

FINE ARTS (FNAR)

FNAR 061 Video I

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

For BA Students: Humanities and Social Science S
One-term course offered either term
Also Offered As: CIMS 061, FNAR 661, VLST 261
Activity: Seminar
1 Course Unit

FNAR 062 Video II

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.

One-term course offered either term
Also Offered As: CIMS 062, FNAR 662
Prerequisite: FNAR 061
Activity: Seminar
1 Course Unit

FNAR 063 Documentary Video

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.

Course usually offered in fall term
Also Offered As: CIMS 063, FNAR 663
Prerequisite: FNAR 061
Activity: Seminar
1 Course Unit

FNAR 065 Cinema Production

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.

Course usually offered in fall term
Also Offered As: CIMS 065, FNAR 665
Prerequisite: FNAR 061
Activity: Seminar
1 Course Unit

FNAR 067 Advanced Video Projects

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 not offered every year
Also Offered As: FNAR 667
Prerequisite: FNAR 062
Activity: Seminar
1 Course Unit

FNAR 070 Film Sound: History, Aesthetics and Subversion

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.

Taught by: Novack
One-term course offered either term
Also Offered As: CIMS 070, FNAR 671
Activity: Seminar
1 Course Unit

FNAR 073 Machine for Seeing: Architecture and the Moving Image

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.

Taught by: Hartt

Course usually offered in spring term

Also Offered As: FNAR 673

Prerequisite: FNAR 061

Activity: Studio

1 Course Unit

FNAR 074 A Virus in the Culture: Social Critique in Media Arts

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.

Taught by: David Hartt and Marks Owens

Course usually offered in fall term

Also Offered As: FNAR 674

Prerequisite: FNAR 061 or permission from instructor

Activity: Studio

1 Course Unit

FNAR 075 Image and Sound Editing

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.

Course usually offered in spring term

Also Offered As: CIMS 075, FNAR 675

Prerequisite: FNAR 061

Activity: Seminar

1 Course Unit

FNAR 083 Performance/Camera: Performance and-with-through-for Cameras

This intermediate course will explore the wide and expansive territories of art-making that exist between live performance and mediated image making-both still and moving. For much of the 21st century, the mediums of performance, video and photography have been weaving in and out of contact. Performance is known and understood largely through its documentation: sometimes voluminous and sometimes little more than a single photograph. On the other side, video, film and photography each developed through widespread explorations that were deeply entwined with the "capturing" of bodies on film. Using photography, video and performance in equal parts, the course is a hands-on exploration of this capacious terrain. The course will be structured by a series of bi-weekly assignments that allow for individual and collective production. The course will also include a regular schedule of short readings and presentations/screenings of existing works.

Taught by: Hayes, Sharon

Course usually offered in fall term

Also Offered As: FNAR 583

Prerequisites: FNAR 061, FNAR 340 or Permission of Instructor

Activity: Studio

1 Course Unit

FNAR 085 Performance Studio

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.

Taught by: Hayes

Course usually offered in spring term

Also Offered As: FNAR 585

Prerequisites: One previous studio course (such as FNAR 123, FNAR 145, FNAR 150, or FNAR 061) or permission from instructor.

Activity: Studio

1 Course Unit

FNAR 100 Knowing the Contemporary Art World

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.

One-term course offered either term

Activity: Seminar

1 Course Unit

FNAR 123 Drawing I

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: FNAR 523, VLST 253

Activity: Studio

1 Course Unit

FNAR 124 Drawing Investigations

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.

One-term course offered either term

Also Offered As: FNAR 524

Prerequisite: FNAR 123

Activity: Studio

1 Course Unit

FNAR 126 Sequential Drawing

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.

Course usually offered in spring term

Also Offered As: FNAR 526

Prerequisite: FNAR 123

Activity: Studio

1 Course Unit

FNAR 130 Writing on the City: Letterforms, Technology and Philadelphia Culture

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.

Taught by: Comberg

Course usually offered in fall term

Activity: Seminar

1 Course Unit

FNAR 142 3-D Design

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.

One-term course offered either term

Also Offered As: FNAR 542

Activity: Studio

1 Course Unit

FNAR 145 Sculpture Practices

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: FNAR 545, VLST 252

Activity: Studio

1 Course Unit

FNAR 147 Advanced Sculpture: Installation & Interventions

In this course students will create sculptural installations and spatial interventions that explore site specificity and architectural environments. A range of traditional sculptural materials and techniques will be investigated along with more ephemeral interventions in space such as sound, light, and projection. Through lectures, readings, and critiques, students will explore the history of installation and interactive sculptural work and develop self-directed projects that interrogate historical, social, and psychological conditions of the built environment.

Also Offered As: FNAR 607

Prerequisite: FNAR 145 Sculpture Practices

Activity: Studio

1 Course Unit

FNAR 148 Clay Practices

This course introduces clay as a sculptural medium through fundamental clay-building techniques, mold making, model making, and casting. 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, and cardboard will be explored. Students will explore the full range of clay's capabilities and its role in contemporary art through lectures, readings, demonstrations, and assignments that incorporate conceptual and technical issues.

Also Offered As: FNAR 508

Activity: Studio

1 Course Unit

FNAR 150 Photography Practices

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: VLST 260

Activity: Studio

1 Course Unit

FNAR 177 On Thoughts Occasioned By

The Essay Film is an important tradition within the various genres that constitute the field of Film and Video Art. Through the element of time it differentiates itself from its literary and photographic antecedents. It borrows selectively from both narrative fiction and documentary - highly subjective and occasionally poetic but without perhaps the burden of truth. The Essay Film is an attempt to dimensionalize our experience of the world and our place in it. It represents an argument, a meditation, a critical engagement with a place, a time or a subject. This is a combination seminar/studio course. Through readings, screenings and discussion students will gain an historical perspective on the genre. The core assignment is for each student to complete a short film (20 minutes max.) in the tradition of the Essay Film.

Taught by: Hartt/Corrigan

Also Offered As: ENGL 257, FNAR 677

Activity: Seminar

1 Course Unit

FNAR 220 Producing Ephemera: Letterpress, Risograph, Inkjet, Xerox

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.

Taught by: Romberger

Course usually offered in fall term

Also Offered As: FNAR 620

Activity: Studio

1 Course Unit

FNAR 221 Histories of Print: Reimagining the Archive

What can history tell us about the present? How do archives teach us about the future? Printing has long been at the center of political, social, and economic shifts, as well as a form used by artists, writers, designers, and cultural producers. Utilizing readings, films, field trips, independent research, and discussions, students will learn about the history of letterpress printing and its historically complex relationship with power and technological innovation. This studio/seminar examines the act of printing as a way to expand the boundaries of language and image-making, questioning both historic and contemporaneous approaches. Class readings spanning multiple perspectives on the history of print, access to rare archives, and the use of historic printing equipment will inform studio-based projects and writing assignments throughout the semester. This course will meet in the Common Press located in the Fisher Fine Arts Library. The Common Press is an interdisciplinary initiative between the Kelly Writers House, the Kislak Center for Special Collections, Rare Books and Manuscripts, and the Fine Arts program within PennDesign; it encourages collaboration with an emphasis on letterpress, and cross-disciplinary approaches to writing and image-making.

Taught by: Neff

Course usually offered in spring term

Also Offered As: FNAR 521

Activity: Studio

1 Course Unit

FNAR 222 The Big Picture: Mural Arts in Philadelphia

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.

One-term course offered either term

Also Offered As: FNAR 622, URBS 322

Activity: Seminar

1 Course Unit

FNAR 227 Writing with Pictures: Children's Picture Books

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.

Taught by: Edgerton

One-term course offered either term

Activity: Studio

1 Course Unit

FNAR 231 Painting Practices

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.

One-term course offered either term

Also Offered As: FNAR 531

Prerequisite: FNAR 123

Activity: Studio

1 Course Unit

FNAR 232 Painting Studio

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.

One-term course offered either term

Also Offered As: FNAR 532

Prerequisite: FNAR 231

Activity: Studio

1 Course Unit

Notes: This course can be continued by registering for FNAR 333 Painting Studio (III), and FNAR 334 Painting Studio (IV).

FNAR 233 Digital Illustration

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.

One-term course offered either term

Also Offered As: FNAR 633

Prerequisites: FNAR 264 and FNAR 123

Activity: Studio

1 Course Unit

FNAR 234 Art of the Web: Interactive Concepts for Art & Design

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.

One-term course offered either term

Also Offered As: FNAR 634

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 235 3-D Computer Modeling

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.

One-term course offered either term

Also Offered As: FNAR 635

Prerequisites: FNAR 123 and FNAR 264

Activity: Studio

1 Course Unit

FNAR 236 Digital Figure Modeling

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.

