Welcome and so glad you are considering the BFA in Integrated Studio Arts degree in the department of Art and Visual Culture.
The right side of the curriculum sheet shows what courses you take once you become a major.
SECOND-YEAR CORE COURSES:

CERAMICS, COLOR, METALS/JEWELRY, PAINTING, PHOTOGRAPHY, PRINTMAKING, TEXTILES, AND WOODS ARE ALL HALF-SEMESTER COURSES. DIGITAL MEDIA AND DRAWING II ARE A FULL SEMESTER LONG.

IN THE THIRD AND FOURTH YEAR, STUDENTS TAKE UPPER-LEVEL CLASSES IN MEDIA AREAS THAT ALIGN WITH THEIR ASPIRATIONS AND INTERESTS.
After entering the major, students take a second level of drawing. Further development of perceptual drawing skills from a variety of subject matter. Continued practice with drawing materials and techniques with emphasis on tonal and color media.
Students can choose to go on and learn drawing from the human figure.
We offer an Illustration Minor and this is one of the courses you would take to fulfill requirements. Drawing directed toward designing characters and environments to be used for telling stories in a variety of contexts. Emphasis on ideation, research, concept art and other process work over finished art.
Studio course in drawing focusing on the fundamentals of communicating a narrative through sequential images in a variety of applications. Emphasis will be placed on visual research, ideation, concept art and process sketching. This course is also part of the Illustration Minor.
Students take an 8-week course in painting as part of the sophomore core. Introduction to preparation of painting grounds, color mixing, manipulation of paint and pictorial space as methods for visual communication and expression.
After taking the introduction to painting, students can enroll in upper-level courses. Painting using acrylic and oil media; composition and expression.
Examples of work from the advanced level painting class. Figurative and non-figurative painting with advanced work in media, composition, and theory.
Fundamentals of painting using water-based media applied to observation-based painting. Subject matter may include working from actual or two-dimensional references of still life, landscape, architectural space, and the human form.
This course is part of the sequence of required sophomore core BFA classes. Introduction to digital media tools and concepts and digital fabrication processes to create two-dimensional, three-dimensional, and time-based artworks. Students will be introduced to major digital art and design software packages.
iDinnerTable
Share experiences like never before with family Face Time.

ARTIS 212 SOCIAL CRITIQUE
If you are interested in animation this is a great course to add skills and build your portfolio. Introduction to 3D modelling using computer and available software. Modelling, texturing, lighting, and rendering with respect to 3D object and still scene creation.
Animation techniques using the computer and available software. Principles of animation. Prior knowledge of modeling, lighting, texturing, animation and rendering with computer and available software is assumed.
Create software and integrate the sensors required to create interactive artworks, video games, and installations. Prominent examples in the history of interactive art provide context for the coursework.
Usage of professional video editing software and application of best practices for video production and post-production to realize original artworks. Creation of narrative and non-narrative videos and site specific video installations. Prominent examples in the history of video art provide context for the coursework.
Another of the sophomore core classes. Introduction to film camera operation and traditional black and white darkroom methods for visual communication and creative expression. Film cameras required for class but may be checked out for short periods during semester.
Continuation and expansion of concepts and processes from introductory photography. The class begins with advanced film camera techniques and experimentation with medium format cameras. It then moves into digital and color photography while also addressing output and presentation. Emphasis will be on the use of photography for visual communication and creative expression.
Independent, advanced work in traditional alternative and/or digital photographic processes. Emphasis is on development of a unified body of work and research into contemporary photographers and aesthetic concern.
Sophomore core class introducing students to wood's physical properties, its potential as an expressive medium, and basic wood working hand tools and techniques.
Design and production of basic furniture forms in wood. Introduction to power tools. Develop an individual design process including an understanding of scale and proportion. Develop a deeper understanding of wood and the issues of sustainability in furniture design.
Design and creation of increasingly complex furniture forms with consideration of precedents and innovative techniques and approaches. Continued development of a unique personal approach to the design and making of furniture. Refined sensitivity to wood, and continued consideration of various sustainable practices.
ELECTRIC GUITAR BUILDING WORKSHOP
WITH PETER MALINOSKI
GHANAIAN FANTASY COFFIN BUILDING WORKSHOP
WITH ERIC AJEETY ANANSE
Introduction to two-dimensional and three-dimensional textile techniques used for visual communication and expression. We offer a Textile Design Minor.
345: Introduction to woven textile construction with emphasis on technical development of weaving as a means for personal expression as well as an understanding of its role within the applied arts. Students will explore both tapestry and 4-harness weaving.

