PHOTOGRAPHY

ART 136b, Black & White Photography Capturing Light  Benjamin Donaldson
An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the flâneur tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. Materials fee: $150. HU RP

ART 138a or b, Digital Photography Seeing in Color  Theodore Partin
The focus of this class is the digital making of still color photographs with particular emphasis on the potential meaning of images in a overly photo-saturated world. Through picture-making, students develop a personal visual syntax using color for effect, meaning, and psychology. Students produce original work using a required digital SLR camera. Introduction to a range of tools including color correction, layers, making selections, and fine inkjet printing. Assignments include regular critiques with active participation and a final project. Materials fee: $150. HU RP

ART 237b, Intermediate Black & White Photography Visual Voice  Lisa Kereszi
A class in black-and-white photography extending the concerns of ART 136 in which students learn to define and refine their own particular photographic voice through regular critiques. Introduction to the use of loaned medium-format cameras. Specialized topics include long-exposure photography, the use of flash, and intermediate-level printing techniques, including an increase in scale. Survey of the rich tradition of higher-resolution analog photography and the production of artists such as Brassai, Diane Arbus, Lee Friedlander, Carrie Mae Weems and Robert Adams as well as contemporary new voices. Pre req: Art 136 or 138. Materials fee: $150. Prerequisite: ART 136 or equivalent. HU RP

ART 239a, Photographic Storytelling  Danna Singer
An introductory course that explores the various elements of photographic storytelling, artistic styles, and practices of successful visual narratives. Students focus on creating original bodies of work that demonstrate their unique artistic voice. Topics include camera handling techniques, photo editing, sequencing, and photographic literacy. Student work is critiqued throughout the term, culminating in a final project. Through a series of lectures, readings and films, students are introduced to influential works in the canon of photographic history as well as issues and topics in contemporary photography.

ART 338b, Contemporary Problems in Color with Digital Photography  Theodore Partin
How do you make a contemporary portrait? What is an effective portrait? What makes a portrait today? Can one be made through observation? Is consent required? This class confronts these questions, among others, while addressing the often uneasy relationship between photographer and sitter. Using digital capture with an emphasis on color photography students produce original work in portraiture by committing to a regular and rigorous photographic practice. Range of tools addressed include working with RAW files, masks, compositing and grayscale, and medium and large-scale color inkjet printing. Students produce original work for critique, with special attention to ways in which their technical decisions can clarify their artistic intentions in representing a person. Materials fee: $150. Prerequisite: ART 138 or permission of the instructor. RP

ART 339b, Narrative Forms and Documentary Style In Photography after 1967  John Pilson
Artistic approaches to photography, ranging from documentary to studio, and appropriation as they converge on the current 'digital' moment. Lectures, readings, and assignments are designed to develop and challenge critical, historical, and visual thought while providing creative inspiration for individual projects. Lab/Materials fee: $150.
Prerequisites: ART 136, ART 138, or equivalent. RP

ART 401a, Advanced Project in Photography  Lisa Kereszi
A further exploration of the practice of photography through a sustained, singular project executed in a consistent manner over the course of the semester, either by analog or digital means. Student work is discussed in regular critiques, the artist statement is discussed, and lectures are framed around the aesthetic concerns that the students’ work provokes. Students are exposed to contemporary issues though visits to Yale's collections and in lectures by guest artists, and are asked to consider their own work within a larger context. Students must work with the technical skills they have already gained in courses that are the pre-reqs, as this is not a skills-based class. Pre req: Art 136 or 138 and 237, 338 or 379, or permission of the instructor. Required of art majors concentrating in photography. Materials fee: $150. Prerequisites: ART 379 and, for those working digitally, ART 138. Required for Art majors concentrating in photography. RP

