PAINTING/PRINTMAKING

ART 114a or b, Basic Drawing  Staff
An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience required. Open to all undergraduates. Required for Art majors.  HU

ART 116a, Color Practice  Halsey Rodman
Study of the interactions of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments.  HU  RP

ART 130a or b, Painting Basics  Staff
A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. Recommended for non-majors and art majors.  HU  RP

ART 225b, Adventures in Self-Publishing  Alexander Valentine
This course introduces students to a wide range of directions and legacies within arts publishing, including the development of fanzines, artists’ books, small press comics, exhibition catalogues, “just in time” publications, and social media. Students are given instruction in the Yale School of Art’s Print Shop on various printing and binding methods leading to the production of their own publications both individually and in collaboration. Attention is paid to ways artists’ publishing has been used to bypass traditional cultural and institutional gatekeepers, to foster community and activism, to increase visibility and representation, and to distribute independent ideas and narratives. Students explore the codex as it relates to contemporary concepts of labor, economics, archives, media forms, information technologies, as well as interdisciplinary and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Rare Book and Manuscript Library, YUAG’s prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples for consideration. Prerequisite: ART 111.

ART 245b, Digital Drawing  Anahita Vossoughi
Digital techniques and concepts as they expand the possibilities of traditional drawing. The structure of the digital image; print, video, and projected media; creative and critical explorations of digital imaging technologies. Historical contexts for contemporary artworks and practices utilizing digital technologies. Group critiques of directed projects. The second half of the course is focused on individual development and exploration. Enrollment limited.

ART 331b, Intermediate Painting  Staff
Further exploration of concepts and techniques in painting, emphasizing the individuation of students’ pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Prerequisite: ART 130, 230, 231, or permission of instructor.  RP
ART 332a, Painting Time  Sophy Naess
Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Prerequisite: ART 130, 230, or 231, or with permission of instructor.  HU  RP

ART 355a, Silkscreen Printing  Alexander Valentine
Presentation of a range of techniques in silkscreen and photo-silkscreen, from hand-cut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Prerequisite: ART 114 or equivalent.  HU

ART 356a, Printmaking I  Staff
An introduction to intaglio (dry point and etching), relief (woodcut), and screen printing (stencil), as well as to the digital equivalents of each technique, including photo screen printing, laser etching, and CNC milling. How the analog and digital techniques inform the outcome of the printed image, and ways in which they can be combined to create more complex narratives. Prerequisite: ART 114 or equivalent.  RP

ART 421b, Advanced Drawing  Beverly Acha
Further instruction in drawing related to all four disciplines taught in the Art major. Emphasis on the development of students’ conceptual thinking in the context of the physical reality of the drawing process. Class time is divided between studio work, group critiques, discussion of assigned readings, and visits to working artists’ studios. Enrollment limited to senior Art majors who have taken two terms of drawing, except by permission of instructor.  RP

ART 432b, Painting Studio: The Narrative Figure  Sophy Naess
A course for intermediate and advanced painting students exploring historical and contemporary issues in figurative painting including portraiture, narrative and history painting. Studio work is complemented by an in-depth study of the gaze, subjectivity, memory, and imagination. After guided assignments, ultimate emphasis will be on self-directed projects. May be taken more than once. Prerequisites: ART 230 and one course from ART 331, 332, or 342, or with permission of instructor.  HU  RP

ART 457b, Interdisciplinary Printmaking  Alexander Valentine
An in-depth examination of planographic techniques, including screen printing, lithography, and digital pigment printing. Relationships to more dimensional forms of printing such as collography, embossment, vacuum bag molding, and 3D printing. Creation of editions as well as unique objects, focusing on both individual techniques and creating hybrid forms. Recommended for Art majors to be taken concurrently with ART 324 or 433. Prerequisite: at least one term of printmaking.  RP

ART 510a and ART 511b, Pit Crit  Staff
Pit crits are the core of the program in painting/printmaking. The beginning of each weekly session is an all-community meeting with students, the DGS, graduate coordinator, and those faculty members attending the crit. Two-hour critiques follow in the Pit; the fall term is devoted to developing the work of second-year students and the spring term to first-year students. A core group of faculty members as well as a rotation of visiting critics are present to encourage but not dominate the conversation: the most lively and productive critiques happen when students engage fully with each other. Be prepared to listen and contribute. Note: Pit crits are for current Yale students,
staff, and invited faculty and guests only; no outside guests or audio/video recording are permitted. 3 Course cr per term

**ART 512a and ART 513b, Thesis 2023**  Rachelle Dang
The course supports the 2023 Thesis exhibition through development of programmatic and publication-based elements that extend the show to audiences beyond Yale, as well as attending to the logistics of the gallery presentation. Studio visits initiate conversations about the installation of physical work in addition to considering the documentation/recording possibilities that allow the work to interface with dynamic platforms online and in print. The course introduces technology and media resources at CCAM and the Institute for the Preservation of Cultural Heritage at West Campus in addition to biweekly studio visits and group planning meetings. Editorial support is provided in order to enfold students’ writings and research with documents of time-based or site-specific work in an innovative and collectively designed publication. Enrollment limited to second-year students in painting/printmaking. 1½ Course cr per term