347: Textile hand-printing methods on fabric including block, stencil and screen-printing using synthetic dyes, discharging agents, and pigments. Eco-printing will also be explored. Digital printing and transfer printing on fabric will be introduced. Emphasis on research and development of printed textile design techniques as a means for personal expression.
Textile hand-printing methods on fabric including block, stencil and screen-printing using synthetic dyes, discharging agents, and pigments. Eco-printing will also be explored. Digital printing and transfer printing on fabric will be introduced. Emphasis on research and development of printed textile design techniques as a means for personal expression.
448: This hands-on studio course will allow students to explore digital printing technology and its application to textile design for those working within industry as well as independent studio practitioners. Digital design development includes pattern repeats and photo manipulation to create unique textile designs for fashion, interior and fine art applications. Part of the Textile Design Minor.
Teresa Paschke, professor of art and visual culture, teaches a service-learning project in ArtIS 448 where students develop digital scarf designs for Strands of Strength. This non-profit organization was founded by ISU interior design alumna and breast cancer survivor Deb Pulver. Each year, two of the student's designs are chosen, printed on silk, and distributed to Iowa women undergoing or recovering from cancer treatment.
STUDENTS IN TEXTILES STUDIO; ANNA CARLSON WORKSHOP
TRACY KRAMM WORKSHOP
JEWELRY/METALSMITHING
Sophomore core course; introduction to basic jewelry/metals design and fabrication. Forming, texturing, and joining techniques (soldering/riveting) will be explored and applied to two projects.
Continued study of traditional and contemporary metalsmithing fabrication techniques applicable to jewelry and object construction, including container forms. Emphasis on design, modeling and rendering techniques and progressive skill development. Basic stone setting and lost wax casting introduced.
ART 324 ADVANCED METALSMITHING
WHISTLES, NAOEMI CHIODONE – HOLLOW PUPPET
STUDENTS WORKING IN METALSMITHING STUDIO
Through the integration of community art course offerings into the BFA and BA programs, our department directly involves students in community life outside the studio. In these courses, students engage regularly with community members and develop projects and plans for community-based practices, such as art interventions, asset analyses of communities, or creative business ventures. These community-focused classrooms have directly enriched Iowa communities, while providing students with experience and evidence of the impacts that art and design can have on community and economic development.
This interdisciplinary course explores how art, design, and cultural strategies aid in the building and expanding community relationships in Iowa.
2017 studio took place in Dubuque, Iowa: Share Your Story event on the Central Avenue Corridor in Dubuque
Sophomore core course providing an introduction to ceramic techniques including hand-building, high fire and low fire glaze applications and expressive approaches that will be applied to two projects. The emphasis is on creative communication through ceramics.
Investigation of expressive forms and techniques in ceramics; introduction to throwing on the wheel, to exploration of utilitarian and sculptural approaches in the medium, and to glaze-making research and electric kiln firing.
Creation of a body of work in personal ceramic forms and unique surface treatments. Gas Kiln firings, research into contemporary ceramic artists and development of a body of increasingly skilled work are emphasized. Students are expected to be capable of independent studio work and take responsibility for kiln firings.
FOCUS grants provide up to $600 for students to create projects outside of class assignments. Work is exhibited at the Memorial Union in the Pioneer Room Gallery.
Sophomore core class. Introduction to relief, monoprint, intaglio, lithography, and screen printing as methods for visual communication and expression.
Explore the techniques and aesthetic qualities of black and white and color intaglio printmaking primarily through etching, aquatint, laser-cut plates and collagraph processes. Students will generate imagery through traditional drawing, collage and digital processes. Unique, one-of-a-kind black and white and color prints will be introduced. Emphasis is on experimental and creative use of printmaking for artistic expression.
Examine the techniques and aesthetic qualities of lithography primarily through hand-drawn and photographic plates. Students may generate imagery through traditional drawing, collage or digital processes. Emphasis is on experimental and creative use of printmaking for artistic expression. For those taking the course for a second semester, focus is on stone lithography and increased work with color.
In-depth exploration of digital or traditional design and block cutting processes (computer/laser cutter/CNC router or drawing/chisels). Use relief printmaking to create a unified body of prints from those blocks. Emphasis is on experimental and creative use of printmaking with study of contemporary trends.
VISITING ARTIST WORKSHOP: MARY JONES
Sophomore core class. Introduction to color theory and color systems using various media for visual communication and creative expression.
Study and application of methods used by contemporary artists for the purpose of generating ideas for new work. Field trip to a major metropolitan city to visit museums, galleries and artist's studios.
ARTIS 310 SOURCES OF VISUAL DESIGN
CALL AND RESPONSE PROJECT: COURTNEY COOLEY – JUN KANERI
ARTIS 310 SOURCES OF VISUAL DESIGN
FINAL PROJECT: NAOMI CHIGONE, DRAWERS
ArtIS 399: BFA Professional Practice (taken junior year): Introduction to professional practices including development of portfolio (visual and written components). Lecture and presentation topics include applying to graduate school, internships, applying for jobs, grants/funding opportunities, professional networking, exhibition opportunities, and best practices for studio artists.

ArtIS 499: (taken senior year): Capstone experience for the BFA degree, including the refinement of a final portfolio (visual and written components). Guest lecturers cover range of topics relevant to the professional practice of art and design. Course culminates in the planning, design and installation of the BFA group exhibition in a formal gallery setting.
To learn more about the Rome program use this link: https://www.design.iastate.edu/current-students/international-programs-services/rome-experience/

Students in ISA go to Rome during Fall semesters along with students in Graphic Design and Interior Design.
Students with a BFA can:

- Open and run their own studio business
- Be represented by a well-known gallery
- Work for/with another artist
- Have a career working in museums or galleries
- Art teacher to youth and adults
- Attend a competitive MFA program and become an art professor