ART 828a and ART 829b, Issues in Contemporary Photography  Gregory Crewdson
A full-year course for all graduate photography students. This course explores approaches to contemporary photography, from 1975 to the present, beginning with the first generation of postmodernism. Students examine the relationship that art photography has to popular culture and the blurred relationship among photography, film, fashion, advertising, and pornography. Trends and approaches to art photography, including tableaux, appropriation, abstraction, and simulation, are studied. Students also explore how contemporary photographers have worked to challenge, expand, and reinvent such traditional genres as portraiture, the nude, landscape, and still-life photography. Visiting artists, photographers, and filmmakers talk about their work in the context of the discussions at hand. 3 Course cr per term
ART 840a, Spectral Spaces  Staff
This course is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. 1½ Course cr

ART 841a, Parallel Practices  Rick Moody
This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. 1½ Course cr

ART 861a, Experimental Narratives  John Pilson
A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. 1½ Course cr

ART 862a, Experimental Narratives  Staff
This workshop introduces students to cross-disciplinary perspectives on art, visual culture, race, and social equity, focusing on but not limited to photography and media. Through a series of lectures and discussions, guest artist talks, case studies and key works, readings, videos, and presentations, students work through and learn about intersectionality, social justice, and how they intersect with contemporary art. This workshop explores a number of ideas from art history, cultural studies, critical race theory, gender studies, queer theory, and decolonial theory. It places special emphasis on such disciplines as ethics, race, and queer studies. It also places special emphasis on BIPOC artists, and artists and writers whose work engages pertinent critical discourses. Students tease out problems and questions in photography—both historical and current, and in its practice and proliferation. Key questions are asked: How are varied concepts of race and visual culture constructed, reinforced, appropriated, critiqued, dismantled, and subverted? Who gets to speak, look, see, and be seen? How do some identities or histories appear invisible, visible, or hyper-visible? How do we approach image making and the ethics of representation in the contemporary moment? How do we interrogate and interrupt the construction of race, a racialized gaze, and power structures? How do we look at historiography, art discourse, and education critically? How can anti-racism work through movement building and carry forward as everyday practice? This workshop is offered online, with a series of BIPOC visiting artists and conversations, readings, group discussions, presentations, and writing. The ethos is grounded in dialogue, mutual respect, active listening, honesty, and accountability, as well as grounded in a framework of black feminist practices and queer liberatory practices of care and community. Let us be inclusive and expansive in how we see, speak, and make; and in how we listen to, dialogue with, and learn from each other. Rather than looking for places of disagreement, or with a view of countering or defending, please listen with a view to understanding each other, while at the same time welcoming discomfort, contradiction, complexity, and diverse points of view. 1½ Course cr

ART 863a and ART 864b, Critical Perspectives in Photography  Staff
For second-year photography students. This class is team-taught by curators and critics, who approach photography from a wide variety of vantage points, to examine critical issues in contemporary photography. The class is taught both in New Haven and New York at various museums and art institutions. The course is designed to help students formulate their thesis projects and exhibitions. 1½ Course cr per term

ART 865a and ART 866b, What Makes a Book Work?  Staff
Open to second-year students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. 1½ Course cr per term

ART 867a and ART 868b, Practice and Production  Benjamin Donaldson
For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this class addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of ink-jet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one’s artistic

