloomington campus during the regular academic year.

Dual Master of Arts and Master of Library Science Degrees

This program permits the student to coordinate a Master of Arts degree in fine arts (history of art major) with a Master of Library Science degree. The dual program requires the completion of 60 credit hours as opposed to the 70 credit hours that would have to be taken if the degrees were pursued independently.

Admission Requirements

Students must apply for admission to both the School of Fine Arts and the School of Library and Information Science and meet the admissions requirements established by each.

Requirements

Thirty (30) credit hours in the School of Fine Arts, including A500, A575, and no fewer than two seminars in two areas and four lecture courses at the 400 and 500 levels in no fewer than three areas, at least two of which must be in Western art. Thirty (30) credit hours are required in the School of Library and Information Science, including L503, L505, L507, L520, L524, L528, L596, L623, L630, at least one elective chosen from L526, L570, and L583.

Master of Fine Arts Degree (Studio)**Admission Requirements**

Bachelor's degree with a fine arts major in studio courses. Portfolio of work (color slides) showing a high degree of skill and creativity. Fall admission only.

Grades

A grade point average of 3.0 (B) must be maintained.

Course Requirements

A total of 60 credit hours at the graduate level, with emphasis in one chosen area of studio work. Only those courses listed in this bulletin have been approved for graduate credit. The distribution of course work, including art history courses where appropriate, to be determined in consultation with the student's major advisor.

Thesis

An exhibition of a group of works of art in the chosen studio area preceded by an oral qualifying examination, which will be given at least one semester before the exhibition. The qualifying examinations are designed to test the ability of students to speak articulately about the ideas and directions of their work, their ability to express themselves clearly in analyzing other works of art, and their general knowledge of the history of art.

Periodic Review

Student's eligibility to continue in the M.F.A. program will be subject to a periodic review of their progress.

Residence

This degree requires a minimum residency of two to three academic years to be determined in consultation with the advising faculty. Summer residency will not be counted in the fulfillment of this requirement.

Doctor of Philosophy Degree

Course Requirements

A total of 90 credit hours including a core of four lecture courses and three seminars (28 credit hours) in the major field, 16 credit hours in an inside minor, 9-12 credit hours in a second minor. An additional 18 credit hours of art history courses and seminars, or in some cases courses from other departments, will be chosen in consultation with the student's major field advisor. Up to 16 credits may be taken as dissertation credit hours. The major fields are Ancient, Byzantine and Medieval, Renaissance and Baroque, Modern (Nineteenth and Twentieth Centuries), Asian, and African/Oceanic/Pre-Columbian Art. A minimum of three seminars in the major field is required. The 16 credit hours for the inside minor must include a minimum of two seminars (600 level); reading courses and studio courses do not satisfy the inside minor requirement. The second minor may be taken in another department, which defines its own requirements (usually 9-12 credit hours), or in the history of art (12 credit hours).

Areas

Ancient, Medieval, Renaissance/Baroque, Modern, Asia, African/Oceanic/Pre-Columbian, General

Grades

A minimum grade point average of 3.5 is required in the major field and the departmental minor(s).

Foreign Language Requirement

Reading proficiency in two languages (usually French and German). An additional foreign language may be required by the major field advisor.

Qualifying Examination

Three written examinations in the major field; oral examination at discretion of department.

Final Examination

Oral, covering the dissertation.

Ph.D. Minor in Art History

A Ph.D. minor in art history is available to students outside the School of Fine Arts. Normally, it consists of a minimum of two graduate-level courses and one seminar in a single area (12 credit hours) or four graduate-level courses (16 credit hours). All programs must be determined in consultation with the art history graduate advisor. A grade point average of 3.5 is required.

Courses

With the consent of the instructor, all 600-level courses listed below may be repeated twice (for a maximum of 12 credit hours).

Art History

Ancient

A410 Topics in Ancient Art (3-4 cr.)¹

A411 (Classics C411) The Art and Archaeology of Anatolia (4 cr.)¹

A412 (Classics C412) The Art and Archaeology of the Prehistoric Aegean (4 cr.)¹

A413 (Classics C413) The Art and Archaeology of Greece (4 cr.)¹

A414 (Classics C414) The Art and Archaeology of Rome (4 cr.)¹

A416 Greek Architecture (4 cr.)