Course usually offered in spring term

Also Offered As: FNAR 536

Prerequisite: FNAR 235

Activity: Studio

1 Course Unit

FNAR 238 Open Book

"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.

Course usually offered in fall term

Also Offered As: FNAR 538

Activity: Seminar

1 Course Unit

FNAR 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.

Activity: Seminar

1 Course Unit

FNAR 240 Mystics & Visionaries: Arts and Other Ways of Knowing

As a pioneer of abstraction in the early 1900's, Hilma Af Klint channeled a complex and highly original body of abstract symbolic work in secrecy. Using the upcoming Hilma Af Klint exhibition at the Guggenheim as a focus and departure point, this course will explore the ways in which artists have accessed alternative ways of seeing, knowing, and embodying non-visible realities as a source for their work. Accessing spiritual realms has been the subject of early European Modernisms investigations into Theosophy and Anthroposophy, as well as the primary intention of Tibetan Thangkas and Indian Tantra paintings. Postmodernism's crisis of belief and skepticism generated a cultural situation wherein the subject of spirituality was marginalized, ridiculed as anti-intellectual, and in disgrace. The Hilma Af Klint exhibition and surge of interest in her work signifies a new moment, where questions about consciousness and the nature of reality are being addressed with renewed vigor. How do we create space in a technology driven world for experiences that attempt to align the viewer/maker with the contemplative realm, heightened states of consciousness, or transcendence? We will examine a wide field of artists in an attempt to understand the possibilities of the "spiritual" in art and contemporary culture. This seminar will engage in readings, lectures, discussions, projects, and field trips. This course is appropriate for both grad and undergrad, art majors and non-majors alike.

Taught by: Jackie Tileston

Course usually offered in fall term

Also Offered As: FNAR 540

Activity: Seminar

1 Course Unit

FNAR 241 Hand-Drawn Computer Animation

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.

Course not offered every year

Also Offered As: FNAR 541

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 243 Figure Sculpture I

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.

Course usually offered in spring term

Also Offered As: FNAR 543

Activity: Studio

1 Course Unit

FNAR 245 Book and Publication Design

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.).

Taught by: Hyland

Course usually offered in fall term

Also Offered As: FNAR 645

Prerequisites: FNAR 264 or permission from the instructor.

Activity: Studio

1 Course Unit

FNAR 247 Environmental Animation

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.

Taught by: Landau

Course usually offered in spring term

Also Offered As: FNAR 547

Prerequisites: Experience in landscape architecture, architecture, animation, programming, film, Photoshop, or graphic design is strongly encouraged but not required.

Activity: Studio

1 Course Unit

FNAR 250 Introduction to Printmaking

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

Course usually offered in spring term

Also Offered As: FNAR 550, VLST 250

Activity: Studio

1 Course Unit

FNAR 251 Printmaking: Etching

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.

One-term course offered either term

Also Offered As: FNAR 551

Activity: Studio

1 Course Unit

FNAR 252 Printmaking: Screen Printing

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.

One-term course offered either term

Also Offered As: FNAR 552

Activity: Studio

1 Course Unit

FNAR 253 Advanced Projects in Printmaking

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.

Course usually offered in spring term

Also Offered As: FNAR 553

Prerequisites: FNAR 252 or FNAR 257 and FNAR 251

Activity: Studio

1 Course Unit

FNAR 254 Printmaking & Publications: Intro to Independent Publishing and Artists' Publications

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.

Taught by: Romberger

Course usually offered in spring term

Also Offered As: FNAR 654

Activity: Studio

1 Course Unit

FNAR 258 Introduction to Clay: The Potter's Wheel and Beyond

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.

Taught by: FNAR Faculty

One-term course offered either term

Also Offered As: FNAR 558

Activity: Studio

1 Course Unit

FNAR 259 Beginning Clay: Handbuilding and Casting Techniques

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.

Taught by: FNAR Faculty

One-term course offered either term

Also Offered As: FNAR 559

Activity: Studio

1 Course Unit

FNAR 263 Advanced Wheel Studio

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.

One-term course offered either term

Also Offered As: FNAR 563

Prerequisite: FNAR 261

Activity: Studio

1 Course Unit

FNAR 264 Art, Design and Digital Culture

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

For BA Students: Humanities and Social Science S

One-term course offered either term

Also Offered As: FNAR 636, VLST 264

Activity: Studio

1 Course Unit

FNAR 266 Graphic Design with Creative Technologies

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.

One-term course offered either term

Also Offered As: FNAR 566

Prerequisite: FNAR 264/636

Activity: Studio

1 Course Unit

FNAR 267 Computer Animation

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.

One-term course offered either term

Also Offered As: CIMS 267, FNAR 567

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 268 Integrative Design Studio: Biological Design

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 2019.

One-term course offered either term

Also Offered As: FNAR 568, IPD 568

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 269 Typography

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.

One-term course offered either term

Also Offered As: FNAR 569

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 270 Graphic Design Practicum

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.

One-term course offered either term

Also Offered As: FNAR 570

Prerequisite: FNAR 266 or FNAR 269

Activity: Studio

1 Course Unit

FNAR 271 Introduction to Photography

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

One-term course offered either term

Also Offered As: FNAR 571, VLST 251

Prerequisite: None

Activity: Studio

1 Course Unit

FNAR 272 Advanced Photography: Integrated Techniques and Strategies

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.

One-term course offered either term

Also Offered As: FNAR 572

Prerequisite: FNAR 271 or Permission From Instructor

Activity: Seminar

1 Course Unit

FNAR 274 Reconfiguring Portraiture

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. Course usually offered in spring term

Also Offered As: FNAR 574

Prerequisite: FNAR 271 or FNAR 340 or Permission of Instructor

Activity: Seminar

1 Course Unit

FNAR 278 Documentary Strategies

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.

One-term course offered either term

Also Offered As: FNAR 578

Prerequisite: FNAR 271 or FNAR 340 or Permission from Instructor

Activity: Seminar

1 Course Unit

FNAR 279 Studio Lighting

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.

Taught by: Wahl

Course usually offered in spring term

Also Offered As: FNAR 679

Prerequisite: FNAR 271 or Permission of Instructor

Activity: Studio

1 Course Unit

FNAR 280 Figure Drawing I

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.

One-term course offered either term

Also Offered As: FNAR 580

Prerequisite: FNAR 123

Activity: Studio

1 Course Unit

FNAR 281 Figure Drawing II

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.

One-term course offered either term

Also Offered As: FNAR 581

Prerequisite: FNAR 280

Activity: Studio

1 Course Unit

FNAR 284 Photography and Fashion

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.

Also Offered As: FNAR 684

Prerequisite: FNAR 271 or FNAR 340 or Permission from Instructor

Activity: Studio

1 Course Unit

FNAR 285 Photography and Fiction

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.

Taught by: Diamond

Course usually offered in spring term

Also Offered As: FNAR 685

Prerequisite: FNAR 271 or FNAR 340 or Permission from the Instructor

Activity: Studio

1 Course Unit

FNAR 286 Visual Narrative

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.

Taught by: Comberg and Diamond

Course usually offered in fall term

Also Offered As: FNAR 686

Activity: Studio

1 Course Unit

FNAR 289 Mixed Media Animation

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.

One-term course offered either term

Also Offered As: CIMS 289, FNAR 589

Prerequisites: FNAR 123 and FNAR 264

Activity: Studio

1 Course Unit

FNAR 305 Monument Lab: Public Art & Civic Research Praxis

What is an appropriate monument for the current city of Philadelphia? This question is the central prompt for Fall 2017 citywide public art and history project, as well as a specifically designed community-based and engaged research course in Fine Arts. Students in Monument Lab: Public Art & Civic Research Praxis will participate as members of specialized research teams, in partnership with local high school research fellows, embedded in iconic public squares, West Philadelphia sites, and neighborhood parks around the city; serve as trained art guides to facilitate learning around over twenty temporary monument installations by internationally and locally-based artists; collect research proposals as a form of creative datasets managed by Penn's PriceLab and Library; and engage civic partners and public audiences around key issues of the project, including issues of race, gender, sexuality, class, social justice, and civic belonging. The class is structured as a socially-engaged art praxis experience: students will meet weekly for group facilitations, civic dialogues, and special guest lectures by participating artists. In lieu of midterms and a final exam, students will work at research "labs" throughout the city for a set amount of hours per week, write reflection papers, and produce a final site specific research portfolio. The course is ideal for students invested in issues of socially-engaged public art, history, and civic engagement.

