

SPRING 2025 Department of Art Special Topics Workshops

Completion of all Foundations coursework is a required pre-requisite for the below.



ART4930C - Entrepreneurship in Art

M/W 3:05-4:35 pm, Adjunct Professor April Webb

Learn how to develop an idea and turn it into a sustainable, functional enterprise in the sale and distribution of your art. Conceptualize, develop, and implement entrepreneurial strategies that will help you transition from academic life to your artistic career. Through lectures, discussions, presentations, and site visits, this course will introduce basic entrepreneurship principles and explore how an art practice can utilize business practices as a part of a creative process. By the end of the course, students will have initiated and refined their idea for an arts practice while gaining an increased comprehension of the major components of running a business. This course counts toward the Art Entrepreneurship Minor: <https://jimmoracollege.fsu.edu/undergraduate/minors/art>



Martine Syms, *Neural Swamp*, 2021

ART4928Cr-01 - AI Art

M/W 12:00-2:30 pm, Associate Professor Clinton Sleeper

Through a critical analysis of recent technologies and practicing artists, this course compels students to imagine ways in which artificial intelligence may be implemented in their existing creative practices. Investigations throughout the semester include using established tools to create images/text/video, prompt engineering, generating and fine-tuning novel AI models, and reflecting on the promises and pitfalls of AI as a creative tool for interdisciplinary practices.



Shun Tsuiki, 2021

PGY 2941C-01 - Beginning Digital Photography
M/W 9:00-11:30 am, Assistant Professor Mona Bozorgi

This course focuses on developing creative exploration in photography, aiming to expand artistic skills while introducing students to contemporary topics in art and photography. Through various projects and class assignments, students learn technical and digital skills, explore image editing techniques, work in a studio setting, develop concepts, and search for a personal creative style. This course is a prerequisite for upper-level classes in photography.

Another section of this course will be taught by Keilicia Parker on T/R 3:05-5:35 pm.



(L) Hannah Altman, *A Permanent Home in the Mouth of the Sun*, 2021

(R) Priya Kambli, *Baba (Dodging Tools)*, 2017

ART 4929C -02- Advanced Photography Workshop:
Self and Social Political Landscape
T/R 12:00-2:30 pm, Assistant Professor Jamie Ho

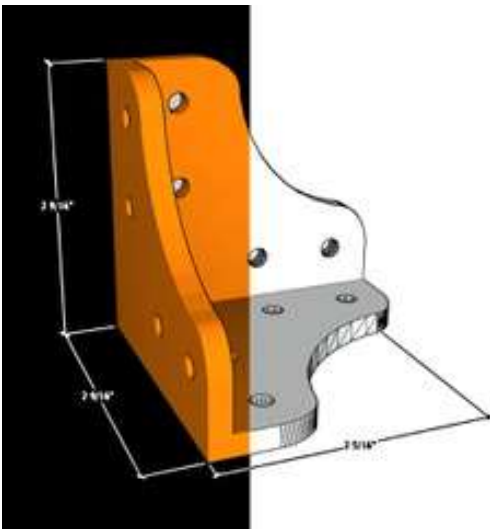
This course explores the construction and production of self and identity in our culture. Through engaging with contemporary art practices and current lens-based issues, students activate their personal histories and investigate the concept of self and its formation. The course aims to explore the self beyond representation through engagement with a wide range of digital and analog techniques and by utilizing personal archives as a response.



ART 4928C-06 – Introduction to Welding for Artists

M/W 12:00 – 2:30 pm, MFA Candidate Kea Kamiya

Unlock your creative potential with metal, and discover the art of welding in this immersive, hands-on class designed specifically for students looking to expand their skill set and explore the fascinating world of welding. You'll learn essential techniques, from basic welding and cutting to advanced metal manipulation, enabling you to craft unique sculptures and functional art pieces. With no previous experience necessary, this hands-on class provides the tools, safety knowledge, and inspiration to bring your creative visions to life. Join us and discover how welding can add a dynamic and robust dimension to your artistic growth.



ART 4642-01 - Digital Fabrication for Artists

T/R 9:00 – 11:30 am, Adjunct Professor Mimi Tran

Discover the intersection of technology and creativity in our Digital Fabrication course, where you'll be introduced to the modeling, simulation, and physical realization of digital forms. Topics covered include constructive solid geometry, parametric and feature-based modeling, 3D printing, laser cutting, and computer numerical control (CNC) alongside other computer-controlled devices. Students will explore the latest technologies being used in contemporary art through assignments and discussions. Join us to unlock the potential of digital fabrication in your artistic practice and bring your innovative visions to life.



ART 4652C-01 - Interactive Art 1: Creative Coding

M/W 9:00 - 11:30 am, Associate Professor Clint Sleeper

Get ready to unlock your creative potential and push the boundaries of art through programming! With no prior knowledge needed, you'll learn how to apply computer programming skills in various creative contexts, such as programming for visuals, sound, moving images, games, and interactivity. You'll see software as an interface to your imagination and discover how to harness its power to transform computers into extraordinary artistic mediums far beyond their everyday roles.



Carsten Holler, *Upside-Down Mushroom Room* (2000)

ART 4928C-05 - Installation

T/R 3:05 – 5:35 pm, Assistant Professor Katie Kehoe

Learn how to expand your creativity and investigate installations as sculptural forms, through which we can activate various spaces using materials and methods like projected imagery, constructed objects, found forms, light, sound, digital media, and others. Depending upon your ideas and interests, installations may be formal or conceptual and/or address political, gender, and/or cultural/social issues.



