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
1.0 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
1.0 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
1.0 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
1.0 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 061
Activity: Seminar
1.0 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: FNAR 671
Activity: Seminar
1.0 Course Unit

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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 la fabric Lumière de Lyon by Auguste and Louis Lumière we see a didactic presentation of film titles as workers from the Lumière 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 dedicated studio time. Students will produce their own film and we will look at films produced by a range of practitioner's: 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 unpackage 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
1.0 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 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
Activity: Studio
1.0 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
1.0 Course Unit

FNAR 076 Advanced Lens Based Projects
Advanced Lens Based Projects (ALBP) is structured to create an open environment for students to develop a series of self-determined projects using any variety of image capture technologies. Mobile devices and DSLRs have blurred the function of moving and still image capture while computers have become ubiquitous as instruments of display and dissemination. This has consequently led to the increasingly collapsed boundaries of artistic mediums. ALBP is a studio class where students will explore different modes of production and address the expanding field of exhibition strategies. Additionally the class will foster a transdisciplinary approach to critiquing work and emphasize the shared context of the works reception. Readings, screenings, discussions and critiques make up the curriculum along with dedicated studio time. Each student is required to complete 3 self-determined projects using still or moving image capture technologies. Grades will be determined through participation, completion of assignments and the students' formal and critical engagement with the technology. While the focus of this course is not technical, prior knowledge of camera functions and post-production techniques is expected.

Taught by: Hartt
Also Offered As: FNAR 676
Prerequisite: FNAR 061 OR FNAR 150 OR FNAR 271 OR FNAR 340
Activity: Studio
1.0 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
Prerequisite: FNAR 061 AND FNAR 340
Activity: Studio
1.0 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 123 OR FNAR 145 OR FNAR 150 OR FNAR 061
Activity: Studio
1.0 Course Unit

FNAR 086 Is This Really Happening? Performance and Contemporary Political Horizons
This class addresses the meeting points inside of and between a range of resistant performance practices with a focus on artists using performance to address political and social encounters in the contemporary moment. Performance, a chaotic and unruly category that slides across music, dance, theater and visual art, has long been a container for resistant actions/activities that bring aesthetics and politics into dynamic dialogue. Embracing works, gestures, movements, sounds and embodiments that push against and beyond the conventions of a given genre, performance can’t help but rub uncomfortably against the status quo. Scholars working across Performance Studies and Black Studies importantly expanded critical discourse around performance to address the entanglement of the medium with physical, psychic, spatial and temporal inhabitations of violence and power. Generating copious genealogies of embodied resistance, this scholarship instigates a complex, interdisciplinary and multidimensional perspective on intersections between art and life, performance and politics. The class hosts a series of public lectures, presentations and performances by visual artists, choreographers, theater artists, composers/musicians, performers, curators and activists engaged with the social and political moment. Presentations will be open to the public with students in the course developing in-depth research into the work of each visiting artist/performer/presenter to engage the larger context of each visitor’s scholarship and/or practice through readings, discussion and in-class presentations. This course is open to all interested students. No prior requisites or experience with performance or the performing arts is necessary. For Spring 2021, the public lectures, presentations, performances and class meetings will be adjusted to protocols and current conditions necessitated by the COVID-19 pandemic. This means most events will be virtual with the possibility of a live outdoor event. This is a recurring course.
Taught by: Sharon Hayes
Also Offered As: ENGL 125, FNAR 586, GSWS 086
Activity: Seminar
1.0 Course Unit

FNAR 087 Queer Imaginings
Queer is a fluid, unfixed and undefinable space offering endless utopian possibilities & potentials concerning gender, sexuality, personal autonomy and agency. Queer Imaginings is a forum for the reimagining of Queer representation/s. This course provides a safe space to mine, critique and analyze Queer imagery, both historical & contemporary. We will explore the ways in which Queerness is approached, represented & manipulated in pop culture, politics, society and the media. Students enrolled in this studio/seminar course will partake in discussions and research pertaining to Queer images and their intersections with race, trans/non-binary-equity, feminism, disability & class structure. These complex subjects will inspire respectful debate throughout the course, and most importantly, generate robust discussion about the work students create. Prompted through select readings and visual presentations, students will be guided to research, analyze and create artworks, which are inspired by various topics related to Queerness. A special emphasis will be placed upon issues arising around visibility, erasure & inclusivity. This forum offers a space to reexamine, research and propose new representations of Queerness. This is primarily a lens-based course with expansive possibilities (interdisciplinary, transdisciplinary, multidisciplinary).
Taught by: Gabe Martinez
Also Offered As: FNAR 687
Activity: Studio
1.0 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
1.0 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 problem solving. 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 imagination 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
1.0 Course Unit

FNAR 125 Contemporary Art Studio
This course offers an introduction to studio-based practices aimed at synthesizing the expansive potentialities of art through exposure to a diverse set of approaches, their histories, and contemporary applications. A wide range of multi-disciplinary projects will provide students with skills to conceptualize and visualize material investigations. Lectures, readings, films, visiting lectures, field trips, and critiques, will provide a historic and theoretical foundation for critical inquiry.
Taught by: Neff
Also Offered As: FNAR 625
Activity: Studio
1.0 Course Unit

FNAR 127 Space/Form
In this studio-based course, students are introduced to a wide range of approaches and techniques explore surface, space, and time (2D,3D,4D). 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, discover new directions in contemporary art, and develop self-directed projects that interrogate historical, social, and psychological conditions of the built environment.
Taught by: Neff
Activity: Studio
1.0 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
1.0 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
Activity: Studio
1.0 Course Unit

FNAR 148 Clay Practices
As an introduction to traditional and contemporary 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: VLST 260
Activity: Studio
1.0 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
1.0 Course Unit
Fine Arts (FNAR)

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
1.0 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
1.0 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
Activity: Studio
1.0 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
1.0 Course Unit
Notes: This course can be continued by registering for FNAR 333 Painting Studio (III), and FNAR 334 Painting Studio (IV).