Taught by: Neff & Farber

Also Offered As: FNAR 604

Activity: Studio

1 Course Unit

FNAR 306 Design 21: Design After the Digital

Last century, the digital revolution transformed every aspect of our lives. It shaped every design discipline and defined the ways we imagine and fabricate anything from images to everyday products to clothing, cars, buildings and megacities. Today, design is going through other technical and conceptual revolutions. We design with biotechnologies, fall in love in Virtual Reality with AI bots, rent our cognitive labor through cryptocurrencies. Our creative capabilities, on the other hand, are bounded by a polluted, over-crowded, and resource-constrained planet that is suffering major income and educational inequality. Design After the Digital interrogates the role of design for this century. The seminar surveys the conceptual and technical developments in the past decade to develop an interdisciplinary understanding of design, science and technology. We will study how new design and fabrication methods shape what we eat, what we wear, how we form opinions and express ourselves. The goal will be to develop new literacies of design that will help us acclimate better to the realities of the century as creative and critical citizens who can shape its products and values.

Taught by: Telhan

Course usually offered in fall term

Also Offered As: FNAR 506

Activity: Seminar

1 Course Unit

FNAR 307 Converging Landscapes: Art, Ecology and History

Studies of landscape are at the core of multiple fields of fine art making, historical inquiry, and environmental research. Christopher Tilley defines "landscape" as "a holistic term" that frames relationships between living beings and locales, "forming both the medium for, and outcome of, movement and memory." For interdisciplinary arts practitioners in Philadelphia, the landscape may conjure such relationships at points of convergence: when the physical and symbolic layers of the city lay bare social dynamics and truths. Such a range of landmarks - including rivers, neighborhoods, the viewshed, the skyline - are impacted by the deep histories of the region itself, as well as the human-activity that traffics upon it. To produce work about and from Philadelphia is to inherit long-standing questions of civic belonging, make sense of shifting demographics and ecological conditions, and to balance aims for innovation and coexistence. Converging Landscapes - Art, Ecology, and History is a civic studio and structured as a socially-engaged art praxis experience: students will meet weekly for group facilitations, civic dialogues, and special guest lectures. In lieu of midterms and a final exam, students in the course will participate as members of specialized research teams, working a set number of hours per week, write reflection papers, and produce a final site-specific research portfolio. Together, they will explore and produce work at and about sites of convergence. Students will pursue group projects and cross-disciplinary independent work, around selected arts and municipal contribute toward a class wide exhibition, as well as collaborations with artists, archives, and organizations. The course is ideal for students invested in issues of socially-engaged public art, environmental humanities, history, and civic engagement.

Taught by: Paul Farber

Course usually offered in fall term

Also Offered As: FNAR 507

Activity: Seminar

1 Course Unit

FNAR 310 Critical Issues in Art

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.

Taught by: Diamond

Course usually offered in spring term

Activity: Seminar

1 Course Unit

FNAR 313 The Chinese Body and Spatial Consumption in Chinatown

This is a primarily an art and planning course that centers on the representation of the oriental, specifically the Chinese, in both its historical and present contexts. The localization of the Chinese throughout the Americas within Chinatown precincts were also subject to representational imaginings that were negotiated through the lens of civic planning. This course will study the often fraught negotiation between representation and planning. The hyper-urbanization of China over the past several decades has radically altered traditional conceptions of public space in China. Mass migration from rural to urban areas has meant very high population densities in Chinese cities. Traditional courtyards surrounded by housing and other modestly scaled buildings are rapidly disappearing, incongruent with the demands of heated property development. Moreover, Chinese cities have comparatively little public green space per resident compared to equivalents in the West. Zoning in Chinese cities is also much more varied for any given area than what one would find in cities such as New York, Paris, and London. Intensifying density of urban areas precludes the construction of large public squares. Furthermore, large public squares tend to be either intensively congested and overcrowded or underused due to their oversight by government that render such spaces somewhat opprobrious in terms of use. Historically, the urban courtyards of temples, native place associations, and provincial guilds served as public spaces of gathering. They were also sites of festivals and the conducting of neighborhood and civic business. These spaces have become increasingly privatized or commodified with entrance fees. The air-conditioned concourses of enclosed shopping malls or busy outdoor market streets have become de facto public spaces in China where collective window shopping or promenading is the primary activity rather than bodily repose as one might find in a public space in a large Western city. The seminar/studio will investigate the meaning of the term public in the constitution of Chinese space, audience and critical voice through firstly the enclave of Chinatown and secondly through examples from China. The course will look into the changing conceptualization of public space in Chinatown as it has declined in its traditional form and become reinvented in the form of high-end shopping centered districts. This flux has its roots in post 1979 China as well as the post 1997 reversion of Hong Kong to China.

Taught by: Lum

Also Offered As: FNAR 613

Activity: Seminar

1 Course Unit

FNAR 314 Tiananmen Square: A Case Study for Fine Arts and Landscape Architecture

This course takes as its subject the systems of representation and design that have historically and presently operate in Tiananmen Square in Beijing. There have been several incarnations of Tiananmen Square since its original form in 1651. During Imperial times and through the period of foreign legations, the square was once surrounded by walls and gates, creating a city within a city. With the advent of the Republic of China established on January 1, 1912, much of the enclosures were removed, opening up for public use previously restricted imperial areas. After the Communist Revolution in 1949, planning was afoot to enlarge the square. With its enlargement completed in 1958, the square expanded its footprint by four-fold, making it one of the largest public squares in the world. The enlarged and remodeled square coincided with the completion of the massive Monument to the People's Heroes. In 1976, a large mausoleum containing the preserved body of Mao Zedong was built near the site of the former Gate of China, further increasing the size of the square. In the 1990s, the building of the National Grand Theatre and expansion of the National Museum on grounds contiguous to the square necessitated further alterations to both the Eastern and Western skirts of the square. In recent years, there have been a widening debate regarding the transformation of the concrete heavy and by and large featureless square into a green space. Today, Tiananmen Square holds sacrosanct status to the Communist revolution of 1949, designed more for military parades and massive public rallies than public space repose. In a city that has few green spaces, such a verdant transformation in the heart of the Chinese capital would signal a radical symbolic deviation to China's development-first guiding principles. The square fronts Tiananmen Gate and the Forbidden City and is situated at the intersection of the historical east-west and north-south axes. Chang'An Avenue, important for military processions, separates the square from Tiananmen Gate and is considered the most important thoroughfare in the Capital and the path of the east west number one subway line. The entirety of the Tiananmen Square area is marked by ideology and political prominence, often confusingly. Tiananmen Tower, functions as a conflation of monumental facade with political embodiment. This course will focus on imagined interventions through public art and landscape design within Tiananmen Square and its contiguous areas. It is a studio practice course with a significant seminar component that will include lectures and readings relating to issues

Taught by: Ken Lum

Course usually offered in spring term

Also Offered As: FNAR 614

Activity: Seminar

1 Course Unit

FNAR 315 Across Forms: Art and Writing

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.

Taught by: Hayes and Zolf

Course usually offered in fall term

Also Offered As: ENGL 129, FNAR 615

Activity: Seminar

1 Course Unit

FNAR 316 Art and Social Work: Art and the Ecology of Justice

How can the arts help us build a more just society? How can the arts transform social structures and systems? Public health crises involving clean water (Flint), police violence (Baltimore), and a lack of economic and educational opportunity following reentry (Philadelphia) make legible the need for a new visual language that critiques these conditions and challenges entrenched structural inequalities. We will engage the work of creative practitioners who are mapping new relationships between art and social justice and directly impacting individual and communal well-being. In so doing, the course seeks to challenge traditional constructions of public health, which often isolate individual histories from their social life and their relation to families, communities, and geographies. Readings will build upon disciplinary perspectives in the arts, humanities, and social policy. Requirements include weekly readings, class participation, and a collaborative final project. The course will meet in the Health Ecologies Lab at Slought Foundation, an arts organization on campus.

Taught by: Neff, Levy and Ghose

Course usually offered in spring term

Also Offered As: FNAR 616, SWRK 717

Activity: Seminar

1 Course Unit

FNAR 318 Paris Modern: Spiral City

Paris has been shaped by a mixture of organic development, which is still today perceptible in the "snail" pattern of its arrondissements whose numbers, from 1 to 20, coil around a central island several times so as to exemplify a "spiral city," and of the violent cuts, interruptions and sudden transformations that again and again forced it to catch up with modern times, the most visible of which was Baron Haussmann's destruction of medieval sections of the city to make room for huge boulevards. Thus Parisian modernism has always consisted in a negotiation between the old and the new, and a specific meaning of modernity allegorized for Louis Aragon, the Surrealists and Walter Benjamin consisted in old-fashioned arcades built in the middle of the 19th century and obsolete by the time they turned into icons of Paris. The aim of the class will be to provide conceptual and pragmatic (visual, experiential) links between a number of texts, theories and films deploying various concepts of the modern in Paris, with a guided tour of the main places discussed. The course that Professors Jean Michel Rabate (English) and Ken Lum (Fine Arts) will lead studies Paris as a work of science-fiction where its many futures are embedded in its many pasts, where discontinuity is a continuous process and where the curving line of the snail's shell is a line of ceaseless curling resulting in a perennial oscillation where an outside converts into an inside and an inside then converts to an outside. The course will travel to Paris over spring break to get an in-depth look at the topics discussed in class.

