* ART 004b, Words and Pictures  Staff
Introduction to visual narration, the combination of words and pictures to tell a story. Narrative point of view, counternarrative and
counterculture, visual satire, personal history, depictions of space and time, and strategies and politics of representation. Sources include
illuminated manuscripts, biblical paintings, picture-stories, comic strips, and graphic novels. Enrollment limited to first-year students.
Preregistration required; see under First-Year Seminar Program.  HU  RP

* ART 006a, Art of the Printed Word  Staff
Introduction to the art and historical development of letterpress printing and to the evolution of private presses. Survey of hand
printing; practical study of press operations using antique platen presses and the cylinder proof press. Material qualities of printed
matter, connections between content and typographic form, and word/image relationships. Enrollment limited to first-year students.
Preregistration required; see under First-Year Seminar Program.  HU

* ART 007b, Art of the Game  Sarah Stevens-Morling
Introduction to interactive narrative through video game programming, computer animation, and virtual filmmaking. Topics include
interactive storytelling, video game development and modification, animation, and virtual film production. Students produce a variety
of works including web-based interactive narratives, collaboratively built video games, and short game-animated film production
(machinima). Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

* ART 010a, Interdisciplinary Exploration For Making Fictional Worlds, Flying Machines, and Shaking Things Up  Staff
Whether you aspire to be an engineer, doctor, or astronaut, it can still be vital to dream and invent by drawing and sculpting in order to
generate ideas and develop strategies for learning how to make something out of nothing. In this course, students consider how artists
and inventors have used seemingly unrelated materials and content in order to activate creative thinking and generative activity. Students
engage in a wide variety of interdisciplinary activities such as drawing, sculpting, painting, printing, photography, reprographics,
instrument-building and sound broadcasting. This course emphasizes experimenting with strategies for generating ideas, images and
objects, and employs broad modes of creating, including elements of chance, spontaneity, collaborating communally, and synthesizing
disparate elements into the process of making. Enrollment limited to first-year students. Preregistration required; see under First-Year
Seminar Program.  HU

* ART 014b, Research in the Making  Staff
Artistic research expands the research form to focus on haptic and tactile study of physical and historical objects. Through field trips to
various special collections and libraries, including the Beinecke, the Yale Art Gallery, and the Map Collection, students respond to specific
objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout the term help foster individual
projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, to slowly build an
interconnected collection of research that is also an artwork. Enrollment limited to first-year students. Preregistration required; see
under First-Year Seminar Program.  HU

* ART 110b, Sculpture Basics  Sandra Burns
Concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and
material, including gluing and fastening, mass/weight distribution, hanging/mounting, and surface/finishing. Hands-on application of
sculptural techniques and review of sculptural ideas, from sculpture as a unified object to sculpture as a fragmentary process. The shops
and classroom studio are available during days and evenings throughout the week. Course fee charged per term. Enrollment limited to
12. Recommended to be taken before ART 120–125.  HU  RP

* ART 111a or b, Visual Thinking  Staff
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). Course fee charged per term. No prior
drawing experience necessary. Open to all undergraduates. Required for Art majors.  HU  RP

* 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. Course fee charged per term. Open to all undergraduates. Required for Art majors.  HU

* 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. Course fee charged per term.  HU  RP

* ART 123a, How Things Meet  Elizabeth Tubergen and Desmond Lewis
This introductory studio course uses the joint or juncture as a literal and metaphorical point of departure for exploring wood and metal
fabrication techniques and themes in contemporary art. Through fabrication-based assignments, shop time, discussions, readings,
critiques, and field trips, students develop a modular skillset for making parallel to investigating the narrative nature of material,
sustainability, and social issues as a foundation for a holistic art practice.  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. Course fee charged per term. Recommended for non-majors and art majors.  HU  RP

* ART 132a or b, Introduction to Graphic Design  Staff
A studio introduction to visual communication, with emphasis on the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word-image relationships, and typography. Development of a verbal and visual vocabulary to discuss and critique the designed world. Course fee charged per term.  HU  RP