A418 Roman Architecture (4 cr.)

A518 Roman Sculpture (4 cr.) Critical analysis of historical reliefs, portraiture, and sarcophagi.

A519 Roman Painting (4 cr.) Critical analysis of Roman painting from second century B.C. through early fourth century A.D.

Classics

C419 The Art and Archaeology of Pompeii (4 cr.)

A513 Greek Vase Painting (4 cr.)

A514 Greek Sculpture: Fifth Century (4 cr.)

A516 Greek Sculpture: Hellenistic (4 cr.)

A517 Early Italian and Etruscan Art (4 cr.)

A611 Problems in Prehistoric Aegean Archaeology (4 cr.)

A612 Problems in Greek Archaeology (4 cr.) Sources for the history of Greek art and civilization of various periods.

A613 Problems in Greek Architecture (4 cr.)

A614 Problems in Greek Sculpture (4 cr.)

A615 Problems in Greek Painting (4 cr.)

A616 Problems in Roman Art (4 cr.)

Medieval

A421 Early Christian Art (4 cr.)

A423 Romanesque Art (4 cr.)

A424 Gothic Art (4 cr.)

A425 Byzantine Art (4 cr.)

A520 Topics in Medieval Art (4 cr.) Various topics offered in Medieval Art.

A522 Early Medieval Painting (4 cr.) Survey of the major schools of monumental and miniature painting during the early medieval period.

A523 Early Christian Architecture (4 cr.) Intensive investigation of secular and church architecture in the Mediterranean from the Tetrarchy to Iconoclasm in terms of its relationship to topography, urban development, functions, liturgical planning, and related types of monuments.

A527 Formation of Islamic Art (4 cr.) Surveys Islamic art and culture in its formative period from the seventh through the fourteenth centuries. Representative works will be examined from all media. A major goal of the class will be to distinguish the unique characteristics of Islamic art despite its diverse sources and tremendous regional variations.

A621 Problems in Early Christian Art (4 cr.) Selected topics in early Christian art.

A622 Problems in Early Medieval Art (4 cr.) Selected topics in early medieval art.

A623 Problems in Romanesque Art (4 cr.) Discussion of the major problems of eleventh- and twelfth-century sculpture; knowledge of French and one other foreign language necessary.

A624 Problems in Early Gothic Art (4 cr.)

A625 Problems in Late Gothic Art (4 cr.)

A626 Problems in Byzantine Art (4 cr.)

Renaissance and Baroque

A430 Trecento Italian Painting (4 cr.)

A433 Seventeenth-Century Art in Rome (4 cr.)

A436 Italian Art of the Fifteenth Century (4 cr.)

A437 Early Netherlandish Painting (4 cr.)

A531 Fifteenth- and Sixteenth-Century Italian Architecture (4 cr.) Validity of concepts of High Renaissance and Mannerism and their application to architecture.

A532 Italian Art of the 16th Century (4 cr.)

A537 Selected Topics in Northern Painting (4 cr.)

A632 Problems in Early Italian Painting (4 cr.) Selected topics in Italian painting of the thirteenth and fourteenth centuries.

A633 Problems in Italian Art of the Fifteenth Century (4 cr.)

A634 Problems in Italian Art of the Sixteenth Century (4 cr.)

- A635 Problems in Italian Art of the Seventeenth Century (4 cr.)**
- A637 Problems in Early Netherlandish Painting (4 cr.)**
- A638 Problems in Sixteenth-Century Art outside Italy (4 cr.)**
- A639 Problems in Seventeenth-Century Art outside Italy (4 cr.)**

Modern

- A440 Nineteenth-Century Painting I (4 cr.)**
- A441 Nineteenth-Century Painting II (4 cr.)**
- A442 Twentieth-Century Art, 1900-24 (4 cr.)**
- A445 American Art to 1860 (4 cr.)**
- A446 American Art, 1860-1900 (4 cr.)**
- A449 Twentieth-Century Art, 1925-70 (4 cr.)**
- A540 Topics in Modern Art (4 cr.)** Special topics in the history and study of nineteenth- and twentieth-century European and American Art. May be repeated twice for credit when topic varies.