Taught by: Ken Lum and Jean-Michel Rabate

One-term course offered either term

Also Offered As: ENGL 211, FNAR 518

Activity: Seminar

1 Course Unit

FNAR 320 Topics in Animation

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.

Course usually offered in fall term

Also Offered As: ARTH 387, CIMS 320, ENGL 302

Activity: Seminar

1 Course Unit

FNAR 330 Making Space and Public Art

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.

Taught by: Lum

Course usually offered in fall term

Also Offered As: FNAR 530

Activity: Seminar

1 Course Unit

FNAR 331 Interdisciplinary Studio: Sites of Convergence and Hybridity

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.

Taught by: Tileston

Course usually offered in spring term

Also Offered As: FNAR 631

Prerequisites: One previous studio course (such as FNAR 123, FNAR145, FNAR150, FNAR 231 or FNAR 264) or permission from the instructor.

Activity: Studio

1 Course Unit

FNAR 334 Painting Studio

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 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.

One-term course offered either term

Also Offered As: FNAR 534

Prerequisites: FNAR 123 and FNAR 333

Activity: Studio

1 Course Unit

FNAR 337 Information Design and Visualization

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.

One-term course offered either term

Also Offered As: FNAR 637

Prerequisite: FNAR 264

Activity: Studio

1 Course Unit

FNAR 340 Digital Photography

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

One-term course offered either term

Also Offered As: FNAR 640, VLST 265

Activity: Studio

1 Course Unit

FNAR 342 Digital Photography II

In this course students will continue to develop conceptual, technical, aesthetic and formal strategies in digital photography, expanding their artistic process while refining their critical approach to researched subject matter. The class will be driven initially by a series of assignments formulated to further expose students to broad possibilities related to the medium and then they will be guided towards the evolution of a personalized body of work that is culturally, theoretically and historically informed. We will be examining key issues surrounding the digital image in contemporary society, led through a combination of class lectures, readings, group discussions, film screenings, gallery visits and class critiques. Students will further their knowledge of image control and manipulation, retouching and collage, advanced color management; become familiar with high-end camera and lighting equipment and develop professional printing skills. In addition to learning these advanced imaging practices, this course will also emphasize an investigation of critical thought surrounding contemporary visual culture and the role of digital media in the creation of art.

Taught by: Jamie Diamond

Course usually offered in fall term

Also Offered As: FNAR 642

Prerequisite: FNAR 340 Digital Photography I

Activity: Studio

1 Course Unit

FNAR 343 Language of Design

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.

Course usually offered in spring term

Also Offered As: FNAR 643

Activity: Seminar

1 Course Unit

FNAR 347 Expanded Documentary

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.)

Taught by: Davenport

Course usually offered in spring term

Also Offered As: FNAR 647

Prerequisite: FNAR-061 or FNAR-271 or FNAR-340 or permission from instructor

Activity: Studio

1 Course Unit

FNAR 348 Counter the Land: Photography and the Landscape

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.

Taught by: Wahl

Course usually offered in fall term

Also Offered As: FNAR 648

Prerequisites: FNAR 271 or FNAR 340 or with permission from the instructor.

Activity: Studio

1 Course Unit

FNAR 349 Advanced Digital Photography

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.

One-term course offered either term

Also Offered As: FNAR 649

Prerequisite: FNAR 340

Activity: Studio

1 Course Unit

FNAR 350 Shared Culture: New Strategies for Artists in the Digital Age

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?

Taught by: Goldsmith

Course usually offered in spring term

Also Offered As: FNAR 650

Activity: Studio

1 Course Unit

Notes: Fine Arts Majors or MFA students ONLY or permission of instructor.

FNAR 352 Dispersive Lenses

This studio course will explore the nexus between photography, sculpture, installation, drawing, painting, and the moving image. The course is informed by the printed image, as students will explore how photography can encourage thinking in other mediums, in addition to how other mediums can influence the making of photography. When does an abstract painting appear more like a photograph? How can a photograph suggest ways to make a video? Can a sculpture exist as a photograph? A variety of assignments will expose students to interdisciplinary approaches addressing these questions and more. Class projects will be supported by regular slide lectures, group critiques, and readings examining modern and contemporary artists and practices.

Taught by: Oliver

Course usually offered in spring term

Also Offered As: FNAR 652

Prerequisite: FNAR 271 or FNAR 340 or FNAR 061 or permission of instructor

Activity: Studio

1 Course Unit

FNAR 353 Advanced Projects in Animation

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.

Course usually offered in spring term

Also Offered As: FNAR 653

Prerequisites: FNAR 235 and FNAR 267, or Instructor Permission

Activity: Studio

1 Course Unit

FNAR 366 Advanced 3-D Modeling

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. One-term course offered either term

Also Offered As: FNAR 646

Prerequisite: FNAR 235/365 or FNAR 236/536

Activity: Studio

1 Course Unit

FNAR 370 Advanced Graphic Design and Typography

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.

Course usually offered in fall term

Also Offered As: FNAR 670

Prerequisites: FNAR 266 and FNAR 269 or Permission of Instructor.

Activity: Studio

1 Course Unit

FNAR 378 Interfacing Cultures: Designing for Mobile, Web and Public Media

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.

Course usually offered in spring term

Also Offered As: FNAR 678

Prerequisite: FNAR 234

Activity: Studio

1 Course Unit

FNAR 399 Independent Study

One-term course offered either term

Prerequisite: See Department for section number

Activity: Independent Study

1 Course Unit

Notes: A minimum three-page proposal must be submitted and approved by both the Instructor and the Undergraduate Director.

FNAR 488 Senior Seminar and Project (Fall Semester)

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.

Course usually offered in fall term

Prerequisites: Fine Arts Majors in Senior Year only.

Activity: Seminar

1 Course Unit

FNAR 489 Senior Seminar Project

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.

Course usually offered in spring term

Prerequisites: FNAR 488; Fine Arts Majors in Senior Year only.

Activity: Seminar

1 Course Unit

FNAR 501 Graduate Studio I

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

Taught by: Lum/Freedman/Mosley/Telhan/Tileston/Hartt/Lopez/Hayes/Davenport

Course usually offered in fall term

Also Offered As: FNAR 601

Activity: Studio

2 Course Units

FNAR 502 Graduate Studio II

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

Taught by: Adkins/Davenport/Freedman/Mosley/Telhan/Tileston

Course usually offered in spring term

Also Offered As: FNAR 602

Activity: Studio

2 Course Units

FNAR 503 Sachs Research: Imaginary Modernisms

Over the course of the 2017-2018 school year, but officially as Spring 2018, credited course, I am inviting a group of 6-8 MFA students to participate as a group in a project focused on research, dialogue and the essential "possibilities" available to any artist to participate in the constant rewriting and redefining of art history. Students will participate in a body of research and readings leading to my upcoming participation in Rice University's Campbell Lecture Series in March 2018 and an associated publication with the University of Chicago Press. The lectures are divided into three distinct parts over three nights, all of which focus on alternate approaches to modernism. Part I investigates the "Literary" theory of architecture by Bruno Taut and Paul Scheerbarth. Part II is concerned with the painting practices of Hilma af Klint and Blinky Palermo. And Part III discusses the music of Sun Ra and Pauline Oliveros. Students participating in Imaginary Modernisms will meet and work with me in a series of scheduled and structured activities. beginning with a visit to Philadelphia in November for personal studio visits with each of the 6-8 students, not as a critique but to get to know you and your work a bit. Participation includes three trips to New York, each for two days. These 2-day trips will each involve one day at my studio in Brooklyn, to discuss the readings and research, as well as to observe the development of ongoing sculptural artworks being created in my studio, and a second day of self-guided visits to exhibitions and performances that I will suggest, with an optional meeting together for lunch or dinner. Readings for these meetings will be sent to you in advance of trip. Participating students should be prepared to read various texts along with me for the 5 month project duration. This is an essential part of the project and this should be a pleasurable process, so those do not have time to add a medium amount of reading to their schedules, followed by group discussion, should probably not apply. The only other requirement will be preparing for an exchange with undergraduate students at Rice University in March. For our trip to Houston in March, there will be three nights of lectures, one participatory performance, one exhibition opening reception, plus visits and interaction with curators at the Menil Collection, the Museum of Fine Arts Houston, the Contemporary Arts Museum Houston and the Core Program (an important option for MFA students post graduation.)