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
1.0 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
Also Offered As: FNAR 540
Activity: Seminar
1.0 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.
Taught by: Joshua Mosley
Course not offered every year
Also Offered As: FNAR 541
Prerequisite: DSGN 264
Activity: Studio
1.0 Course Unit

FNAR 249 Experimental Clay
In this course students will examine and explore the sculptural foundations of clay in the world of contemporary art and design, by experimenting with its sculptural materiality, as a means to develop ideas in large-scale and unconventional ways. Through investigative and conceptually driven projects, students will use clay and other non-traditional materials to make modular structures that incorporate advanced mold-making, casting, and advanced building techniques to develop their own artistic voice through the expansive medium of clay.
Taught by: Paul Swenbeck
Also Offered As: FNAR 549
Activity: Studio
1.0 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
1.0 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
1.0 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.
Course usually offered in fall term
Also Offered As: FNAR 552
Activity: Studio
1.0 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
1.0 Course Unit

FNAR 265 Nonhuman Photography
Our culture is increasingly made up of nonhuman actors. Facial recognition algorithms spend more hours “seeing” in a day than humans; drones equipped with visual sensors conduct our warfare; voice chat bots call businesses and make appointments for us. Meanwhile, humans conduct labor that we view as the work of bots: posting disinformation for political gain, or mass-producing children’s YouTube videos for ad revenue. As objects begin to see and think, how can we understand the role of human agency and the possibilities (or lack thereof) for artistic expression in this space? What does the future of art look like when more photographs are taken as surveillance than by individuals, or when important cultural producers are nonhuman intelligences? In Nonhuman Photography, we will attempt to interrogate these ideas from an artist’s perspective, approaching nonhuman agents and the various components that comprise them both as tools for studio work and as generative entities in their own right. Throughout the semester, students will read and discuss these issues extensively, while engaging in studio projects in a variety of media. While the course bears the title “photography”, we will find that many of these tools will be non-photographic or para-photographic, and as a result many of our studio projects will be interdisciplinary. This course takes its name from Joanna Zylinska’s Nonhuman Photography, parts of which we will examine over the course of the semester.
Taught by: Vierkant
Course usually offered in spring term
Also Offered As: FNAR 565
Prerequisite: FNAR 061 OR FNAR 271 OR FNAR 340
Activity: Seminar
1.0 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.
Taught by: Mosley
One-term course offered either term
Also Offered As: CIMS 267, FNAR 567
Activity: Studio
1.0 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
Activity: Studio
1.0 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
Activity: Seminar
1.0 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
1.0 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
Activity: Studio
1.0 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
Activity: Studio
1.0 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
Prerequisite: FNAR 123 AND FNAR 264
Activity: Studio
1.0 Course Unit

FNAR 300 Civic Studio
Civic Studio is an engaged research course that explores significant theories, methods, and practices of public and socially-engaged artwork. Students draw from arts- and place-based modes of inquiry toward collaborative projects with fellow classmates, artists, and organizations in Philadelphia and beyond, while pursuing semester-long individual projects that build on their own independent interests and pursuits. Each semester, students work with and as embedded practitioners in exhibitions, installations, research projects, and other artistic platforms throughout the city. In turn, through readings, site visits, and site-specific work, students gain creative and critical capacity for producing their own final projects. Through Civic Studio students are able to reflect upon and practice public work with artistic, scholarly, and civic aims.
Taught by: Farber
Also Offered As: FNAR 500
Activity: Seminar
1.0 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, you own creative process, and the relationship of art and artists to society and creative culture.
Taught by: Spector
Course usually offered in spring term
Activity: Seminar
1.0 Course Unit
FNAR 311 Don't Forget: Inclusion, Exclusion, and Memory in the Contemporary City
What role do history and memory play in processes of community building? Do they promote solidarity, inflame division, or both? What are the relationships between a city’s built environment, commemorative landscape, and the circumstances that stimulate, or hinder, the growth of community? In this seminar students will tackle these questions in an effort to uncover some of the ways in which public space, memory, and community intersect. Through a series of case studies and texts we will examine the controversies, challenges, and community impact of commemorative projects in cities both in the U.S. and abroad. Each week we will focus on one city/region, theme, or commemorative project, and students will study design strategies, processes of development and construction, and theoretical concerns surrounding the role of memory and history in the public space. Drawing on discourse from art, architecture, urbanism, history, and preservation studies, this course brings these fields together in an effort to understand how communities can be strengthened through an engagement with, and examination of the past. For the final project, students will research a commemorative dilemma in a city of their choice, engaging with real-life debates and procedural processes to develop a more inclusive alternative to the status quo.
Taught by: Ewa Matyczyk
Also Offered As: FNAR 611
Activity: Seminar
1.0 Course Unit