- A541 European Romantic Landscape Painting, 1750-1850 (4 cr.)**
- A542 American Painting from the Revolution to World War I (4 cr.)**
- A543 History of Twentieth-Century Photography (4 cr.)**

A544 Russian Art, 1700 to Present (3 cr.) Survey of Russian art concentrating on the period from 1700 to the present. In dealing with Russian realism, turn-of-the-century art, and the Russian avant-garde the course focuses on changing concepts of national identity and on the social role of art.

A545 Post-impressionism and Symbolism (4 cr.) P: consent of instructor. The major post-impressionist artists and the art of the 1890s: symbolism, the nabis, art nouveau, the secession movements.

A546 Roots and Revolution: Early Twentieth-Century Mexican Art (4 cr.) Critical analysis of painting, printmaking, and photography from 1890 to 1950 in relation to political and cultural phenomena.

A547 Dada and Surrealism (4 cr.) Stylistic peculiarities, literary affinities, psychological and philosophical concerns of dada and surrealist art will be discussed, with emphasis on the historic position of this art vis-à-vis other modernist movements, especially cubism and abstract expressionism. Works of key figures will be examined, including Duchamp, Picabia, Ernst, Arp, Miró, Tanguy, Magritte, and Matta.

A548 American Architecture (4 cr.) Surveys American architecture from the colonial period to the late twentieth century, including public, commercial, and domestic design, with emphasis on historical context and the role of architecture as signifier of social, cultural, and political ideologies.

A549 Modernism and Antimodernism in American Art, 1900-1945 (4 cr.) Surveys painting, sculpture, photography, design, and commercial art. Topics include the urban realism of the Ashcan School; the early avant-garde; New York dada; the cult of the machine; regionalist painting and the American heartland; the expressionist landscape; and surrealism, American style. Graduate credit not given for both FINA A449 and A549.

A550 History of Photography (4 cr.) Surveys the history of photography from its beginning to the mid-twentieth century, with focus on theoretical issues as well as the cultural and social contexts of photography and its practices.

A640 Problems in Modern Art (4 cr.) Special topics in the problems in modern art. May be repeated with different topics for a total of 8 credits.

- A641 Problems in Romantic Art (4 cr.)**
- A642 Problems in British Painting (4 cr.)**
- A643 Problems in American Art (4 cr.)**
- A644 Problems in French Art (4 cr.)**
- A645 Problems in Late Nineteenth- and Early Twentieth-Century European Art (4 cr.)**

A646 Problems in Twentieth-Century European Art (4 cr.)

A647 Problems in Contemporary European and American Art (4 cr.)

Art of Africa, Oceania, and Pre-Columbian America

A452 Art of Pre-Columbian America (4 cr.)

A453 Art of Sub-Saharan Africa I: Art of Africa's Western Sudan (4 cr.)

A454 Art of Sub-Saharan Africa II: Arts of the West African Coast (4 cr.)

A551 Art of the South Pacific (4 cr.)

A552 Art of Eastern and Southern Africa (4 cr.)

A555 Art, Craft, and Technology in Sub-Saharan Africa (4 cr.)

A556 Art of Central Africa (4 cr.) Analysis of visual art traditions of central Africa, focusing primarily on Zaire, but also including arts from Cameroon, Gabon, Congo, the Central African Republic, and Angola.

A650 Problems in African Art (4 cr.)

Asia

A560 Special Studies in Chinese Art (4 cr.) Topics vary; each is focused on a specific aspect or issue in Chinese art, studied in the context of social and intellectual history. Readings and discussion will emphasize current debates in the field and approaches to the material. May be repeated twice for credit.

A564 Art and Archaeology of Early China (4 cr.) Chinese art and material culture from prehistoric times through the Han dynasty (to ca. 200 A.D.), with particular attention to major archaeological discoveries. Topics include the relationships between art, ritual, and politics; changing beliefs about society and the spirit world as seen in the archaeological record; regional cultures and traditions; and problems in methodology and interpretation.

A566 Early Chinese Painting (4 cr.) Chinese painting and pictorial art from the Six Dynasties through the Song dynasty (ca. 200-1300 A.D.). Topics include figure and narrative painting; the culture of landscape, from mountains to gardens; the iconography of flowers, birds, and other small motifs drawn from nature; institutional and private patronage; and the relationships between painting, poetry, and calligraphy.