* ART 136a or b, Black & White Photography Capturing Light  Staff
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. Course fee charged per term.  HU  RP

* ART 138a or b, Digital Photography Seeing in Color  Staff
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. Course fee charged per term.  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." Course fee charged per term.  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. Course fee charged per term.  RP

* ART 147a, Introduction to Digital Video  Neil Goldberg
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. Course fee charged per term.  RP

ART 182a, Principles of Animation  Ben Hagari
The physics of movement in animated moving-image production. Focus on 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. Course fee charged per term.  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. Course fee charged per term. Prerequisite: ART 111

* ART 230a, 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
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. Course fee charged per term.

* **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. Course fee charged per term. RP

* **ART 245a, 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. Course fee charged per term. Enrollment limited.

* **ART 264a or b, Typography!**  
  Alice Chung

  An intermediate graphic-design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects. Course fee charged per term. Prerequisite: ART 132. RP

* **ART 265b, Typography: Expression, Structure, and Sequence**  
  Henk Van Assen

  Continued studies in typography, incorporating more advanced and complex problems. Exploration of grid structures, sequentiality, and typographic translation, particularly in the design of contemporary books, and screen-based kinetic typography. Relevant issues of design history and theory discussed in conjunction with studio assignments. Course fee charged per term. Prerequisite: ART 264. RP

* **ART 266b, History of Graphic Design**  
  Douglass Scott

  This course studies how graphic design responded to (and affected) international, social, political, and technological developments from its inception in ancient Sumeria, Egypt, and China. Emphasis is on examples of identity, persuasive messages, exhibit and environmental, information and data visualization, typography and publication, and design theories from 1450 to 2010 and the relationship of that work to other visual arts and design disciplines. In addition to lectures, assignments include two studio projects in which design is integrated with research and writing. Course fee charged per term. HU

* **ART 285b, Digital Animation**  
  Michael Rader

  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. Course fee charged per term. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.

* **ART 294b, Technology and the Promise of Transformation**  
  Justin Berry

  Inherent transformative qualities are embedded within technology; it transforms our lives, the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, bioengineering, AR, VR, and works assisted by artificial intelligence—modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. Course fee charged per term.

* **ART 301a, Critical Theory in and Out of the Studio**  
  Corey McCorkle

  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. Course fee charged per term. HU

* **ART 310b, 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. Course fee charged 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. Course fee charged per term. Prerequisite: ART 130, 230, or 231, or with permission of instructor. HU RP

* **ART 337b, Picturing Us: Representation in Digital Photography**  
  Staff

  Photographic investigation of the politics of visibility and intersectionality, the social processes in which identities are formed and revised. Exploration of the constructions of race, gender, sexual orientation, nationality, citizenship, ethnicity, religion, and class. Students study problems through photography, including concepts of identity and the construction of identities; how some identities appear invisible, visible, or super-visible; and which identities speak authentically and also universally. Course fee charged per term. ART 136, ART 138, or equivalent. HU RP
* ART 388a, 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. Course fee charged per term. Prerequisite: ART 138 or permission of the instructor.  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. Course fee charged per term. 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. Course fee charged per term. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142, and FILM 150.  HU  RP  

ART 356b, 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. Course fee charged per term. Prerequisite: ART 114 or equivalent.  RP  

* ART 360b, Hidden Truth  Desmond Lewis
The forest is a place where one can experience nature by what is revealed in its treetops, animal life, and undergrowth. Creating a mold for metal casting requires hiding something away that is then, almost magically, re-revealed through the forces of applied heat. Both the forest and casting are socially powerful, surprising, and revelatory in their own ways.  