FNAR 313 The Chinese Body and Spatial Consumption in Chinatown
This course looks at representations of the Chinese (and Asian body) since the Limehouse district in East London and the advent of Chinese contract laborers to the Americas in the 19th century. 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, literature and later in cinema. Chinatowns are ultimately a product of racism. They were created as a political and social support system for newly arrived Chinese immigrants. While Chinese laborers arrived into the United States in 1840 and in significant numbers into Canada about 1860, Chinese contract workers were encouraged to immigrate to the Americas as an inexpensive source of labor, especially after the end of the American Civil War. Industrial leaders in America, Canada and elsewhere in the Americas (Mexico, Cuba, Peru, etc) saw the arrival of Chinese workers as a victory for commercial interests. However, the celebration was short-lived, as anti-Chinese sentiment quickly transformed into anti-Chinese hysteria. Rather than attacking the vested interests that exploit foreign labor as embodied by the Chinese worker, racist unions with the cooperation of civic leaders and the police deemed it safer to burn Chinatowns than capitalist property. Deeply under-studied to this day is the number of mass murders of Chinese workers in the 19th century by anti-Chinese thugs. This seminar will focus in on how the body of the Chinese (and Asian) was imagined and reimagined multiple times from the middle of the 19th century to today.
Taught by: Lum/Yang
Also Offered As: ASAM 313, ENGL 273, FNAR 613
Activity: Seminar
1.0 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 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 of public space and urban design in contemporary China. The course will also study the development of contemporary art in China. The tragic events of Tiananmen Square in 1989 represented a turning point in terms of a generation of Western exiled Chinese artists and curators including Hou Hanru, Chen Zhen, Xu Min, Huang Yong Ping and Yan Pei Ming among many others. The class will study the strategies deployed by these so-called First Generation of Chinese artists. Making use of their double identity as traditionally taught Chinese artist residing in the West, their art offered a pointed critique of both China and the West. The course will include a trip to Beijing.
Taught by: Ken Lum
Course usually offered in spring term
Also Offered As: FNAR 614
Activity: Seminar
1.0 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. Prerequisite: Permission to enroll is required; please submit a short description of your interest in the class to zolfr@writing.upenn.edu.
Taught by: Hayes and Zolf
Course usually offered in fall term
Also Offered As: ENGL 129, FNAR 615
Activity: Seminar
1.0 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
1.0 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
1.0 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
1.0 Course Unit
FNAR 330 Public Art and Issues of Spatial Production
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
1.0 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
Prerequisite: FNAR 123 OR FNAR 145 OR FNAR 150 OR FNAR 231 OR FNAR 264
Activity: Studio
1.0 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 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 534
Prerequisite: FNAR 123 AND FNAR 333
Activity: Studio
1.0 Course Unit

FNAR 336 Monument Lab: Praxis Approaches to Socially-Engaged Public Art
What makes an exceptional socially-engaged public artwork or project? For those who practice in the field, the question invites careful consideration of aesthetics, process, participation, staging, and interpretation. Across the better part of the last decade, this line of inquiry has fueled the work of Monument Lab, a public art and history studio based in Philadelphia. With deep roots and close ties to the Department of Fine Arts’s Center for Public Art and Space, and methods interanitimating contemporary art and pedagogy, Monument Lab works with artists, students, activists, municipal agencies, and cultural institutions on exploratory approaches to public engagement and collective memory. The Monument Lab course in Fine Arts explores the theoretical study and practical applications of public art. The course operates as a socially-engaged “civic studio” to engage case studies, debate key issues in the field, meet with artists and practitioners, conduct site and studio visits, and practice direct methods for producing individual and collaborative public projects. Focusing on the intersection of theory and practice, the praxis course highlights engaged methods piloted by Monument Lab in citywide exhibitions and special projects, especially to focus on themes and models for participation, public engagement, co-creation, curation, temporary installation, and socially engaged art-making. Each student will embark on a semester-long independent project, as well as participate in a group initiative centered on a current Monument Lab project in Philadelphia to gain experience in the field of socially-engaged public art.
Taught by: Paul Farber
Also Offered As: FNAR 656
Activity: Seminar
1.0 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
1.0 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 offered summer, fall and spring terms
Also Offered As: FNAR 642
Prerequisite: FNAR 340
Activity: Studio
1.0 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
Prerequisite: FNAR 271 OR FNAR 340
Activity: Studio
1.0 Course Unit

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
Activity: Studio
1.0 Course Unit

FNAR 353 Advanced Projects in Animation
This course will focus on developing and producing projects that utilize advanced approaches to 2D and 3D computer animation. We will engage emerging techniques of visualization such as data-driven animation, algorithmic animation, working in hybrid forms of stop-motion, hand-drawn and 3D computer animation, working with dynamic physical simulations, rigging animated characters, or structures. The meeting pattern of the course will enable members to complete ambitious independent or group based animation projects and to share the methods that they develop along the way.

Taught by: Joshua Mosley
Course not offered every year
Also Offered As: FNAR 653
Activity: Studio
1.0 Course Unit

FNAR 368 Kinesthetic Anthropology
This class, team-taught by CEE Visiting Fellow Reggie Wilson and Deborah Thomas, investigates various forms of contemporary performance in relationship to Africanist forms and functions of dance, movement and action. We will concern ourselves with how the body knows, and with how we learn to identify the structures of movement that provide context, meaning and usefulness to various Africanist communities across time and space. Grounding ourselves within a history of ethnographic analyses of the body in motion, and within Africana theorizing about the affective power of the body, we will consider what people are doing when they are dancing. In other words, we will train ourselves to recognize the cultural values, social purposes, and choreographic innovations embedded in bodily action and motion. While we will attend to these phenomena in a range of locations throughout the African diaspora, we will also highlight aspects of the Shaker and Black Shout traditions in Philadelphia. The course will be divided between discussions centered on close reading of primary and secondary material (both text and video) and creative writing/movement exploration (no previous movement experience necessary).