A567 Later Chinese Painting (4 cr.) A history of Chinese painting from the Yuan dynasty (1279-1368) to the twentieth century: art and political protest, the culture of amateur painting, court and professional painters, the development of regional styles, painting as social exchange and interaction, patronage and collecting, and artists' writing on the themes of nature, style, and self-expression.

A661 Problems in Japanese Print (4 cr.) The development of style, technique, and iconography in the Japanese print from the seventeenth century to 1860.

A662 Problems in Chinese Painting (4 cr.)

Art Theory

A471 Art Theory I (4 cr.) Art theory from antiquity through the thirteenth century. Topics include Classical Greek and Roman art theory/early Christian art theory or medieval art theory: East and West. May be repeated with a different topic for a maximum of 8 credits.

A472 Art Theory II (4 cr.) Art theory of the late Middle Ages and the Renaissance. Topics include fourteenth and early-fifteenth-century art theory in Italy and fifteenth-century art theory in Florence. May be repeated with a different topic for a maximum of 8 credits.

A473 Art Theory III (4 cr.) Art theory of the seventeenth and eighteenth centuries. Topics include eighteenth-century background in romanticism: England and Germany and classicism and romanticism: 1750-1850 England and France. May be repeated with a different topic for a maximum of 8 credits.

A474 Art Theory IV (4 cr.) Art theory of the nineteenth and twentieth centuries. Topics include romanticism/realism in France, Baudelaire and romantic theory in France, nineteenth-century German art theory, and late-nineteenth-century French art theory. May be repeated with a different topic for a maximum of 8 credits.

A671 Problems in Art Theory I (4 cr.) Problems in art theory from antiquity through the thirteenth century.

A672 Problems in Art Theory II (4 cr.) Problems in art theory of the late Middle Ages and the Renaissance.

A673 Problems in Art Theory III (4 cr.) Problems in art theory of the seventeenth and eighteenth centuries.

A674 Problems in Art Theory IV (4 cr.) Problems in art theory of the nineteenth and twentieth centuries.

General

A458 Topics in the Ethnographic Arts (4 cr.) [Art of Africa, Oceania, and Pre-Columbian America]

A476 History of the Print (4 cr.)

A478 History of Ceramics (2 cr.)

A480 Russian Art [Modern] (3 cr.)

A495 Readings and Research in Art History (1-4 cr.)²

A500 Historiography of Western Art (4 cr.)

A575 Research Sources in Art History (2 cr.) Required of all entering M.A. degree candidates. Introduction to basic bibliography and literature of the history of art.

A580 Topics in Spanish Art (4 cr.) Special topics in the history and study of Spanish art in various centuries. May be repeated twice with different topics.

A590 Museum Studies (4 cr.) Designed to utilize the resources of the Indiana University Art Museum for academic research. Topics vary and include cataloging, technical examination, and organizing exhibitions. May be repeated for credit when topic varies.

A595 Master's Essay Research (1-4 cr.) Readings and research for the M.A. essay in the history of art. The essay is required; enrollment in the course is optional.

A690 Burke Seminar in the History of Art (1-4 cr.) A seminar conducted by a visiting professor in conjunction with a member of the art history faculty. The topic, format, and length of the seminar will vary. May be repeated, with different topics, for a maximum of 8 credits.

A775 Advanced Readings and Research (cr. arr.)^{*3}

A778 Tutorial Using Infrared Reflectography (2-6 cr.) P: consent of instructor. Individual instruction, readings, and problems of interpretation related to the use of infrared reflectography in the technical examination of works of art.

A779 Directed Field Work (cr. arr.)⁴ Specialized research in museums and libraries or archaeological sites, in fields closely related to student's doctoral dissertation.

A780 Fieldwork Using Infrared Reflectography (2-6 cr.) P: consent of instructor. Individual instruction, readings, and problems of interpretation related to fieldwork using infrared reflectography in the gathering of data for specific research projects.

A879 Doctoral Dissertation (cr. arr.)^{*4}

Studio

Ceramics

S461 Ceramics III (cr. arr.)⁵

S561 Graduate Ceramics (cr. arr.) Studio techniques: advanced practice in the use of clay for expression or functional ceramics purposes. Theory: clay and body compositions glaze; materials, oxides, glaze compositions and calculation, firing procedures.