Jen Clay, *Soft Sanity*

ART 4928C-04 - Soft Sculpture II

T/R 6:35 - 9:05 pm, Adjunct Professor Tenee' Hart

Enhance your creative endeavors by working with flexible and pliable materials like fabric, natural fibers, yarn, plastic, foam, rope, paper, and more! This course delves into creating three-dimensional structures and forms, while exploring the connections between material, concept, and process. These investigations can also extend to found materials and the development of various formats, allowing for the creation of individual sculptures, duplicates, wearable items, or

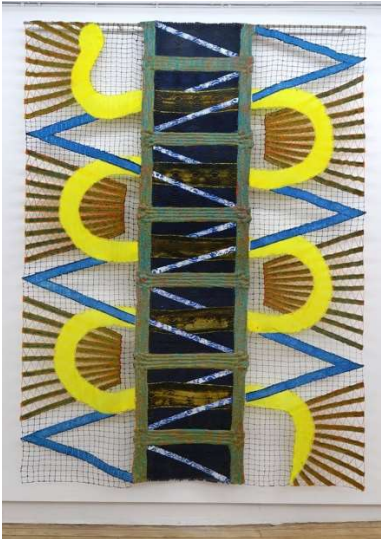


Stelarc, *Walking Head*

ART 4925Cr - Media Workshop: Interactive Art 2: Electronic Objects

T/R 12:00 - 2:30 pm, Associate Professor Rob Duarte

Are you interested in incorporating physical interactivity into objects, performances, and art installations? Topics in this course cover programming microcontrollers, designing electronic circuits, using sensors and actuators, and integrating lighting and sound. Moreover, students will examine the historical and current applications of mechatronics, robotics, and physical computing in contemporary art, exploring how combining hardware and software can boost functionality, efficiency, and creativity.



Julia Bland

ART 4928C-07 - Strings of Culture: Textiles, Materials, and Process

M/W 6:35 - 9:05 pm, Adjunct Professors Celeste Ivory, Tenee' Hart, Sarah Black

Building from traditions in textile arts, we will challenge preconceptions of the discipline by exploring a range of materials and unexpected approaches to fiber work. Beginning with research on historical contexts of the inextricable link of fabric to our bodies, and archaic conceptions of art vs. craft, we will pivot to embracing new perspectives on an interdisciplinary and experimental fiber future. Principles of the practice, including unification through tension and balance, resistance, and collaboration will serve as our inspiration. Through investigation of structural processes, students will gain embodied knowledge to manifest their creative and research-driven voice through fibers.



Space for Reflection, Rubin Museum

ART 4930C-02 - Socially Engaged Art: Curating and Community Engagement

W 12:00 – 2:30 pm, Assistant Professor Grace Aneiza Ali

How might curatorial and artistic practices foster social change? Today's socially engaged curators and artists use a range of strategies to blur the boundaries between art, engagement, performance, pedagogy, grassroots organizing and community building. **Socially Engaged Art: Curating and Community Engagement** explores the concepts and methods of socially engaged and community-based art projects that have an enduring impact, both within and outside of the art world. Through a curatorial lens, the course investigates the global field of socially engaged art (SEA) in various forms including social practice, placemaking, community art, public art, relational aesthetics, art collectives, and individual practices.



ART 4928C-03- Advanced Workshop: Printed Book- Design for Publication
M/W 3:05- 5:35 pm, Assistant Professor Daniel Luedtke

Advanced Workshop: Printed Book - "Design for Publication" "Design for Publication" - Independent publishing is more prevalent than ever as artists, designers and writers seek to find their means of distributing their work to a broader audience. This course will explore pre-to-post Digital and Analog printmaking processes with a focus on using the Risograph and Letterpress. Students will be taken step by step on how to execute their concepts into books and zines. This will include the exploration of content vs. form, color theory, color separation/file setup, and how to document and distribute their work. Students will leave the class knowing how to be a part of and navigate the ever-growing independent publishing community.



ART 4928C-02 - Graphic Novel
T/R 6:35 - 9:05 pm, Adjunct Professor Russ Franklin

This graphic narrative workshop is composed of writers and visual artists and has a focus on collaboration. In this class you will create your own visual narratives. Like a traditional written narrative or piece of art, a graphic narrative/comic should evoke a sensual response from the reader/viewer but does so with both text and visual art. Visual artists are not required to have a writing background, and writers are not required to have an art background, but an important part of this class is to discover the language of your "other" creative art. You will study graphic narratives, comics and books on craft and create stand-alone works alongside discussion of your own creative projects and processes.



“Bite Wound” Hydrographic Relief Print on Ceramic

ART 4122C-01 - Print on Clay or ART 4929Cr-03 Hybrid Print on Clay (signing up for either section registers you for this team-taught course)

T/R 12:00- 2:30 pm, Assistant Professors Marty Fielding & Daniel Luedtke

Print on Clay is an interdisciplinary course that explores the intersection of Printmaking and Ceramics. These two process-based mediums are related in their ability to create exacting multiples, functional and utilitarian images/objects, as well as through a wealth of historical practices and methods of transferring printed images onto clay surfaces. In this class, you will learn how to transfer printed images onto fired and unfired clay using mono printing, screen printing, decals, and hydrographic. This team-taught course will be of interest to students with experience in either or both mediums, and those interested in contemporary, experimental and expanded Printmaking/Ceramics. This course is open to students who have an intermediate-level experience in either Print or Ceramics. Signing up



**ART 4922Cr-01 - Adv. Ceramics - Social Practice
M/W 12:00 - 2:30 pm, Professor Holly Hanessian**

Students will create projects centered around ideas of building community and social practice. We will explore a series of individual projects creating both independent and collaborative artwork using ceramics as the primary material. Like the empty bowls project, where bowls are filled with soup and sold to benefit a food pantry, the ceramic object will function as both a facilitator and a storyteller allowing for interaction and participation.