Taught by: Wilson
Also Offered As: AFRC 368, ANTH 368, ANTH 668, COMM 368
Activity: Seminar
1.0 Course Unit
FNAR 377 Black Speculative Futures
Why do black cultural producers turn to the speculative? What, in turn, is speculative about blackness? These questions frame this seminar’s exploration of how black artists, theorists, and activists imagine different futures, often in the service of critiquing power asymmetries and creating radical transformation in the present. We will explore how the speculative works differently across black literature, visual culture and performance. Additionally, inspired by the multi-disciplinary work that we encounter in the course, we will experiment with crafting our own embodied speculative art in order to better understand its function as both art practice and politics. The course will be divided between discussions centered on close reading of primary and secondary material and creative writing/movement exploration (no previous movement experience necessary). Occasional guest lectures with visiting artists will provide additional fodder for our critical and creative work.
Taught by: Knight
Course not offered every year
Also Offered As: AFRC 377, AFRC 677, ANTH 377, ANTH 677, ENGL 500
Activity: Seminar
1.0 Course Unit

FNAR 388 "Getting Caught": A Collaboration On and Off Stage Between Theater and Anthropology
Our workshop is an exploration of and a cross pollination between research and narrative practices in theater and anthropology. By creating a dialogue between these disciplines in a laboratory format, we hope to pose questions and engage techniques in ways that will enrich our engagement with anthropological questions and performative productions. We recognize the value of the work of Victor Turner, Richard Schechner, and Erving Goffman in their exploration between anthropology and performance studies. This is not, however, a workshop on the anthropology of theater nor an experiment in performing ethnographies, but rather a lab where we use theatrical techniques to engage empirical questions and material. Rather than enacting our research, we put the elements of the stage (lights, sets, objects, sound, bodies etc.) into conversation with our research material. This generates surprising and often more affective analyses. We explore how anthropologists can take from theater a more visceral posture towards research, and a more performative understanding of narrative that can translate into either a new kind of texts (essays, plays, short stories, installations, etc.), or into a revitalized existing practice of academic writing. On the other hand, theater makers and other artists can learn from anthropology a more nuanced understanding of political and cultural contexts, how to approach the different discourse formations around events and social issues, and to pay attention to the complexities of worlds and their grammars. We use the practice of Affect Theater. This theatrical devising technique is a practice for working with non-theatrical source material (interviews, archival documents, medical and legal reports, various media sources, etc.) to construct narratives for the stage. The practice of theatrical devising departs from traditional theater in that a finished script is not the starting point for the staging and direction of a play. Devising emerged as a means to revitalize how theatrical texts are created. It is a collaborative process involving the members of a company devising and writing together. Our workshop aims at extending this way of writing to other disciplines and their forms of textual production (books, articles, essays, installation, exhibits, etc.). We encourage participants to include their own empirical data as a part of the source material we utilize in our devising practices. This creates the opportunity for students and faculty to shift their relationship to their research through this collaborative engagement.
Taught by: Giordano
Course not offered every year
Also Offered As: ANTH 388, ANTH 588, FNAR 588, THAR 388
Activity: Seminar
1.0 Course Unit
FNAR 396 Surrealism in the Americas: A Creative and Critical Writing and Performance Workshop

Surrealism in the Americas is a workshop focused around the reading, writing and production of surrealist manifestos, plays, performances, poems and fiction. Taking the stance that surrealist literary production is at its base a left aesthetic engagement with form and politics, the course will survey North American, South American and Caribbean engagements with what is largely misunderstood as a European aesthetic and movement. The works of Aime Cesaire, Adrienne Kennedy, Leonora Carrington, Martin Ramirez, and Grupo Etcetera, among many others, will be studied and used as models for students’ own writing and performance. Work will be both individually and collectively generated and the opportunity to work on public performances of surrealist plays will be part of the workshop.

Taught by: Bracho
Course not offered every year
Also Offered As: ANTH 396, ANTH 596, FNAR 596, GSWS 398, GSWS 597
Activity: Seminar
1.0 Course Unit

FNAR 399 Independent Study

One-term course offered either term
Activity: Independent Study
1.0 Course Unit

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

FNAR 410 Urban Communities and the Arts

Urban Communities and the Arts concerns itself with Arts, Music and Activism in Philadelphia. We investigate the social, economic and cultural fabric from which activism in the arts arises. To do so, we will investigate the histories and artistic reactions to oppression in Philadelphia by drawing on specific examples from various sections of the city and through the media of music, visual art, theater, and dance. The long history of systemic and individual oppression in the US manifests itself in different ways in various urban neighborhoods in Philly and artists of various genres and inclinations participate in activism in many different ways. Examples of artistic and musical responses to the various forms of oppression will be offered and class participants will be asked to bring their own examples to share and analyze. By visiting significant arts practitioners and organizations that provide access to arts education and justice work, participants will have a hands-on experience to unpack the dynamics of artistic production in city life. In addition to art as an outlet for exposing oppression, we will also consider the ways that art and music become markers of the uniqueness of a neighborhood or city, which further complicates the idea of art as a tool for activism. Participants in Urban Communities and the Arts will unpack the role of music and art in defining city or neighborhood cultures by considering a few key sectors that reveal the ways in which cities fail to provide equal access to resources or participate in outright discrimination. At the same time, cities continue to cultivate creative spaces and socio-economic opportunities for economic gain and social understanding through art and music. It is the contradictions that this course will concern itself with and out of our study we will invite course participants to respond creatively. Participants will create either an original work of art, music or intellectual response like a visually interesting research poster as part of a final art/music show. Ultimately students will be asked to reflect back on the role of art in social and political activism to better understand the successes and failures of such movements as they come to define the ethos of city life and its limits.