Taught by: Josiah McElheny

Course usually offered in spring term

Activity: Seminar

1 Course Unit

FNAR 506 Design 21: Design After the Digital

Last century, the digital revolution transformed every aspect of our lives. It shaped every design discipline and defined the ways we imagine and fabricate anything from images to everyday products to clothing, cars, buildings and megacities. Today, design is going through other technical and conceptual revolutions. We design with biotechnologies, fall in love in Virtual Reality with AI bots, rent our cognitive labor through cryptocurrencies. Our creative capabilities, on the other hand, are bounded by a polluted, over-crowded, and resource-constrained planet that is suffering major income and educational inequality. Design After the Digital interrogates the role of design for this century. The seminar surveys the conceptual and technical developments in the past decade to develop an interdisciplinary understanding of design, science and technology. We will study how new design and fabrication methods shape what eat, what we wear, how we form opinions and express ourselves. The goal will be to develop new literacies of design that will help us acclimate better to the realities of the century as creative and critical citizens who can shape its products and values.

Taught by: Telhan

Course usually offered in fall term

Also Offered As: FNAR 306

Activity: Seminar

1 Course Unit

FNAR 507 Converging Landscapes: Art, Ecology and History

Studies of landscape are at the core of multiple fields of fine art making, historical inquiry, and environmental research. Christopher Tilley defines "landscape" as "a holistic term" that frames relationships between living beings and locales, "forming both the medium for, and outcome of, movement and memory." For interdisciplinary arts practitioners in Philadelphia, the landscape may conjure such relationships at points of convergence: when the physical and symbolic layers of the city lay bare social dynamics and truths. Such a range of landmarks - including rivers, neighborhoods, the viewshed, the skyline - are impacted by the deep histories of the region itself, as well as the human-activity that traffics upon it. To produce work about and from Philadelphia is to inherit long-standing questions of civic belonging, make sense of shifting demographics and ecological conditions, and to balance aims for innovation and coexistence. Converging Landscapes - Art, Ecology, and History is a civic studio and structured as a socially-engaged art praxis experience: students will meet weekly for group facilitations, civic dialogues, and special guest lectures. In lieu of midterms and a final exam, students in the course will participate as members of specialized research teams, working a set number of hours per week, write reflection papers, and produce a final site-specific research portfolio. Together, they will explore and produce work at and about sites of convergence. Students will pursue group projects and cross-disciplinary independent work, around selected arts and municipal contribute toward a class wide exhibition, as well as collaborations with artists, archives, and organizations. The course is ideal for students invested in issues of socially-engaged public art, environmental humanities, history, and civic engagement.

Taught by: Paul Farber

Course usually offered in fall term

Also Offered As: FNAR 307

Activity: Seminar

1 Course Unit

FNAR 508 Clay Practices

This course introduces clay as a sculptural medium through fundamental clay-building techniques, mold making, model making, and casting.

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, and cardboard will be explored. Students will explore the full range of clay's capabilities and its role in contemporary art through lectures, readings, demonstrations, and assignments that incorporate conceptual and technical issues.

Also Offered As: FNAR 148

Activity: Studio

1 Course Unit

FNAR 515 Photography Studio Abroad

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.

Course offered spring; odd-numbered years

Prerequisite: Permission of Instructor Required - Competitive Application Process Only

Activity: Studio

1 Course Unit

FNAR 518 Paris Modern: Spiral City

Paris has been shaped by a mixture of organic development, which is still today perceptible in the "snail" pattern of its arrondissements whose numbers, from 1 to 20, coil around a central island several times so as to exemplify a "spiral city," and of the violent cuts, interruptions and sudden transformations that again and again forced it to catch up with modern times, the most visible of which was Baron Haussmann's destruction of medieval sections of the city to make room for huge boulevards. Thus Parisian modernism has always consisted in a negotiation between the old and the new, and a specific meaning of modernity allegorized for Louis Aragon, the Surrealists and Walter Benjamin consisted in old-fashioned arcades built in the middle of the 19th century and obsolete by the time they turned into icons of Paris. The aim of the class will be to provide conceptual and pragmatic (visual, experiential) links between a number of texts, theories and films deploying various concepts of the modern in Paris, with a guided tour of the main places discussed. The course that Professors Jean Michel Rabate (English) and Ken Lum (Fine Arts) will lead studies Paris as a work of science-fiction where its many futures are embedded in its many pasts, where discontinuity is a continuous process and where the curving line of the snail's shell is a line of ceaseless curling resulting in a perennial oscillation where an outside converts into an inside and an inside then converts to an outside. The course will travel to Paris over spring break to get an in-depth look at the topics discussed in class.

Taught by: Ken Lum and Jean-Michel Rabate

Also Offered As: ENGL 211, FNAR 318

Activity: Seminar

1 Course Unit

FNAR 521 Histories of Print: Reimagining the Archive

What can history tell us about the present? How do archives teach us about the future? Printing has long been at the center of political, social, and economic shifts, as well as a form used by artists, writers, designers, and cultural producers. Utilizing readings, films, field trips, independent research, and discussions, students will learn about the history of letterpress printing and its historically complex relationship with power and technological innovation. This studio/seminar examines the act of printing as a way to expand the boundaries of language and image-making, questioning both historic and contemporaneous approaches. Class readings spanning multiple perspectives on the history of print, access to rare archives, and the use of historic printing equipment will inform studio-based projects and writing assignments throughout the semester. This course will meet in the Common Press located in the Fisher Fine Arts Library. The Common Press is an interdisciplinary initiative between the Kelly Writers House, the Kislak Center for Special Collections, Rare Books and Manuscripts, and the Fine Arts program within PennDesign; it encourages collaboration with an emphasis on letterpress, and cross-disciplinary approaches to writing and image-making.

Taught by: Neff

Course usually offered in spring term

Also Offered As: FNAR 221

Activity: Studio

1 Course Unit

FNAR 523 Drawing I

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: FNAR 123, VLST 253

Activity: Studio

1 Course Unit

FNAR 524 Drawing Investigations

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.

One-term course offered either term

Also Offered As: FNAR 124

Prerequisite: FNAR 523

Activity: Studio

1 Course Unit

FNAR 525 Figure Painting: Then and Now

Beyond the introduction to technique and materials this course will emphasize the figure in historical & contemporary painting. This course will be based in perception, working from the model and move through modernism and toward varying approaches to the figure. Further investigation about the language of color through color theory will be covered. Drawing 1 pre-requisite, Painting 1 pre-requisite recommended but not mandatory.

Taught by: MURPHY

Course usually offered summer term only

Also Offered As: FNAR 225

Prerequisite: FNAR 523

Activity: Studio

1 Course Unit

FNAR 526 Sequential Drawing

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.

Course usually offered in spring term

Also Offered As: FNAR 126

Prerequisite: FNAR 523

Activity: Studio

1 Course Unit

FNAR 530 Making Space and Public Art

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 geographical 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.

Taught by: Lum

Course usually offered in fall term

Also Offered As: FNAR 330

Activity: Seminar

1 Course Unit

FNAR 531 Painting Practices

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.

One-term course offered either term

Also Offered As: FNAR 231

Prerequisite: FNAR 523

Activity: Studio

1 Course Unit

FNAR 532 Painting Studio

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.

One-term course offered either term

Also Offered As: FNAR 232

Prerequisite: FNAR 531

Activity: Studio

1 Course Unit

Notes: This course can be continued by registering for FNAR 533 Painting Studio (III), and FNAR 534 Painting Studio (IV).

FNAR 534 Painting Studio

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.

One-term course offered either term

Also Offered As: FNAR 334

Prerequisites: FNAR 523 and FNAR 533

Activity: Studio

1 Course Unit

FNAR 536 Digital Figure Modeling

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.

Course usually offered in spring term

Also Offered As: FNAR 236

Prerequisite: FNAR 635; Recommended FNAR 543 or FNAR 580

Activity: Studio

1 Course Unit

FNAR 538 Open Book

"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.

Course usually offered in fall term

Also Offered As: FNAR 238

Activity: Seminar

1 Course Unit

FNAR 540 Mystics & Visionaries: Arts and Other Ways of Knowing

As a pioneer of abstraction in the early 1900's, Hilma Af Klint channeled a complex and highly original body of abstract symbolic work in secrecy. Using the upcoming Hilma Af Klint exhibition at the Guggenheim as a focus and departure point, this course will explore the ways in which artists have accessed alternative ways of seeing, knowing, and embodying non-visible realities as a source for their work. Accessing spiritual realms has been the subject of early European Modernisms investigations into Theosophy and Anthroposophy, as well as the primary intention of Tibetan Thangkas and Indian Tantra paintings. Postmodernism's crisis of belief and skepticism generated a cultural situation wherein the subject of spirituality was marginalized, ridiculed as anti-intellectual, and in disgrace. The Hilma Af Klint exhibition and surge of interest in her work signifies a new moment, where questions about consciousness and the nature of reality are being addressed with renewed vigor. How do we create space in a technology driven world for experiences that attempt to align the viewer/maker with the contemplative realm, heightened states of consciousness, or transcendence? We will examine a wide field of artists in an attempt to understand the possibilities of the "spiritual" in art and contemporary culture. This seminar will engage in readings, lectures, discussions, projects, and field trips. This course is appropriate for both grad and undergrad, art majors and non-majors alike.

