**ART (ART)**

* **ART 004a, Words and Pictures**  Halsey Rodman
  Introduction to visual narration, the combination of words and pictures to tell a story. Narrative point of view, counter-narrative 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**  Richard Rose
  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 012b, On Activism: The Visual Representation of Protest and Disruption**  Pamela Hovland
  An introduction to the visual representations of protest, struggle, and revolution in this country from the Vietnam War to the present moment. The course explores a range of historically significant social and political movements, visual (communication) and dissemination strategies, and working methods. The primary goal of this studio-based course is to investigate and expand the designer/artist’s ability to express a point of view, transform contemporary understanding of local and national issues through a series of exercises, iterative making and experiments in distribution methods via solo and collaborative work. The students’ practice is supported by close readings, independent research, case studies, field trips, and presentations from a diverse collection of people directly involved in activism. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

* **ART 014a, Research in the Making**  Karin Schneider
  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 110a or b / ART 110, Sculpture Basics**  Staff
  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. Materials fee: $150. 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). Materials fee: $25. 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. 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 121b, Introduction to Sculpture: Metal**  Staff
  Introduction to working with metal through examination of the framework of cultural and architectural forms. Focus on the comprehensive application of construction in relation to concept. Instruction in welding and general metal fabrication. Ways in which the meaning of work derives from materials and the form those materials take. Materials fee: $75.00. Prerequisite: ART 110. HU
* ART 126b, 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. Student 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 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

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. Materials fee: $150. 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 zines, 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 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.  

* 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 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.  

* 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. Materials fee: $150. 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. Materials fee: $150. Prerequisite: ART 132.  

* ART 265b, 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. Materials fee: $150.  

* ART 285b, 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.  

* ART 310b, 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.  

* ART 311b, 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.  

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.  

* 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 136 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 130, ART 138, or equivalent. 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 348b, Body, Space, and Time  Martin Kersels
Exploration of time-based art mediums such as moving-image work, performance, sound, and installation, with emphasis on the integration and manipulation of different mediums and materials. Ways in which the history of time-based works informs contemporary practice. Individual studio projects as well as workshops in the use of various processes, practices, and techniques. Materials fee: $75. Enrollment limited to 12. Prerequisite: ART 122 or permission of instructor. HU RP

* 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. Materials fee: $150. Prerequisites: ART 132 and 264, or permission of instructor. RP

* ART 369b, Interactive Design and the Internet  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. No prior programming experience required. Materials fee: $150. Prerequisite: ART 132 or permission of instructor. RP

ART 370a, Motion Design  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. Materials fee: $150. ART 265; ART 368 recommended. RP

* ART 386b / THST 402b, Experimental Writing and Performance  Emily Coates
A practical and theoretical exploration of formal experiments in writing as means of creating and analyzing contemporary performance. The course considers a broad range of forms, including the artist-essayist, performative writing, writing for virtual and blended reality scenarios, and ethnographic and experimental writing for performance. Guest artists and field trips to see performances augment class time. Admission is by application, with a writing sample included. WR, HU

* 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 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. Prerequisites: 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 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.  

* 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 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.  

ART 468a, Advanced Graphic Design: 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. Materials fee: $150 per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  

* ART 469b, Advanced Graphic Design: History, Editing, and Interpretation  
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. Materials fee: $150 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 for approval 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.  

* 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 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.