

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. Materials fee: \$25. Open to all undergraduates. Required for Art majors. HU RP

ART 116a, Color Practice Anoka Faruqee

Study of the interactions of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments. Materials fee: \$75. 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. Materials fee: \$75. Recommended for non-majors and art majors. HU RP

ART 225a, 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 Beineke Rare Manuscripts Library, YUAG's prints & drawings study room, and the Odds & Ends Art Book Fair provide case studies and key examples for consideration. Prerequisite: ART 111

ART 331b, Intermediate Painting Matthew Keegan

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. Materials fee: \$150 per term. 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. Materials fee: \$75. Prerequisite: ART 130, 230, or 231, or with permission of instructor. HU RP

ART 356a, Printmaking I Alexander Valentine

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. Materials fee: \$150.

Prerequisite: ART 114 or equivalent. RP

ART 433b, Painting Studio: Space and Abstraction Molly Zuckerman-Hartung

A course for intermediate and advanced painting students, exploring historical and contemporary issues in abstract painting including geometric, optical, material, and gestural abstraction. Studio work is complemented by in-depth study of flatness, depth, color, authorship and expression. After guided assignments, ultimate emphasis will be on self-directed projects. May be taken more than once. Materials fee: \$150 per term. 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. Materials fee: \$150. Recommended for Art majors to be taken concurrently with ART 324 or 433. at least one term of printmaking. RP

ART 508a and ART 509b, Pit Crit Meleko Mokgosi and Matthew Keegan

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. 1½ Course cr per term

ART 512a and ART 513b, Thesis 2021: De Copia Sophy Naess

The course will support the 2021 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 535a or b, "Political Art": What It Is and What It Isn't Robert Storr

The nature, *raison d'être*, and value of "political art" are among the most vexed questions in art history and criticism. Since the 1960s—and, in truth, since the 1860s—*aesthetic conservatives* have inveighed against work that eschews "beauty" and "art for art's sake" for the purposes of art portraying the ugliness of the modern world or work made to convey a message about that world and the contradictions of society and humankind. "Pure" art was treated as a transcendent, ideal expression of art's essential character and capacities. "Political art" was deemed its antithesis. Conversely, some "committed artists" came to view all forms of art that dealt with "nonpolitical" subjects or situations, or explored the parameters of "beauty," as *ipso facto* retrograde aestheticism. Needless to say—but I'll say it anyway—both sides of this crude divide are in error. There is no such thing as an art form with no political or social strings attached, and there is no art form, no matter how austere or displeasing, without an aesthetic dimension. Still, these debates are never as abstract and general as is the rhetoric employed on both sides, and it only matters to artists when it comes down to cases. This seminar traces the overall arc of this dialectic across time, geography, and cultures from eighteenth-, nineteenth-, twentieth-, and twenty-first-century Europe, to the Americas in the nineteenth and twentieth centuries, to Africa, Asia, and elsewhere in the postcolonial era. Conducted on Zoom, the course consists of lectures/expositions by the instructor and members of the class, readings and discussions, and viewing and collective interpretation of pertinent works. Sessions run approximately three hours. There are two written/visual contributions expected of each participant. Enrollment limited to twenty. With the instructor's permission, there may be room for a handful of auditors. Preference is given to School of Art students but, space permitting, Yale students from other departments are welcome. 3 Course cr

ART 538a, Civics Anoka Faruqee

As we approach the 2020 election, this seminar examines the structure and efficacy of the United States government and electoral process. We read three groundbreaking (and devastatingly legible) contemporary books, Michelle Alexander's 2010 *The New Jim Crow*, Anand Giridharadas's 2019 *Winners Take All*, and Masha Gessen's 2020 *Surviving Autocracy*. We address the structural connections between mass incarceration, autocracy, and plutocracy. You may wonder why this class appears in an art context: one of my long-standing interests as an artist has been to understand how structures, forms, and practices dictate meanings and outcomes. We speak to what we know and what we've learned as artists and then ask how we intervene, participate, and reimagine these structures and thus shape our institutions, our democracy, and our world. Invited guests speak to their own efforts in organizing and action. Students receive credit for either collaborative presentations on the texts or direct organizing actions for the students' chosen cause. Students from all four departments are encouraged to enroll. The course is held remotely with one possible outdoor in-person meeting. 1½ Course cr

ART 544a and ART 545b, Individual Criticism: Painting Anoka Faruqee and 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 550b, 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 575a, Going Outside: Brainstorming, Swarming, Warming, Warning Molly Zuckerman-Hartung

"Radical means grasping things at the roots."—Angela Davis. This class is a co-research, collective learning space for stitching together discourses that are fragmented and dispersed through disciplinary and structural boundaries. How can we *go outside* (in many senses) together, and stay with *painting*? We look at artists in the 1960s who were working outdoors, in-between, and de-centered—Ana Mendieta, David Hammons, Maren Hassinger—and Lucy Lippard's writing on earth art, environment, geography. Can we make work addressing people through healing herbs and that decolonizes the discourses of botany, landscape, geology, climatology, and painting? How can we be with *painting without walls*, white or otherwise? I am teaching this class to learn alongside you, to learn things I do not already know. What I do know is that things are connected. Part of the violence is keeping them apart. We read essays from *Wilding*, by Isabella Tree, about an English estate returned to the wild; *A Billion Black Anthropocenes or None*, by Kathryn Yusoff; *Braiding Sweetgrass*,

by Robin Wall Kimmerer; Elaine Scarry's *Thinking in an Emergency*; and others. Projects and reading seminars are online, while group critiques and field trips to New England gardens, farms, and coastline allow us to be together for at least half the sessions. 3 Course cr

ART 596b, 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. 3 Course cr