Taught by: Jackie Tileston

Course usually offered in fall term

Also Offered As: FNAR 240

Activity: Seminar

1 Course Unit

FNAR 541 Hand-Drawn Computer Animation

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.

Course not offered every year

Also Offered As: FNAR 241

Prerequisite: FNAR 636

Activity: Studio

1 Course Unit

FNAR 542 3-D Design

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.

One-term course offered either term

Also Offered As: FNAR 142

Activity: Studio

1 Course Unit

FNAR 543 Figure Sculpture I

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.

One-term course offered either term

Also Offered As: FNAR 243

Activity: Studio

1 Course Unit

FNAR 545 Sculpture Practices

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: FNAR 145, VLST 252

Activity: Studio

1 Course Unit

FNAR 547 Environmental Animation

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.

Taught by: Landau

Course usually offered in spring term

Also Offered As: FNAR 247

Prerequisites: Experience in landscape architecture, architecture, animation, programming, film, Photoshop, or graphic design is strongly encouraged but not required.

Activity: Studio

1 Course Unit

FNAR 550 Introduction to Printmaking

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.

Course usually offered in spring term

Also Offered As: FNAR 250, VLST 250

Activity: Studio

1 Course Unit

FNAR 551 Printmaking: Etching

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.

One-term course offered either term

Also Offered As: FNAR 251

Activity: Studio

1 Course Unit

FNAR 552 Printmaking: Screen Printing

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.

One-term course offered either term

Also Offered As: FNAR 252

Activity: Studio

1 Course Unit

FNAR 553 Advanced Projects in Printmaking

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.

Course usually offered in spring term

Also Offered As: FNAR 253

Prerequisites: FNAR 551 and FNAR 552 or FNAR 557

Activity: Studio

1 Course Unit

FNAR 558 Introduction to Clay: the Potter's Wheel and Beyond

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.

Taught by: FNAR Faculty

One-term course offered either term

Also Offered As: FNAR 258

Activity: Studio

1 Course Unit

FNAR 559 Beginning Clay: Handbuilding and Casting Techniques

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.

Taught by: FNAR Faculty

One-term course offered either term

Also Offered As: FNAR 259

Activity: Studio

1 Course Unit

FNAR 563 Advanced Wheel Studio

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.

One-term course offered either term

Also Offered As: FNAR 263

Prerequisite: FNAR 561

Activity: Studio

1 Course Unit

FNAR 566 Graphic Design with Creative Technologies

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.

One-term course offered either term

Also Offered As: FNAR 266

Prerequisite: FNAR 636

Activity: Studio

1 Course Unit

FNAR 567 Computer Animation

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.

One-term course offered either term

Also Offered As: FNAR 267

Activity: Studio

1 Course Unit

FNAR 568 Interactive Design Studio: Biological Design

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 2019.

One-term course offered either term

Also Offered As: FNAR 268, IPD 568

Activity: Studio

1 Course Unit

FNAR 569 Typography

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.

Course usually offered in spring term

Also Offered As: FNAR 269

Prerequisite: FNAR 636

Activity: Studio

1 Course Unit

FNAR 570 Graphic Design Practicum

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.

One-term course offered either term

Also Offered As: FNAR 270

Prerequisite: FNAR 566 or FNAR 569

Activity: Studio

1 Course Unit

FNAR 571 Introduction to Photography

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

One-term course offered either term

Also Offered As: FNAR 271, VLST 251

Activity: Studio

1 Course Unit

FNAR 572 Advanced Photography: Integrated Techniques and Strategies

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.

One-term course offered either term

Also Offered As: FNAR 272

Prerequisite: FNAR 571 or Permission of Instructor

Activity: Seminar

1 Course Unit

FNAR 574 Reconfiguring Portraiture

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

Course usually offered in spring term

Also Offered As: FNAR 274

Prerequisite: FNAR 571 or FNAR 640 or Instructor Permission

Activity: Seminar

1 Course Unit

FNAR 575 Graduate Drawing Seminar

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.

Taught by: Tileston/Freedman

Course usually offered in spring term

Activity: Seminar

1 Course Unit

FNAR 576 Critical Issues Seminar

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.

Taught by: Tileston

One-term course offered either term

Activity: Seminar

1 Course Unit

FNAR 578 Documentary Strategies

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.

One-term course offered either term

Also Offered As: FNAR 278

Prerequisite: FNAR 571 or FNAR 640 or Permission from Instructor

Activity: Seminar

1 Course Unit

FNAR 580 Figure Drawing I

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.

One-term course offered either term

Also Offered As: FNAR 280

Prerequisite: FNAR 523

Activity: Studio

1 Course Unit

FNAR 581 Figure Drawing II

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.

One-term course offered either term

Also Offered As: FNAR 281

Prerequisite: FNAR 580

Activity: Studio

1 Course Unit

FNAR 583 Performance/Camera: Performance and-with-through-for Cameras

This intermediate course will explore the wide and expansive territories of art-making that exist between live performance and mediated image making-both still and moving. For much of the 21st century, the mediums of performance, video and photography have been weaving in and out of contact. Performance is known and understood largely through its documentation: sometimes voluminous and sometimes little more than a single photograph. On the other side, video, film and photography each developed through widespread explorations that were deeply entwined with the "capturing" of bodies on film. Using photography, video and performance in equal parts, the course is a hands-on exploration of this capacious terrain. The course will be structured by a series of bi-weekly assignments that allow for individual and collective production. The course will also include a regular schedule of short readings and presentations/screenings of existing works.

Taught by: Hayes, Sharon

Course usually offered in fall term

Also Offered As: FNAR 083

Prerequisites: FNAR 661, FNAR 640 or Permission of Instructor

Activity: Studio

1 Course Unit

FNAR 585 Performance Studio

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.

Taught by: Hayes

Course usually offered in spring term

Also Offered As: FNAR 085

Prerequisites: One previous studio course (such as FNAR523, FNAR545, FNAR640, OR FNAR661) or permission from the instructor.

Activity: Studio

1 Course Unit

FNAR 589 Mixed Media Animation

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.

Course usually offered in spring term

Also Offered As: CIMS 289, FNAR 289

Prerequisites: FNAR 523 and FNAR 636

Activity: Studio

1 Course Unit

FNAR 591 The Body and Photography

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.

Course usually offered in spring term

Prerequisites: FNAR 271 or FNAR 340 and Instructor Permission Required

Activity: Seminar

1 Course Unit

FNAR 594 Graduate Photography Seminar

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.

Taught by: Davenport

Activity: Seminar

1 Course Unit

FNAR 598 Grad Sculpture Seminar

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.

Course usually offered in spring term

Activity: Seminar

1 Course Unit

FNAR 601 Graduate Studio III

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

Taught by: Lum/Freedman/Mosley/Telhan/Tileston/Hartt/Hayes/Lopez

Course usually offered in fall term

Also Offered As: FNAR 501

Activity: Studio

2 Course Units

FNAR 602 Graduate Studio IV

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

Taught by: Adkins/Davenport/Freedman/Mosley/Telhan/Tileston

Course usually offered in spring term

Also Offered As: FNAR 502

Activity: Studio

2 Course Units

FNAR 604 Graduate Sculpture Studio

Second-year studio for MFA students exploring advanced discipline in sculpture.

Taught by: Adkins

One-term course offered either term

Also Offered As: FNAR 305

Activity: Studio

1 Course Unit

FNAR 605 Topics in Contemporary Art: Art & Resistance

An experimental class for artists and scholars. Organized around a series of case studies of artists, collectives, infrastructures, and curatorial projects, the course includes: in-class discussion and viewing; workshops with class visitors; site visits; participation in small reading groups. In the first half of the class, students will complete some short assignments. In addition, students will complete a final project that is intentionally open in terms of form. The project, which can be collective or individual in nature, will enable an in-depth material investigation of one of the threads of the class.

Taught by: Hayes and Redrobe

Activity: Seminar

1 Course Unit

FNAR 607 Advanced Sculpture: Installation & Intervention

In this course students will create sculptural installations and spatial interventions that explore site specificity and architectural environments. A range of traditional sculptural materials and techniques will be investigated along with more ephemeral interventions in space such as sound, light, and projection. Through lectures, readings, and critiques, students will explore the history of installation and interactive sculptural work and develop self-directed projects that interrogate historical, social, and psychological conditions of the built environment.