Taught by: McGlone
Course not offered every year
Also Offered As: URBS 410
Activity: Seminar
1.0 Course Unit

FNAR 488 Senior Seminar Project (Fall)

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
Activity: Seminar
1.0 Course Unit
FNAR 489 Senior Seminar Project (Spring)
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
Activity: Seminar
1.0 Course Unit

FNAR 500 Civic Studio
Civic Studio is an engaged research course that explores significant theories, methods, and practices of public and socially-engaged artwork. Students draw from arts- and place-based modes of inquiry toward collaborative projects with fellow classmates, artists, and organizations in Philadelphia and beyond, while pursuing semester-long individual projects that build on their own independent interests and pursuits. Each semester, students work with and as embedded practitioners in exhibitions, installations, research projects, and other artistic platforms throughout the city. In turn, through readings, site visits, and site-specific work, students gain creative and critical capacity for producing their own final projects. Through Civic Studio students are able to reflect upon and practice public work with artistic, scholarly, and civic aims.
Taught by: Farber
Course usually offered in spring term
Also Offered As: FNAR 300
Activity: Seminar
1.0 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: MFA Core Faculty
Course usually offered in fall term
Also Offered As: FNAR 601
Activity: Studio
2.0 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
2.0 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 Scheerbart. 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
1.0 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, plastilene, 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
1.0 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 course 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
Activity: Studio
1.0 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 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 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
1.0 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
1.0 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 problem solving. 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
1.0 Course Unit
FNAR 530 Public Art and Issues of Spatial Production
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 330
Activity: Seminar
1.0 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
1.0 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
1.0 Course Unit
Notes: This course can be continued by registering for FNAR 533 Painting Studio (II), 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
Prerequisite: FNAR 523 AND FNAR 533
Activity: Studio
1.0 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
1.0 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.
Taught by: Joshua Mosley
Course not offered every year
Also Offered As: FNAR 241
Activity: Studio
1.0 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
1.0 Course Unit

FNAR 549 Experimental Clay
In this course students will examine and explore the sculptural foundations of clay in the world of contemporary art and design, by experimenting with its sculptural materiality, as a means to develop ideas in large-scale and unconventional ways. Through investigative and conceptually driven projects, students will use clay and other non-traditional materials to make modular structures that incorporate advanced mold-making, casting, and advanced building techniques to develop their own artistic voice through the expansive medium of clay.
Taught by: Paul Swenbeck
Also Offered As: FNAR 249
Activity: Studio
1.0 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
1.0 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
1.0 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.
Course usually offered in fall term
Also Offered As: FNAR 252
Activity: Studio
1.0 Course Unit

FNAR 556 Nonhuman Photography
Our culture is increasingly made up of nonhuman actors. Facial recognition algorithms spend more hours “seeing” in a day than humans; drones equipped with visual sensors conduct our warfare; voice chat bots call businesses and make appointments for us. Meanwhile, humans conduct labor that we view as the work of bots: posting disinformation for political gain, or mass-producing children’s YouTube videos for ad revenue. As objects begin to see and think, how can we understand the role of human agency and the possibilities (or lack thereof) for artistic expression in this space? What does the future of art look like when more photographs are taken as surveillance than by individuals, or when important cultural producers are nonhuman intelligences? In Nonhuman Photography, we will attempt to interrogate these ideas from an artist’s perspective, approaching nonhuman agents and the various components that comprise them both as tools for studio work and as generative entities in their own right. Over the course of the semester we will read and discuss these issues extensively, while engaging in studio projects in a variety of media. While the course bears the title “photography”, we will find that many of these tools will be non-photographic or para-photographic, and as a result many of our studio projects will be interdisciplinary. This course takes its name from Joanna Zylinska’s Nonhuman Photography, parts of which we will examine over the course of the semester.
Taught by: Vierkant
Course usually offered in spring term
Also Offered As: FNAR 265
Prerequisite: FNAR 661 OR FNAR 571 OR FNAR 640
Activity: Seminar
1.0 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: CIMS 267, FNAR 267
Activity: Studio
1.0 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
1.0 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
Activity: Seminar
1.0 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
1.0 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
1.0 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
1.0 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
Prerequisite: FNAR 661 OR FNAR 640
Activity: Studio
1.0 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, 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
Prerequisite: FNAR 523 OR FNAR 545 OR FNAR 640 OR FNAR 661
Activity: Studio
1.0 Course Unit

FNAR 586 Is This Really Happening? Performance and Contemporary Political Horizons
This class addresses the meeting points inside of and between a range of resistant performance practices with a focus on artists using performance to address political and social encounters in the contemporary moment. Performance, a chaotic and unruly category that slides across music, dance, theater and visual art, has long been a container for resistant actions/activities that bring aesthetics and politics into dynamic dialogue. Embracing works, gestures, movements, sounds and embodied performances that push against and beyond the conventions of a given genre, performance can’t help but rub uncomfortably against the status quo. Scholars working across Performance Studies and Black Studies importantly expanded critical discourse around performance to address the entanglement of the medium with physical, psychic, spatial and temporal inhabitations of violence and power. Generating copious genealogies of embodied resistance, this scholarship instigates a complex, interdisciplinary and multidimensional perspective on intersections between art and life, performance and politics. The class hosts a series of public lectures, presentations and performances by visual artists, choreographers, theater artists, composers/musicians, performers, curators and activists engaged with the social and political moment. Presentations will be open to the public with students in the course developing in-depth research into the work of each visiting artist/performer/presenter to engage the larger context of each visitor's scholarship and/or practice through readings, discussion and in-class presentations. This course is open to all interested students. No prior prerequisites or experience with performance or the performing arts is necessary. For Spring 2021, the public lectures, presentations, performances and class meetings will be adjusted to protocols and current conditions necessitated by the COVID-19 pandemic. This means most events will be virtual with the possibility of a live outdoor event. This is a recurring course.
Taught by: Sharon Hayes
Also Offered As: ENGL 125, FNAR 086, GSWS 086
Activity: Seminar
1.0 Course Unit