* ART 368a, Graphic Design Methodologies  Pamela Hovland
Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Course fee charged per term. Prerequisites: ART 132 and 264, or permission of instructor.  RP  

* ART 369b, Interactive Design and the Internet: Software for People  Rosa McElheny
In this studio course, students create work within the web browser to explore where the internet comes from, where it is today, and where it’s going—recognizing that there is no singular history, present, or future, but many happening in parallel. The course in particular focuses on the internet’s impact on art—and vice versa—and how technological advance often coincides with artistic development. Students will learn foundational, front-end languages HTML, CSS, and JavaScript in order to develop unique graphic forms for the web that are considered alongside navigation, pacing, and adapting to variable screen sizes and devices. Open to Art majors. Course fee charged per term. No prior programming experience required. Prerequisite: ART 132 or permission of instructor.  RP  

ART 370a, Motion Design: Communicating with Time, Motion and Sound  Christopher Pullman
A studio class that explores how the graphic designer’s conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The extra dimensions of time-based communications; choreography of aural and visual images through selection, editing, and juxtaposition. Course fee charged per term. Prerequisite: ART 265; ART 368 recommended.  RP  

* ART 385b / FILM 348b / THST 400b, Performance and the Moving Image  Emily Coates and Joan MacIntosh
The boundaries between live and mediated performance explored through the creation of an original work that draws on methods in experimental theater, dance, and video art. Questions concerning live versus mediated bodies, the multiplication of time, space, and perspective through technology, and the development of moving images. The final production includes both a live performance and an art video. Contact the instructors for more information. Open to students of all levels and majors.  WR, HU  

* ART 389a / THST 395a, Postmodern Dance  Emily Coates
A studio-based exploration of the epochal shift in choreographic aesthetics known as postmodern dance. In the early 1960s, a cohort of young artists redefined what dance could be and do. Influenced by the composer John Cage, these artists invented new movement vocabularies and compositional forms. Through re-staging seminal dances from the 1960s and 1970s, we consider the social and political contexts in which postmodern dance emerged; its links to minimalism, sculpture, and experimental music; and its ongoing influence on twenty-first century global contemporary dance. The course includes a field trip to New York City to attend the reconstruction of Yvonne Rainer’s dance “Parts of Some Sextets” (1965), which premiers in November in the Performa 19 Biennial. This class is open to students of all physical abilities and backgrounds; special accommodations will be crafted in the event of specific disabilities.  HU
* **ART 395a or b, Junior Seminar**  
Staff
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. Course fee charged per term. Prerequisite: at least four courses in Art.  

* **ART 401b, Photography Project Seminar**  
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 through 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 preferably, 237, 338 or 379, or permission of the instructor. Required of art majors concentrating in photography. Course fee charged per term. Prerequisites: ART 136 for those working in analog and, for those working digitally, ART 138. Required for Art majors concentrating in photography.  

* **ART 421b, Advanced Drawing**  
Staff
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. Course fee charged per term. Enrollment limited to senior Art majors who have taken two terms of drawing, except by permission of instructor.  

* **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. Course fee charged per term. Prerequisites: ART 230 and one course from ART 331, 332, or 342, or with permission of instructor.  

* **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. Course fee charged per term. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.  

* **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. Course fee charged per term. Recommended for Art majors to be taken concurrently with ART 324 or 433. Prerequisite: at least one term of printmaking.  

* **ART 468a, Advanced Graphic Design: Ad Hoc Series and Systems**  
Julian Bittiner
A probe into questions such as how an artist can be present as an idiosyncratic individual in his or her work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction and in the final project to design an interface for a handheld computer. Course fee charged per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  

* **ART 469b, Advanced Graphic Design: Interpretation, Translation**  
Henk Van Assen
A probe into questions such as how an artist can be present as an idiosyncratic individual in his or her work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction and in the final project to design an interface for a handheld computer. Course fee charged per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  

* **ART 471a and ART 472b, Independent Projects**  
Lisa Kereszi
Independent work that would not ordinarily be accomplished within existing courses, designed by the student in conjunction with a School of Art faculty member. A course proposal must be submitted on the appropriate form by the director of undergraduate studies and the faculty adviser. Expectations of the course include regular meetings, end-of-term critiques, and a graded evaluation. Course fee charged per term.  

* **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.
* ART 496a or b, 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.