Also Offered As: FNAR 147

Activity: Studio

1 Course Unit

FNAR 613 The Chinese Body and Spatial Consumption in Chinatown

This is a primarily an art and planning course that centers on the representation of the oriental, specifically the Chinese, in both its historical and present contexts. The localization of the Chinese throughout the Americas within Chinatown precincts were also subject to representational imaginings that were negotiated through the lens of civic planning. This course will study the often fraught negotiation between representation and planning. The hyper-urbanization of China over the past several decades has radically altered traditional conceptions of public space in China. Mass migration from rural to urban areas has meant very high population densities in Chinese cities. Traditional courtyards surrounded by housing and other modestly scaled buildings are rapidly disappearing, incongruent with the demands of heated property development. Moreover, Chinese cities have comparatively little public green space per resident compared to equivalents in the West. Zoning in Chinese cities is also much more varied for any given area than what one would find in cities such as New York, Paris, and London. Intensifying density of urban areas precludes the construction of large public squares. Furthermore, large public squares tend to be either intensively congested and overcrowded or underused due to their oversight by government that render such spaces somewhat opprobrious in terms of use. Historically, the urban courtyards of temples, native place associations, and provincial guilds served as public spaces of gathering. They were also sites of festivals and the conducting of neighbourhood and civic business. These spaces have become increasingly privatized or commodified with entrance fees. The air-conditioned concourses of enclosed shopping malls or busy outdoor market streets have become de facto public spaces in China where collective window shopping or promenading is the primary activity rather than bodily repose as one might find in a public space in a large Western city. The seminar/studio will investigate the meaning of the term public in the constitution of Chinese space, audience and critical voice through firstly the enclave of Chinatown and secondly through examples from China. The course will look into the changing conceptualization of public space in Chinatown as it has declined in its traditional form and become reinvented in the form of high-end shopping centered districts. This flux has its roots in post 1979 China as well as the post 1997 reversion of Hong Kong to China.

Also Offered As: FNAR 313

Activity: Seminar

1 Course Unit

FNAR 614 Tiananmen Square: A Case Study for Fine Arts and Landscape Architecture

This course takes as its subject the systems of representation and design that have historically and presently operate in Tiananmen Square in Beijing. There have been several incarnations of Tiananmen Square since its original form in 1651. During Imperial times and through the period of foreign legations, the square was once surrounded by walls and gates, creating a city within a city. With the advent of the Republic of China established on January 1, 1912, much of the enclosures were removed, opening up for public use previously restricted imperial areas. After the Communist Revolution in 1949, planning was afoot to enlarge the square. With its enlargement completed in 1958, the square expanded its footprint by four-fold, making it one of the largest public squares in the world. The enlarged and remodeled square coincided with the completion of the massive Monument to the People's Heroes. In 1976, a large mausoleum containing the preserved body of Mao Zedong was built near the site of the former Gate of China, further increasing the size of the square. In the 1990s, the building of the National Grand Theatre and expansion of the National Museum on grounds contiguous to the square necessitated further alterations to both the Eastern and Western skirts of the square. In recent years, there have been a widening debate regarding the transformation of the concrete heavy and by and large featureless square into a green space. Today, Tiananmen Square holds sacrosanct status to the Communist revolution of 1949, designed more for military parades and massive public rallies than public space repose. In a city that has few green spaces, such a verdant transformation in the heart of the Chinese capital would signal a radical symbolic deviation to China's development-first guiding principles. The square fronts Tiananmen Gate and the Forbidden City and is situated at the intersection of the historical east-west and north-south axes. Chang'An Avenue, important for military processions, separates the square from Tiananmen Gate and is considered the most important thoroughfare in the Capital and the path of the east west number one subway line. The entirety of the Tiananmen Square area is marked by ideology and political prominence, often confusingly. Tiananmen Tower, functions as a conflation of monumental facade with political embodiment. This course will focus on imagined interventions through public art and landscape design within Tiananmen Square and its contiguous areas. It is a studio practice course with a significant seminar component that will include lectures and readings relating to issues

Taught by: Ken Lum

Course usually offered in spring term

Also Offered As: FNAR 314

Activity: Seminar

1 Course Unit

FNAR 615 Across Forms: Art and Writing

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.

Taught by: Hayes and Zolf

Course usually offered in fall term

Also Offered As: ENGL 119, FNAR 315

Activity: Seminar

1 Course Unit

FNAR 616 Art and Social Work: Art and the Ecology of Justice

How can the arts help us build a more just society? How can the arts transform social structures and systems? Public health crises involving clean water (Flint), police violence (Baltimore), and a lack of economic and educational opportunity following reentry (Philadelphia) make legible the need for a new visual language that critiques these conditions and challenges entrenched structural inequalities. We will engage the work of creative practitioners who are mapping new relationships between art and social justice and directly impacting individual and communal well-being. In so doing, the course seeks to challenge traditional constructions of public health, which often isolate individual histories from their social life and their relation to families, communities, and geographies. Readings will build upon disciplinary perspectives in the arts, humanities, and social policy. Requirements include weekly readings, class participation, and a collaborative final project. The course will meet in the Health Ecologies Lab at Slought Foundation, an arts organization on campus.

Taught by: Neff, Levy and Ghose

Course usually offered in spring term

Also Offered As: FNAR 316, SWRK 717

Activity: Seminar

1 Course Unit

FNAR 620 Producing Ephemera: Letterpress, Risograph, Inkjet, Xerox

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.

Taught by: Romberger

Course usually offered in fall term

Also Offered As: FNAR 220

Activity: Studio

1 Course Unit

FNAR 622 The Big Picture: Mural Arts in Philadelphia

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.

One-term course offered either term

Also Offered As: FNAR 222, URBS 322

Activity: Seminar

1 Course Unit

FNAR 631 Interdisciplinary Studio: Sites of Convergence and Hybridity

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.

Taught by: Tileston

Course usually offered in spring term

Also Offered As: FNAR 331

Prerequisites: One previous studio course (such as FNAR 523, FNAR545, FNAR640, FNAR 531 or FNAR 636 or Penn Design course) or permission from the instructor.

Activity: Studio

1 Course Unit

FNAR 633 Digital Illustration

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.

One-term course offered either term

Also Offered As: FNAR 233

Prerequisites: FNAR 636 and FNAR 523

Activity: Studio

1 Course Unit

FNAR 634 Art of the Web: Interactive Concepts for Art & Design

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.

One-term course offered either term

Also Offered As: FNAR 234

Prerequisite: FNAR 636

Activity: Studio

1 Course Unit

FNAR 635 3-D Computer Modeling

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.

One-term course offered either term

Also Offered As: FNAR 235

Prerequisites: FNAR 523 and FNAR 636

Activity: Studio

1 Course Unit

FNAR 636 Art, Design and Digital Culture

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

One-term course offered either term

Also Offered As: FNAR 264, VLST 264

Activity: Studio

1 Course Unit

FNAR 637 Information Design and Visualization

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.

One-term course offered either term

Also Offered As: FNAR 337

Prerequisite: FNAR 636

Activity: Studio

1 Course Unit

FNAR 638 Creative Research

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.

Taught by: Telhan

Course usually offered in fall term

Also Offered As: FNAR 338

Activity: Seminar

1 Course Unit

FNAR 640 Digital Photography

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

One-term course offered either term

Also Offered As: FNAR 340, VLST 265

Activity: Studio

1 Course Unit

FNAR 642 Digital Photography II

In this course students will continue to develop conceptual, technical, aesthetic and formal strategies in digital photography, expanding their artistic process while refining their critical approach to researched subject matter. The class will be driven initially by a series of assignments formulated to further expose students to broad possibilities related to the medium and then they will be guided towards the evolution of a personalized body of work that is culturally, theoretically and historically informed. We will be examining key issues surrounding the digital image in contemporary society, led through a combination of class lectures, readings, group discussions, film screenings, gallery visits and class critiques. Students will further their knowledge of image control and manipulation, retouching and collage, advanced color management; become familiar with high-end camera and lighting equipment and develop professional printing skills. In addition to learning these advanced imaging practices, this course will also emphasize an investigation of critical thought surrounding contemporary visual culture and the role of digital media in the creation of art.

Taught by: Jamie Diamond

Course usually offered in fall term

Also Offered As: FNAR 342

Prerequisite: FNAR 640 Digital Photography I

Activity: Studio

1 Course Unit

FNAR 643 Language of Design

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.

Course usually offered in spring term

Also Offered As: FNAR 343

Activity: Seminar

1 Course Unit

FNAR 645 Book and Publication Design

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.).

Taught by: Hyland

Course usually offered in fall term

Also Offered As: FNAR 245

Prerequisites: FNAR 636 is strongly suggested but not required.

Activity: Studio

1 Course Unit

FNAR 646 ADVANCED 3D MODELING

Advanced 3D Modeling will give students the opportunity to refine skills in modeling, texturizing, 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.