FNAR 588 "Getting Caught": A Collaboration On and Off Stage Between Theater and Anthropology
Our workshop is an exploration of and a cross pollination between research and narrative practices in theater and anthropology. By creating a dialogue between these disciplines in a laboratory format, we hope to pose questions and engage techniques in ways that will enrich our engagement with anthropological questions and performative productions. We recognize the value of the work of Victor Turner, Richard Schechner, and Erving Goffman in their exploration between anthropology and performance studies. This is not, however, a workshop on the anthropological theory of theater nor an experiment in performing ethnographies, but rather a lab where we use theatrical techniques to engage empirical questions and material. Rather than enacting our research, we put the elements of the stage (lights, sets, objects, sound, bodies etc.) into conversation with our research material. This generates surprising and often more affective analyses. We explore how anthropologists can take from theater a more visceral posture towards research, and a more performative understanding of narrative that can translate into either a new kind of texts (essays, plays, short stories, installations, etc.), or into a revitalized existing practice of academic writing. On the other hand, theater makers and other artists can learn from anthropology a more nuanced understanding of political and cultural contexts, how to approach the different discourse formations around events and social issues, and to pay attention to the complexities of worlds and their grammars. We use the practice of Affect Theater. This theatrical devising technique is a practice for working with non-theatrical source material (interviews, archival documents, medical and legal reports, various media sources, etc.) to construct narratives for the stage. The practice of theatrical devising departs from traditional theater in that a finished script is not the starting point for the staging and direction of a play. Devising emerged as a means to revitalize how theatrical texts are created. It is a collaborative process involving the members of a company devising and writing together. Our workshop aims at extending this way of writing to other disciplines and their forms of textual production (books, articles, essays, installation, exhibits, etc.). We encourage participants to include their own empirical data as a part of the source material we utilize in our devising practices. This creates the opportunity for students and faculty to shift their relationship to their research through this collaborative engagement.
Taught by: Giordano
Course not offered every year
Also Offered As: ANTH 388, ANTH 588, FNAR 388, THAR 388
Activity: Seminar
1.0 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
Prerequisite: FNAR 523 AND FNAR 636
Activity: Studio
1.0 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
Prerequisite: FNAR 271 OR FNAR 340
Activity: Seminar
1.0 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
1.0 Course Unit

FNAR 596 Surrealism in the Americas: A Creative and Critical Writing and Performance Workshop
Surrealism in the Americas is a workshop focused around the reading, writing and production of surrealist manifestos, plays, performances, poems and fiction. Taking the stance that surrealist literary production is at its base a left aesthetic engagement with form and politics, the course will survey North American, South American and Caribbean engagements with what is largely misunderstood as a European aesthetic and movement. The works of Aime Cesaire, Adrienne Kennedy, Leonora Carrington, Martin Ramirez, and Grupo Etcetera, among many others, will be studied and used as models for students’ own writing and performance. Work will be both individually and collectively generated and the opportunity to work on public performances of surrealist plays will be part of the workshop.
Taught by: Bracho
Course not offered every year
Also Offered As: ANTH 396, ANTH 596, GSWS 398, LALS 400, LALS 596
Activity: Seminar
1.0 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
1.0 Course Unit

FNAR 601 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: MFA Core Faculty
Course usually offered in fall term
Also Offered As: FNAR 501
Activity: Studio
2.0 Course Units

FNAR 602 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 502
Activity: Studio
2.0 Course Units

FNAR 605 Topics in Contemporary Art
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
Course not offered every year
Also Offered As: ARTH 596, CIMS 596, ENGL 596, GSWS 596
Activity: Seminar
1.0 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
1.0 Course Unit
FNAR 608 The Portrait as/in Ethnography
When cameras are ubiquitous and millions of people post pictures of themselves online, what counts as a portrait today? In an age of selfies, surveillance, biometric “smart” identity cards, and movements like Black Lives Matter, #MeToo, and indigenous decolonization, can the portrait do a different kind of representational work? How do visual portraits (whether photographic, painted, drawn, or sculpted) operate differently from textual portraits (such as biographies, life histories, or profiles)? This seminar aims to resituate and rethink the portrait in ethnography, and by extension, the practice of portraiture as an ethnographic method, by exploring portraiture as a culturally conditioned, socially resonant form of knowledge production. All portraits, even self-portraits, rely upon a relationship: between the portrayed and the portrayer, the sitter and the artist, the interlocutor and the ethnographer. We will interrogate how portraits have shaped identity politics, and how portraiture, as a scholarly and artistic act, can radically re-theorize forms of social engagement. Drawing on multimodal and decolonial turns in anthropology, seminar participants will produce portraits of their own, using whatever medium/media might be best suited for their interpretive work.
Taught by: Chio
Course not offered every year
Also Offered As: ANTH 674, CIMS 674, COMM 808
Activity: Seminar
1.0 Course Unit

FNAR 611 Don't Forget: Inclusion, Exclusion, and Memory in the Contemporary City
What role do history and memory play in processes of community building? Do they promote solidarity, inflame division, or both? What are the relationships between a city’s built environment, commemorative landscape, and the circumstances that stimulate, or hinder, the growth of community? In this seminar students will tackle these questions in an effort to uncover some of the ways in which public space, memory, and community intersect. Through a series of case studies and texts we will examine the controversies, challenges, and community impact of commemorative projects in cities both in the U.S. and abroad. Each week we will focus on one city/region, theme, or commemorative project, and students will study design strategies, processes of development and construction, and theoretical concerns surrounding the role of memory and history in the public space. Drawing on discourse from art, architecture, urbanism, history, and preservation studies, this course brings these fields together in an effort to understand how communities can be strengthened through an engagement with, and examination of the past. For the final project, students will research a commemorative dilemma in a city of their choice, engaging with real-life debates and procedural processes to develop a more inclusive alternative to the status quo.
Taught by: Ewa Matyczyk
Also Offered As: ASAM 313, ENGL 273, FNAR 311
Activity: Seminar
1.0 Course Unit