S564 Basic Glaze Composition (3 cr.) An investigation of the effect of high-oxide glaze materials and their mixtures in terms of fusibility, transparency temperatures on single and multiple opacity, surface, and other qualities. Will include much weighing, applying, and firing of glaze test batches. Also blending systems, glaze calculations, and compositional charting.

S569 M.F.A Ceramics Seminar (1 cr.) P: admission to the M.F.A. program in ceramics. Discussions, critiques, and research projects in ceramic art. Required each semester for M.F.A. candidates in ceramics. May be repeated for a total of 8 credits.

Computer Art, Digital Imagery

D730 Digital Media Advanced Studio Projects (1-10 cr.) Through advanced studio projects involving digital media the student will produce refined artistic statements involving experimentation with VR technology installations and multimedia presentations.

D731 Interdisciplinary Seminar in Digital Environment for Graduate Students (2 cr.) Through advanced studio projects involving digital media, the student will produce refined artistic statements involving experimentation with technology, installations and multimedia incorporating elements of video, animation and audio. Topics will focus on conceptual and experimental approaches related to current developments in contemporary art.

D732 Themes in Research Technologies (3 cr.) This course investigates the relationship between arts, aesthetics, computers and technology such as virtual environments, computer networks and the World Wide Web. It seeks to understand the significance of the computer arts through oral and written study of significant topics in computer arts research, current trends, history, criticism, and theory.

T520 Video Art (3 cr.) Exploration of the medium of video as an aesthetic expression. Time and sound are elements incorporated into visual composition's traditional concern. Emphasis on technical command of one-half-inch VHS camera and editing procedures in conjunction with development of a visual sensitivity. Readings and a research project are also required.

Drawing

S401 Drawing III (cr. arr.)⁵

S501 Graduate Drawing (cr. arr.) Concentrated and advanced work in drawing for graduate students in the School of Fine Arts. Advanced problems in drawing for graduate fine arts majors. Work is done under supervision in the classroom or independently at the discretion of the instructor.

S503 Anatomy for the Artist (3 cr.) Intensive lecture/studio course describing all of the bones and muscles of the body. The emphasis is on joint movement and proportion. The areas of the body are divided into 3-D mass conception, bone and muscle description, and joint description. Students draw from the skeleton, plaster cadaver casts, and the human figure.

Graphic Design

S451 Graphic Design Problem Solving (cr. arr.)⁵

G551 Graduate Design (cr. arr.) Graphic design as an integral element of all visual communication media. Self-defined and assigned study to assure as wide as possible exposure to the problem-solving process.

S559 Graphic Design Advanced Seminar: Topics in History, Theory, and Criticism (3-5 cr.)

Provides background on major graphic design movements, the design of the alphabet and type styles, the use of tools (printing press, woodcut, engraving, camera, airbrush, computer). Social and political forces such as industrial development and nationalism will be considered. Writings of theorists and historians will be reviewed.

Hand Papermaking

S417 Hand Papermaking I (3 cr.)

S418 Hand Papermaking II (1-3 cr.)

Jewelry Design and Silversmithing

S481 Jewelry Design and Silversmithing III (cr. arr.)⁵

S581 Graduate Jewelry Design and Silversmithing (cr. arr.) P: S481. Creative designing and drawing of two- and three-dimensional forms for jewelry, hollowware, flatware, enameling and casting (e.g., bracelets, pins, necklaces, rings, chains); stone setting. Experiments in texture and repoussé; filigree, gilding, and granulation. Stretching, krimping, coursing, and seaming techniques in silversmithing. Cloisonné, champlevé, plique-à-jour, and sgraffito enameling.

S582 Graduate Seminar in Jewelry Design and Silversmithing (1 cr.) Weekly critique, assigned readings, discussions, slide lectures, and special research projects for graduate students enrolled in the M.F.A. program in jewelry design and silversmithing.

Painting

S431 Painting III (cr. arr.)⁵

S438 Water Media (cr. arr.)

S530 Graduate Nonsource Drawing Seminar (1-6 cr.) Drawing away from a specific source. Students are encouraged to generate their own sources and technical choices under close faculty supervision. Content and composition are stressed, as is craftsmanship. (Open to M.F.A. painters only.)