One-term course offered either term

Also Offered As: FNAR 366

Prerequisite: FNAR 235/635 or FNAR 236/536

Activity: Studio

1 Course Unit

FNAR 647 Expanded Documentary

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.)

Taught by: Davenport

Course usually offered in spring term

Also Offered As: FNAR 347

Prerequisite: FNAR-571 or FNAR-640 or FNAR-661 or permission from instructor

Activity: Studio

1 Course Unit

FNAR 648 Counter the Land: Photography and the Landscape

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.

Taught by: Wahl

Course usually offered in fall term

Also Offered As: FNAR 348

Prerequisites: FNAR 571 or FNAR 640 or with permission of the instructor.

Activity: Studio

1 Course Unit

FNAR 649 Advanced Digital Photography

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.

One-term course offered either term

Also Offered As: FNAR 349

Prerequisite: FNAR 640

Activity: Studio

1 Course Unit

FNAR 650 Shared Culture: New Strategies for Artists in the Digital Age

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?

Taught by: Goldsmith

Course usually offered in spring term

Also Offered As: FNAR 350

Activity: Studio

1 Course Unit

Notes: Fine Arts Majors or MFA students ONLY or permission of instructor.

FNAR 652 Dispersive Lens

This studio course will explore the nexus between photography, sculpture, installation, drawing, painting, and the moving image. The course is informed by the printed image, as students will explore how photography can encourage thinking in other mediums, in addition to how other mediums can influence the making of photography. When does an abstract painting appear more like a photograph? How can a photograph suggest ways to make a video? Can a sculpture exist as a photograph? A variety of assignments will expose students to interdisciplinary approaches addressing these questions and more. Class projects will be supported by regular slide lectures, group critiques, and readings examining modern and contemporary artists and practices.

Taught by: Oliver

Course usually offered in spring term

Also Offered As: FNAR 352

Prerequisite: FNAR 571 or FNAR 640 or FNAR 661 or permission of instructor

Activity: Studio

1 Course Unit

FNAR 654 Printmaking & Publications: Intro to Independent Publishing and Artists' Publications

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.

Taught by: Romberger

Course usually offered in fall term

Also Offered As: FNAR 254

Activity: Studio

1 Course Unit

FNAR 661 Video I

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

One-term course offered either term

Also Offered As: CIMS 061, FNAR 061, VLST 261

Activity: Seminar

1 Course Unit

FNAR 662 Video II

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.

One-term course offered either term

Also Offered As: CIMS 062, FNAR 062

Prerequisite: FNAR 661

Activity: Seminar

1 Course Unit

FNAR 663 Documentary Video

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.

Course usually offered in fall term

Also Offered As: FNAR 063

Prerequisite: FNAR 661

Activity: Seminar

1 Course Unit

FNAR 665 Cinema Production

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.

Course usually offered in fall term

Also Offered As: FNAR 065

Prerequisite: FNAR 661

Activity: Seminar

1 Course Unit

FNAR 667 Advanced Video Projects

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 not offered every year

Also Offered As: FNAR 067

Prerequisite: FNAR 662

Activity: Seminar

1 Course Unit

FNAR 669 Graduate Video Studio

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.

Taught by: Mosley

Course usually offered in fall term

Activity: Studio

1 Course Unit

FNAR 670 Advanced Graphic Design and Typography

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.

Course usually offered in fall term

Also Offered As: FNAR 370

Prerequisites: FNAR 566 AND FNAR 569 or Permission of Instructor.

Activity: Studio

1 Course Unit

FNAR 671 Film Sound: History, Aesthetics and Subversion

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.

Taught by: Novack

Course usually offered in fall term

Also Offered As: FNAR 070

Activity: Seminar

1 Course Unit

FNAR 673 Machine for Seeing: Architecture and the Moving Image

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.

Taught by: Hartt

Course usually offered in spring term

Also Offered As: FNAR 073

Prerequisite: FNAR 661

Activity: Studio

1 Course Unit

FNAR 674 A Virus in the Culture: Social Critique in Media Arts

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.

Taught by: David Hartt and Mark Owens

Course usually offered in fall term

Also Offered As: FNAR 074

Prerequisite: FNAR 661 or permission from instructor

Activity: Studio

1 Course Unit

FNAR 675 Image and Sound Editing

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.

Course usually offered in spring term

Also Offered As: CIMS 075, FNAR 075

Prerequisite: FNAR 661

Activity: Seminar

1 Course Unit

FNAR 677 On Thoughts Occasioned By

Also Offered As: ENGL 257, FNAR 177

Activity: Seminar

1 Course Unit

FNAR 678 Interfacing Culture: Designing for Mobile, Web and Public Media

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.

Course usually offered in spring term

Also Offered As: FNAR 378

Prerequisite: FNAR 634

Activity: Studio

1 Course Unit

FNAR 679 Studio Lighting

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.

Taught by: Wahl

Course usually offered in spring term

Also Offered As: FNAR 279

Prerequisite: FNAR 571 or Permission of Instructor

Activity: Studio

1 Course Unit

FNAR 684 Photography & Fashion

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.

Also Offered As: FNAR 284

Prerequisite: FNAR 571 or FNAR 640 or Permission from Instructor

Activity: Studio

1 Course Unit

FNAR 685 Photography and Fiction

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.

Taught by: Diamond

Course usually offered in spring term

Also Offered As: FNAR 285

Prerequisite: FNAR 271 or FNAR 640 or Permission of the Instructor

Activity: Studio

1 Course Unit

FNAR 686 Visual Narrative

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.

Taught by: Comberg and Diamond

Course usually offered in fall term

Also Offered As: FNAR 286

Activity: Studio

1 Course Unit

FNAR 701 Graduate Critique I

This course is designed to introduce students to different pedagogical methodologies relating to the critical examination of works of art as well as to assist students in terms of speaking about their own work. Graduate critique provides a democratic and interactive forum for the voicing of opinion in an informed context. 1st year MFA students only.

Taught by: Faculty

Course usually offered in fall term

Also Offered As: FNAR 703

Activity: Studio

1 Course Unit

FNAR 702 Graduate Critique II

Course usually offered in spring term

Also Offered As: FNAR 704

Activity: Studio

1 Course Unit

FNAR 703 Graduate Critique

This course is designed to introduce students to different pedagogical methodologies relating to the critical examination of works of art as well as to assist students in terms of speaking about their own work. Graduate critique provides a democratic and interactive forum for the voicing of opinion in an informed context. 2nd year MFA students only. Course usually offered in fall term

Also Offered As: FNAR 701

Activity: Studio

1 Course Unit

FNAR 704 Graduate Critique Iv

Course usually offered in spring term

Also Offered As: FNAR 702

Activity: Studio

1 Course Unit

FNAR 712 Visual Epistemologies for Creative Practices

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.

Taught by: Furjan/Telhan

Course usually offered in spring term

Activity: Seminar

1 Course Unit

FNAR 720 Topics in Representation: Printmaking and Making Landscape: Terrains of Wetness

Course usually offered in spring term

Also Offered As: LARP 720

Activity: Seminar

1 Course Unit

FNAR 801 Critical Issues in Contemporary Art

Critical Issues in Contemporary Arts is a graduate level seminar course for fine arts majors and graduate students. Offering two to three sections each semester, standing faculty will rotate topics based around critical issues in contemporary art including Defense Against the Dark Arts and Perspectives in Art: A Nomadic Approach. Please see the PennMFA website for specific section descriptions. Enrollment may be granted to undergraduate fine art students with the permission of the professor.

Taught by: Faculty

Course usually offered in fall term

Also Offered As: FNAR 803

Activity: Studio

1 Course Unit

FNAR 802 Critical Issues in Art II: Covert Structures

Course usually offered in spring term

Also Offered As: FNAR 804

Activity: Studio

1 Course Unit

FNAR 803 Critical Issues in Contemporary Art

Critical Issues in Contemporary Arts is a graduate level seminar course for fine arts majors and graduate students. Offering two to three sections each semester, standing faculty will rotate topics based around critical issues in contemporary art including Creative Research Defense Against the Dark Arts, and Perspectives in Art: A Nomadic Approach. Please see the PennMFA website for specific section descriptions. Enrollment may be granted to undergraduate fine art students with the permission of the professor.

Taught by: Faculty

Course usually offered in fall term

Also Offered As: FNAR 801

Activity: Studio

1 Course Unit

FNAR 804 Critical Issues in Art Iv: Covert Structures

Course usually offered in spring term

Also Offered As: FNAR 802

Activity: Studio

1 Course Unit

FNAR 999 Independent Study

Prerequisites: See Graduate Program Coordinator for section numbers.

Activity: Independent Study

1 Course Unit

Notes: Hours and credits arranged