FNAR 613 The Chinese Body and Spatial Consumption in Chinatown
This course looks at representations of the Chinese (and Asian body) since the Limehouse district in East London and the advent of Chinese contract laborers to the Americas in the 19th century. 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, literature and later in cinema. Chinatowns are ultimately a product of racism. They were created as a political and social support system for newly arrived Chinese immigrants. While Chinese laborers arrived into the United States in 1840 and in significant numbers into Canada about 1860, Chinese contract workers were encouraged to immigrate to the Americas as an inexpensive source of labor, especially after the end of the American Civil War. Industrial leaders in America, Canada and elsewhere in the Americas (Mexico, Cuba, Peru, etc) saw the arrival of Chinese workers as a victory for commercial interests. However, the celebration was short-lived, as anti-Chinese sentiment quickly transformed into anti-Chinese hysteria. Rather than attacking the vested interests that exploit foreign labor as embodied by the Chinese worker, racist unions with the cooperation of civic leaders and the police deemed it safer to burn Chinatowns than capitalist property. Deeply under-studied to this day is the number of mass murders of Chinese workers in the 19th century by anti-Chinese thugs. This seminar will focus in on how the body of the Chinese (and Asian) was imagined and reimagined multiple times from the middle of the 19th century to today.
Taught by: Lum/Yang
Also Offered As: ASAM 313, ENGL 273, FNAR 313
Activity: Seminar
1.0 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 incarcerations 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 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 release. 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 procession, 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 of public space and urban design in contemporary China. The course will also study the development of contemporary art in China. The tragic events of Tiananmen Square in 1989 represented a turning point in terms of a generation of Western exiled Chinese artists and curators including Hou Hanru, Chen Zhen, Xu Min, Huang Yong Ping and Yan Pei Ming among many others. The class will study the strategies deployed by these so-called First Generation of Chinese artists. Making use of their double identity as traditionally taught Chinese artist residing in the West, their art offered a pointed critique of both China and the West. The course will include a trip to Beijing.

Taught by: Ken Lum
Course usually offered in spring term
Also Offered As: FNAR 314
Activity: Seminar
1.0 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 129, FNAR 315
Activity: Seminar
1.0 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
1.0 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
1.0 Course Unit
FNAR 625 Contemporary Art Studio
This course offers an introduction to studio-based practices aimed at synthesizing the expansive potentialities of art through exposure to a diverse set of approaches, their histories, and contemporary applications. A wide range of multi-disciplinary projects will provide students with skills to conceptualize and visualize material investigations. Lectures, readings, films, visiting lectures, field trips, and critiques, will provide a historic and theoretical foundation for critical inquiry.
Taught by: Tileston
Also Offered As: FNAR 125
Activity: Studio
1.0 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
Prerequisite: FNAR 523 OR FNAR 545 OR FNAR 640 OR FNAR 531 OR FNAR 636
Activity: Studio
1.0 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
1.0 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
Activity: Studio
1.0 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
Prerequisite: FNAR 571 OR FNAR 640
Activity: Studio
1.0 Course Unit
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 571 OR FNAR 640 OR FNAR 661
Activity: Studio
1.0 Course Unit

FNAR 653 Advanced Projects in Animation
This course will focus on developing and producing projects that utilize advanced approaches to 2D and 3D computer animation. We will engage emerging techniques of visualization such as data-driven animation, algorithmic animation, working in hybrid forms of stop-motion, hand-drawn and 3D computer animation, working with dynamic physical simulations, rigging animated characters, or structures. The meeting pattern of the course will enable members to complete ambitious independent or group based animation projects and share the methods that they develop along the way.

Taught by: Joshua Mosley
Course not offered every year
Also Offered As: FNAR 353
Activity: Studio
1.0 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
1.0 Course Unit

FNAR 656 Monument Lab: Praxis Approaches to Socially-Engaged Public Art
What makes an exceptional socially-engaged public artwork or project? For those who practice in the field, the question invites careful consideration of aesthetics, process, participation, staging, and interpretation. Across the better part of the last decade, this line of inquiry has fueled the work of Monument Lab, a public art and history studio based in Philadelphia. With deep roots and close ties to the Department of Fine Arts’s Center for Public Art and Space, and methods interanimating contemporary art and pedagogy, Monument Lab works with artists, students, activists, municipal agencies, and cultural institutions on exploratory approaches to public engagement and collective memory. The Monument Lab course in Fine Arts explores the theoretical study and practical applications of public art. The course operates as a socially-engaged “civic studio” to engage case studies, debate key issues in the field, meet with artists and practitioners, conduct site and studio visits, and practice direct methods for producing individual and collaborative public projects. Focusing on the intersection of theory and practice, the praxis course highlights engaged methods piloted by Monument Lab in citywide exhibitions and special projects, especially to focus on themes and models for participation, public engagement, co-creation, curation, temporary installation, and socially engaged art-making. Each student will embark on a semester-long independent project, as well as participate in a group initiative centered on a current Monument Lab project in Philadelphia to gain experience in the field of socially-engaged public art.