S531 Graduate Painting (cr. arr.) Independent work in painting for candidates for the M.F.A. degree majoring in painting.

S532 Graduate Painting Seminar (1 cr.) Weekly critical review of student work. (Open to M.F.A. painters only.)

S535 Graduate Drawing Seminar (1-3 cr.) General seminar on source drawing. Sessions from the model will be made available. Examples of drawing from the history of art are used in reference to each student's particular stylistic bias. Stylistic development as well as composition are stressed along with a concentration on craftsmanship.

Photography

S491 Advanced Photography II (cr. arr.)¹ P: S392 and consent of instructor. May be repeated for a total of 20 credit hours.

S591 Graduate Photography (cr. arr.)

S595 Graduate Photography Seminar (4 cr.) Primarily for graduate students in photography. Oral and written study of significant topics in the history, criticism, and theory of photography. Topic varies.

Textiles

S511 Graduate Textile Design (Printed) (cr. arr.) Variety of silkscreen procedures, blockprinting, batik, tie-dye, and commercial dyeing as these apply to design for yardage and to compositional hangings. Emphasis on drawing, two-dimensional design, and creative exploration in mixed printing and dyeing media. Research in the history of textiles.

S421 Textile Design III – Woven and Constructed (cr. arr.) P: S321. A continued exploration of woven and constructed textiles with an emphasis on independent investigation and production. May be repeated for a maximum of 20 credit hours.

S425 Printed and Dyed Textile Design III (cr. arr.) P: S325. A continued exploration of printed and dyed textiles with an emphasis on independent investigation and production. May be repeated for a total of 20 credit hours.

S521 Graduate Textile Design (Woven) (cr. arr.) Intensive directed study in textiles. For students admitted to the MFA program in textiles.

Printmaking

S441 Printmaking III Intaglio (cr. arr.)⁵

S443 Printmaking III Lithography (cr. arr.)⁵

S444 Printmaking III Silkscreen (cr. arr.)⁵

S541 Graduate Printmaking (cr. arr.) Open to M.F.A. printmaking students only.

S545 Graduate Printmaking Seminar (3 cr.) Deals with both theoretical and practical issues in contemporary art. Discussions will be based on selected readings, including relevant suggestions from the participants. Students will make slide presentations on the influences and development of their work as well as a collaborative project.

S546 Relief Printmaking Media (1-12 cr.) P: S240 or consent of instructor. Woodcut, linocut, monotype, and collograph. Students will create prints in each medium in both black and white and in color using a variety of traditional and innovative techniques such as photography and the computer.

Sculpture

S471 Sculpture III (3-6 cr.)⁵

S571 Graduate Sculpture (cr. arr.) Students working on an advanced level develop a body of work while working under the guidance of a faculty member.

S572 Graduate Sculpture Seminar (1 cr.) Addresses issues of relevance to artists working today, e.g., the current political and social climate affecting the art world, historical references from which we have developed. In addition, the seminar provides an opportunity to critique and review students' artwork.

General

N408 Advanced Drawing for the Nonmajor (3 cr.)

R508 Contemporary Art Issues and Cultural Themes (3 cr.) Examines the shifting of the Western world's art center from Paris to New York. Focuses on art movements since 1980 and the most recent trends in art and the cultural theories that inform them.

R590 Seminar in the Visual Arts (2 cr.) Examination of issues posed by recent art and criticism. Topics vary with the instructor and year. Consult *Schedule of Classes* for current information on content. May be repeated for credit with different topics and instructors.

S695 AI Training Seminar (1 cr.) Topics include effective communication of ideas about the visual arts; health and safety regulations relevant to studio courses; grading; critiquing; and a number of course-specific teaching issues. Students also will make practice teaching presentations, which will be videotaped and reviewed by the class.

U501 Special Topics in Studio Art (1-3 cr.) Selected topics in studio art not ordinarily covered in other departmental courses. May be repeated once with a different topic.

U750 Advanced Studio Projects (cr. arr.)**

G800 M.F.A. Thesis (cr. arr.)**

**These courses are eligible for a deferred grade.

¹ Three (3) credits for undergraduates.

² May be repeated for a total of 12 credit hours.

³ Maximum of 8 credit hours.

⁴ May be repeated for a total of 16 credit hours.

⁵ May be repeated for a total of 20 credit hours.