ART 111b, Visual Thinking  Anahita Vossoughi
An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history, popular culture, and art. Projects address all four major concentrations (graphic design, printing/printmaking, photography, and sculpture). Materials fee: $25. No prior drawing experience necessary. Open to all undergraduates. Required for Art majors.  HU  RP

ART 142a or b / FILM 162a or b, Introductory Documentary Filmmaking  A.L. Steiner
The art and craft of documentary filmmaking. Basic technological and creative tools for capturing and editing moving images. The processes of research, planning, interviewing, writing, and gathering of visual elements to tell a compelling story with integrity and responsibility toward the subject. The creation of nonfiction narratives. Issues include creative discipline, ethical questions, space, the recreation of time, and how to represent 'the truth.' Materials fee: $150.  RP

ART 145b, Introduction to Digital Video  Neil Goldberg
Introduction to the formal principles and basic tools of digital video production. Experimental techniques taught alongside traditional HD camera operation and sound capture, using the Adobe production suite for editing and manipulation. Individual and collaborative assignments explore the visual language and conceptual framework for digital video. Emphasis on the spatial and visual aspects of the medium rather than the narrative. Screenings from video art, experimental film, and traditional cinema. Materials fee: $150.  RP

ART 184a or b, 3D Modeling for Creative Practice  Justin Berry
Through creation of artwork, using the technology of 3D modeling and virtual representation, students develop a framework for understanding how experiences are shaped by emerging technologies. Students create forms, add texture, and illuminate with realistic lights; they then use the models to create interactive and navigable spaces in the context of video games and virtual reality, or to integrate with photographic images. Focus on individual project development and creative exploration. Frequent visits to Yale University art galleries. Materials fee: $150.  RP

ART 185a, Principles of Animation  Staff
Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in animation of the twentieth and twenty-first centuries as frameworks for the production of animated film and visual art. Classical animation and digital stop-motion; fundamental principles of animation and their relation to traditional and digital technologies. Materials fee: $150.  RP

ART 241a / FILM 161a, Introductory Film Writing and Directing  Jonathan Andrews
Problems and aesthetics of film studied in practice as well as in theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. Emphasis on the writing and production of short dramatic scenes. Priority to majors in Art and in Film & Media Studies. Materials fee: $150.  RP

ART 286b, Digital Animation  Staff
Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in twentieth- and twenty-first-century animation used as a framework for making digital animation. Production focuses on digital stop-motion and compositing, as well as 2-D and 3-D computer-generated animation. Workshops in relevant software. Materials fee: $150. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.  RP

ART 301b, Critical Theory in and Out of the Studio  A.L. Steiner
Key concepts in modern critical theory as they aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism examined in relation to modern and contemporary movements in the visual arts, including cubism, surrealism, Arte Povera, pop, minimalism, conceptual art, performance art, the Pictures group, and the current relational aesthetics movement. Materials fee: $25.  HU  RP

ART 341b / FILM 355b, Intermediate Film Writing and Directing  Jonathan Andrews
In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241.  RP

ART 342b / FILM 356b, Intermediate Documentary Filmmaking  Michel Auder
Students explore the storytelling potential of the film medium by making documentary art. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker’s ethics are considered using examples of students’ work. Exercises in storytelling principles. Materials fee: $150. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142, and FILM 150.  HU  RP

ART 395a, Junior Seminar  Corey McCorkle
Ongoing visual projects addressed in relation to historical and contemporary issues. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the Art major. Prerequisite: at least four courses in Art.  HU  RP
ART 442a and ART 443b / FILM 483a and FILM 484b, Advanced Film Writing and Directing  Jonathan Andrews
A yearlong workshop designed primarily for majors in Art and in Film & Media Studies making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, storyboards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Materials fee: $150. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

ART 495a, Senior Project I  Lisa Kereszi
A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student’s interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student. RP

ART 496b, Senior Project II  Lisa Kereszi
A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student’s interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student.

ART 914a, New Forms: Artists in the “Market” Place  Mickalene Thomas
This workshop provides an intense focus and intimate experience that will connect artists with creative thought-leaders and practitioners in the field. We discuss and investigate contemporary art practices through the development of individual themes and an independent studio practice, exploring conversations with the “Artist” in the “Market” by fostering critical discussions on contemporary issues. What does it mean to develop a sustaining life as an artist? This workshop is treated as a platform for inspiring and mentoring emerging artists by nurturing artistic exploration, introducing career development skills, and collaborating to develop new artist-led models for cultural engagement. During this workshop it is expected that all students will pursue independent creative work by focusing on nontraditional approaches to making art. We explore new genres, new media, and new processes in an interdisciplinary environment. Students are encouraged to experiment within new processes by creating photographs, paintings, objects, installations, performances, texts, and time-based works in any medium, material, or method. Students are required to make presentations of new work within the framework of the workshop. We engage in small-group critiques and discussions scheduled with visiting artists, project teams, and off-campus meetings. There are writing assignments, and the instructor meets with students individually to discuss the contexts surrounding projects and studio practice. Limited to M.F.A. School of Art students. 1½ Course cr

ART 929a or b, Frequency // Apparatus  Staff
In the mid 1800s, a master clock was installed in the private home of Jean-Eugène Robert-Houdin. This unusual timepiece controlled five other clocks distributed throughout the house. Through manipulation of the master clock, Robert-Houdin accelerated or decelerated the time shown on each networked apparatus. He thereby controlled the periodic frequency of the activities of the domestic staff. This course explores how bodily equilibrium is a function of periodic change. The three-day workshop begins with an investigation into the relationship between periodic motion and human equilibrium. Proprioceptive self-adjustment, respiration, sleep cycles, and cardiac rhythms are periodic processes that create a stable self. How might the frequency of these internal time-based processes be externalized into a material trace? Students are introduced to a compendium of historical apparatuses used to visualize and measure periodic motion. In the nineteenth century, Étienne-Jules Marey’s sphygmograph magnified the human pulse, recording periodic motion on paper with a bodily mounted pen. Vibroscopes translated vibration into wave patterns inscribed on cylindrical volumes. In the early twentieth century, experiments at the Institute of Applied Acoustics at ETH Zürich resulted in the first sound photographs. Shadows generated by fluctuation in air pressure were registered on light-sensitive plates. After discussing these and other precedents, students invent a new apparatus to translate an embodied periodic process into a visual medium. On the final day of the workshop, we assess the functionality of each student’s apparatus. We explore how the apparatus operates and how this operation impacts the body’s periodic process. Students are challenged to propose how feedback between body and apparatus can be harnessed to affect a networked social relay. 1½ Course cr