Taught by: Paul Farber
Also Offered As: FNAR 336
Activity: Seminar
1.0 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
1.0 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
1.0 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: CIMS 063, FNAR 063
Prerequisite: FNAR 661
Activity: Seminar
1.0 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: CIMS 065, FNAR 065
Prerequisite: FNAR 661
Activity: Seminar
1.0 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
1.0 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
1.0 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
1.0 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
1.0 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 will 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 - by 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 will 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 dedicated studio time. While the focus of this course is not technical, prior knowledge of 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
Activity: Studio
1.0 Course Unit

FNAR 676 Advanced Lens Based Projects
Advanced Lens Based Projects (ALBP) is structured to create an open environment for students to develop a series of self-determined projects using any variety of image capture technologies. Mobile devices and DSLRs have blurred the function of moving and still image capture while computers have become ubiquitous as instruments of display and dissemination. This has consequently led to the increasingly collapsed boundaries of artistic mediums. ALBP is a studio class where students will explore different modes of production and address the expanding field of exhibition strategies. Additionally, the class will foster a transdisciplinary approach to critiquing work and emphasize the shared context of the works reception. Readings, screenings, discussions, and critiques make up the curriculum along with dedicated studio time. Each student is required to complete three self-determined projects using still or moving image capture technologies. Grades will be determined through participation, completion of assignments, and the students' formal and critical engagement with the technology. While the focus of this course is not technical, prior knowledge of camera functions and post-production techniques is expected.
Taught by: Hartt
One-term course offered either term
Also Offered As: FNAR 076
Prerequisite: FNAR 061 OR FNAR 150 OR FNAR 271 OR FNAR 340
Activity: Studio
1.0 Course Unit

FNAR 677 On Thoughts Occasioned
Also Offered As: ENGL 257, FNAR 177
Activity: Seminar
1.0 Course Unit

FNAR 684 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 pro cess: 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
Activity: Studio
1.0 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
Activity: Studio
1.0 Course Unit

FNAR 687 Queer Imaginings
Queer is a fluid, unfixed and undefinable space offering endless utopian possibilities & potentials concerning gender, sexuality, personal autonomy and agency. Queer Imaginings is a forum for the reimagining of Queer representation/s. This course provides a safe space to mine, critique and analyze Queer imagery, both historical & contemporary. We will explore the ways in which Queerness is approached, represented & manipulated in pop culture, politics, society and the media. Students enrolled in this studio/seminar course will partake in discussions and research pertaining to Queer images and their intersections with race, trans/non-binary-equity, feminism, disability & class structure. These complex subjects will inspire respectful debate throughout the course, and most importantly, generate robust discussion about the work students create. Prompted through select readings and visual presentations, students will be guided to research, analyze and create artworks, which are inspired by various topics related to Queerness. A special emphasis will be placed upon issues arising around visibility, erasure & inclusivity. This forum offers a space to reexamine, research and propose new representations of Queerness. This is primarily a lens-based course with expansive possibilities (interdisciplinary, transdisciplinary, multidisciplinary) Taught by: Gabe Martinez
Also Offered As: FNAR 087
Activity: Studio
1.0 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: Furjan/Telhan
Course usually offered in fall term
Also Offered As: FNAR 703
Activity: Studio
1.0 Course Unit

FNAR 702 Graduate Critique II
Graduate Critique 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. This course provides a democratic and interactive forum for the voicing of opinion in an informed context. 2nd year MFA students only. Taught by: Diamond
Course usually offered in spring term
Also Offered As: FNAR 704
Activity: Studio
1.0 Course Unit

FNAR 703 Graduate Critique III
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. Taught by: Diamond
Course usually offered in fall term
Also Offered As: FNAR 701
Activity: Studio
1.0 Course Unit

FNAR 704 Graduate Critique IV
Graduate Critique 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. This course provides a democratic and interactive forum for the voicing of opinion in an informed context. 2nd year MFA students in the fourth semester of the program. Taught by: Furjan/Telhan
Course usually offered in spring term
Also Offered As: FNAR 702
Activity: Studio
1.0 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
1.0 Course Unit
FNAR 720 Topics in Representation
In these advanced representation courses the work extends to new ways of documenting and seeing landscape. These courses are open to all interested School of Design students who have previous drawing experience or have taken foundation studios. Recent topics have been: Traces and Inscriptions (spring 2013), instructors: Anuradha Mathur, Matthew Neff; Landscape Representation (fall annually), instructors: Valerio Morabito; Landscape Drawing (spring annually), instructor: Laurie Olin; Landscape Drawing (spring 2008), instructors: David Gouverneur, Trevor Lee; Shifting Landscapes: A Workshop in Representation (spring 2005, 2004), instructor: Anuradha Mathur; and The Agile Pencil and Its Constructs (spring 2004) instructor: Mei Wu.
Taught by: Faculty
One-term course offered either term
Prerequisite: LARP 501 OR LARP 533 OR LARP 601 OR ARCH 501 OR ARCH 532 OR ARCH 601
Activity: Seminar
1.0 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: Seminar
1.0 Course Unit

FNAR 802 Critical Issues in Contemporary Art
Critical Issues in Contemporary Arts II is a graduate level seminar course for fine arts graduate students in their second semester. Offering two to three topic based sections each semester, standing faculty will rotate topics based around critical issues in contemporary art. Previously offered sections include Defense Against the Dark Ages and Perspectives in Art: A Nomadic Approach. Please see the PennMFA website for specific descriptions each semester. Enrollment may be granted to undergraduate fine arts students with permission of the professor.
Course usually offered in spring term
Also Offered As: FNAR 804
Activity: Seminar
1.0 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 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: Seminar
1.0 Course Unit

FNAR 804 Critical Issues in Contemporary Art
Critical Issues in Contemporary Arts IV is a graduate level seminar for fine arts graduate students in their fourth semester. Offering two to three topic based sections each semester, standing faculty will rotate topics based around critical issues in contemporary art. Previously offered sections include Defense Against the Dark Ages and Perspectives in Art: A Nomadic Approach. Please see the PennMFA website for specific section descriptions each semester. Enrollment may be granted to undergraduate fine art students with permission of the professor.
Course usually offered in spring term
Also Offered As: FNAR 802
Activity: Seminar
1.0 Course Unit

FNAR 999 Independent Study
Activity: Independent Study
1.0 Course Unit
Notes: Hours and credits arranged