ART 867a, Experimental Narratives  Staff
This workshop introduces students to cross-disciplinary perspectives on art, visual culture, race, and social equity, focusing on but not limited to photography and media. Through a series of lectures and discussions, guest artist talks, case studies and key works, readings, videos, and presentations, students work through and learn about intersectionality, social justice, and how they intersect with contemporary art. This workshop explores a number of ideas from art history, cultural studies, critical race theory, gender studies, queer theory, and decolonial theory. It places special emphasis on such disciplines as ethics, race, and queer studies. It also places special emphasis on BIPOC artists, and artists and writers whose work engages pertinent critical discourses. Students tease out problems and questions in photography—both historical and current, and in its practice and proliferation. Key questions are asked: How are varied concepts of race and visual culture constructed, reinforced, appropriated, critiqued, dismantled, and subverted? Who gets to speak, look, see, and be seen? How do some identities or histories appear invisible, visible, or hyper-visible? How do we approach image making and the ethics of representation in the contemporary moment? How do we interrogate and interrupt the construction of race, a racialized gaze, and power structures? How do we look at historiography, art discourse, and education critically? How can anti-racism work through movement building and carry forward as everyday practice? This workshop is offered online, with a series of BIPOC visiting artists and conversations, readings, group discussions, presentations, and writing. The ethos is grounded in dialogue, mutual respect, active listening, honesty, and accountability, as well as grounded in a framework of black feminist practices and queer liberatory practices of care and community. Let us be inclusive and expansive in how we see, speak, and make; and in how we listen to, dialogue with, and learn from each other. Rather than looking for places of disagreement, or with a view of countering or defending, please listen with a view to understanding each other, while at the same time welcoming discomfort, contradiction, complexity, and diverse points of view. 1½ Course cr

ART 868a, Individual Criticism: Photography  Gregory Crewdson
Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. 6 Course cr per term

ART 852a, Fractures, Refusals, and Aspirations: Art, Ethics, and Critical Race Theory  Staff
This workshop introduces students to cross-disciplinary perspectives on art, visual culture, race, and social equity, focusing on but not limited to photography and media. Through a series of lectures and discussions, guest artist talks, case studies and key works, readings, videos, and presentations, students work through and learn about intersectionality, social justice, and how they intersect with contemporary art. This workshop explores a number of ideas from art history, cultural studies, critical race theory, gender studies, queer theory, and decolonial theory. It places special emphasis on such disciplines as ethics, race, and queer studies. It also places special emphasis on BIPOC artists, and artists and writers whose work engages pertinent critical discourses. Students tease out problems and questions in photography—both historical and current, and in its practice and proliferation. Key questions are asked: How are varied concepts of race and visual culture constructed, reinforced, appropriated, critiqued, dismantled, and subverted? Who gets to speak, look, see, and be seen? How do some identities or histories appear invisible, visible, or hyper-visible? How do we approach image making and the ethics of representation in the contemporary moment? How do we interrogate and interrupt the construction of race, a racialized gaze, and power structures? How do we look at historiography, art discourse, and education critically? How can anti-racism work through movement building and carry forward as everyday practice? This workshop is offered online, with a series of BIPOC visiting artists and conversations, readings, group discussions, presentations, and writing. The ethos is grounded in dialogue, mutual respect, active listening, honesty, and accountability, as well as grounded in a framework of black feminist practices and queer liberatory practices of care and community. Let us be inclusive and expansive in how we see, speak, and make; and in how we listen to, dialogue with, and learn from each other. Rather than looking for places of disagreement, or with a view of countering or defending, please listen with a view to understanding each other, while at the same time welcoming discomfort, contradiction, complexity, and diverse points of view. 1½ Course cr

ART 861a, Parallel Practices  Rick Moody
This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. 1½ Course cr

ART 862a, Experimental Narratives  Staff
A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. 1½ Course cr

ART 863a and ART 864b, Critical Perspectives in Photography  Staff
For second-year photography students. This class is team-taught by curators and critics, who approach photography from a wide variety of vantage points, to examine critical issues in contemporary photography. The class is taught both in New Haven and New York at various museums and art institutions. The course is designed to help students formulate their thesis projects and exhibitions. 1½ Course cr per term

ART 865a and ART 866b, What Makes a Book Work?  Staff
Open to second-year students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. 1½ Course cr per term

ART 867a and ART 868b, Practice and Production  Benjamin Donaldson
For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this class addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of ink-jet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic

ART 868b / ART 867a and ART 868b, Practice and Production  Benjamin Donaldson
For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this class addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of ink-jet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic
language. Students are expected to incorporate these techniques when working on their evolving photography projects and are asked to bring work to class on a regular basis for discussion and review. 1/2 Course cr