**ART 515b, Color Space**  Anoka Faruqee
How can we “redesign a rainbow,” as Paul Thek suggests in his 1978 “Teaching Notes for the Fourth Dimension”? The psychophysical dimensions of color have been continually debated, reinvented, structured, codified, mystified, and systematized. The term color space refers to a range of color mapped by a system, such as RGB or CMYK. But, long before these models were used to describe color on screen or paper, artists were utilizing systems to organize color in their work. Hue, value, saturation, and surface are all relative components artists use to structure color in specific ways. In this course we explore the space of color, from its visual and psychological qualities to its relationship to language and culture. Through assignments and critiques, students experiment with different approaches to using color in their own work. Readings and presentations examine principles of color interaction, as well as color’s expressive and symbolic potential. Open to all M.F.A. students. 1½ Course cr

**ART 536b, The Work of Art in the Age of ——, Revisited**  Xin Guan
Walter Benjamin wrote “The Work of Art in the Age of Its Technical Reproducibility” in exile in Paris in the mid-1930s, with the avowed aim of introducing into cultural discourse critical concepts that would resist the rise of fascism and formulate revolutionary demands in the politics of art. The best known idea from a text bursting with ideas is the decay of the aura in the age of photographic reproduction, which spoiled the authenticity of aesthetic experience and inaugurated a radically democratic mode of reception. Today, in a moment of intersecting global crises that have drawn comparisons to the 1930s, are there critical concepts, both old and new, that could come to our collective aid? What would it even mean to formulate revolutionary demands in the politics of art? Is the question itself worth asking? This course expands Benjamin’s critical vision of art beyond its historical moment, offering a forum for M.F.A. students to explore the political dimensions of artistic production through engaged readings of critical theory, group discussions, writing assignments, and independent projects. Benjamin’s essay provides an organizational framework for our exploration of the tropes, themes, and approaches that inform the contemporary field of art practice and criticism. Each week, we closely read a small section of the 1935 essay alongside contemporary literature in media and cultural studies on subjects such as art and technology, media as environment, theories of spectatorship, mass aesthetics,
decolonization, and climate crisis, as well as occasional film screenings and guest lecturers. The seminar provides a supportive environment for students to exchange ideas with one another and explore creative applications in personal projects. Students are given opportunities to present, both verbally and in writing, their own artistic production through the lens of the critical issues studied in this term-long course.

3 Course cr

**ART 544a and ART 545b, Individual Criticism: Painting**  Meleko Mokgosi
Limited to M.F.A. painting students. Criticism of individual projects. For second-year students, 1.5 units of Individual Criticism will take the shape of a thesis workshop in the fall term. 6 Course cr per term

**ART 546a, Round Trip: First-Year Crits**  Meleko Mokgosi
A course required of all incoming M.F.A. students in the painting/printmaking department to unpack, denaturalize, and slow down our making and speaking practices as a community. The course hopes to bridge the intensities characteristic of our program: the intensity of the private studio with the intensity of the semi-public critique. We ask crucial questions about the relationships between form and content, between intents and effects, between authorship, authority, and authenticity, between medium specificity and interdisciplinarity, and between risk and failure. How can our ideas and language be tested against the theories of the past and present? Existential, spiritual, and market-based goals (both internal and instrumental motivations) for art making are explored. Meetings alternate between group critique and reading discussion, supplemented by a series of short writing exercises. Enrollment is limited to incoming students in the department, but readings and concepts are shared widely.

3 Course cr

**ART 550a, Projections of Print**  Alexander Valentine
This course is intended for M.F.A. students who wish to develop individual projects in a wide range of printmaking mediums, including both traditional techniques and digital processes and outputs. Participants develop new works and present them in group critiques that meet every other week. Students should have sufficient technical background in traditional printmaking mediums (etching, lithography, silkscreen, or relief) as well as a fundamental understanding of graphic programs such as Photoshop. Demonstrations in traditional mediums are offered in the print studio.

3 Course cr

**ART 596a, Alternative Nation**  Matthew Keegan
2018 marked the ten-year anniversary of the closing of Orchard, an artist-run space made up of visual artists, filmmakers, writers, art historians, and curators situated in New York’s Lower East Side for a three-year period. Members of Orchard joined forces in response to the presidency of George W. Bush and the early years of the Iraq War. An investment in institutional critique—an artistic strategy aimed at exposing and dismantling dynamics of power at play in art museums, universities, and markets—was central to Orchard’s programming. It sought to present an alternative to extant programming and the dominance of commercial galleries in NYC. Orchard serves as a point of departure for this term-long seminar that more broadly considers what might constitute an “alternative space” in our current moment. Affordability crises have made it difficult for artist-run spaces, small to mid-sized commercial spaces, and artists for that matter, to afford rents in New York and other major North American cities. Together, we consider whether and when the goal of a fixed physical space remains relevant in light of more accessible and even distributable models. Working as
a group, we brainstorm exhibition/programmatic/publication-based possibilities that are accessible domestically and abroad while clearly articulating an intended audience. Class time is divided between discussions of the readings, presentations by members of the seminar, in-class guest speakers, and a collaborative final assignment.

ART 597a, Fabric Lab  Sophy Naess
A hands-on, materials-based course, Fabric Lab explores fiber-related praxis through a series of investigations into weave structures, stitching, needlecraft, and knots, as well as the application and removal of color from fabric via printing and dyeing techniques. Instruction is intended to serve individual studio practice. Weekly meetings in the classroom space provide an opportunity to develop and share technical skills as a group in relationship to specific prompts. Readings and presentations contextualize our material explorations within contemporary art practice, unpacking historical hierarchies of “fine art” vs. “craft” and attending to the diverse social histories that underlie our engagement with textiles. The course includes some site visits, including an artist’s studio, a textile conservator’s workshop, and an institutional fibers department.

3 Course cr