

# ART (ART)

## \* ART 0514b, 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. HU

## \* ART 0517b, Spaces of Marginality Yaminay Chaudhri

This class looks at “space” from the perspective of the outsider; it lingers in the margins, peripheries, and shadows of contemporary urban space to encourage a critical analysis of everyday experience. Each week we will unpack normative and dominant spaces by developing a keen understanding of the marginal and invisible spaces that hold them up. Sara Ahmad’s book, *Queer Phenomenology*, and Bell Hooks’ essay, *Choosing the Margin as a Space of Radical Openness*, provides the guiding framework for our inquiries as we move through various spatial formations. We scale our inquiries: from the orientation of our bodies in the classroom, to space-making walks in New Haven, to historical analysis of exclusionary zoning policies along coastal Connecticut. Throughout the semester, readings and artwork connect students to struggles for space in different parts of the world, highlighting invisible infrastructures, inequities, and voices of resistance. Classes center student discussions of weekly themes built up using a host of readings, art works, and urban typologies. Enrollment limited to first-year students. HU

## \* ART 0610a, Interdisciplinary Exploration For Making Fictional Worlds, Flying Machines, and Shaking Things Up Nathan Carter

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. HU

## \* ART 0615a, Sculpture, Irrational Collaborative Play and Channeling Creativity Nathan Carter

How do artists, writers, dancers, musicians, architects, designers, and performers break the tension of trying to generate something new and exciting? When do we feel the most free to create? This course explores strategies inspired by artists who use unstructured free play as a way to develop new ways of making art and generating new ideas, images, and objects. Students are introduced to group activities and actions such

as the costumes created for Bauhaus School parties and the seemingly absurd, irrational games of Fluxus as a way to reinvent and energize their notions of how art could be created. Working collaboratively and individually, students use sculptural materials and the sculpture studios to create a space for their own inventions. Enrollment limited to first-year students.

\* **ART 0706a, Art of the Printed Word** Jesse Marsolais

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. HU

\* **ART 0740b / ENGL 0440b, Writer as Designer, Designer as Writer** Rachel Kauder Nalebuff and Alice Chung

This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects—an interview, a manual, and an essay—each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Previously ENGL 041. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors. HU

\* **ART 0907b, 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.

\* **ART 1111a 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). No prior drawing experience necessary. Open to all undergraduates. Required for Art majors. HU RP

\* **ART 1514a or b, Basic Drawing** Staff

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

\* **ART 1516a, Color Practice** Sophy Naess

Study of the interactions of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments.

HU RP

\* **ART 1530a or b, Painting Basics** Staff

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

\* **ART 1610b, 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.

Enrollment limited to 12. Recommended to be taken before ART 1620-1625. HU RP

**ART 1620b, Introduction to Sculpture: Wood** Staff

Introduction to wood and woodworking technology through the use of hand tools and woodworking machines. The construction of singular objects; strategies for installing those objects in order to heighten the aesthetic properties of each work. How an object works in space and how space works upon an object. HU

**ART 1621a, Introduction to Sculpture: Metal** Aki Sasamoto

*Introduction to Metal* emphasizes working with metal through the framework of artistic, architectural and cultural forms. This course features a comprehensive application of construction in relation to concept. We will examine the ways in which the meaning of a work derives from materials and the form those materials take. Instruction in welding and general metal fabrication techniques will be taught, facilitating the completion of artworks. HU

\* **ART 1732a 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. HU RP

\* **ART 1745b, 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. RP

\* **ART 1784a or b, 3D Modeling for Creative Practice** Staff

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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). RP

**\* ART 1836a 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. HU RP

**\* ART 1838a 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 an 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. HU RP

**\* ART 1942a or b / FILM 1620a or b, Introductory Documentary Filmmaking** Staff

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." RP

**ART 1985a, 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. RP

**\* ART 2525b, Adventures in Self-Publishing** Alexander Valentine

This course introduces students to a wide range of directions and legacies within arts publishing, including the development of fanzines, artists' books, small press comics, exhibition catalogues, "just in time" publications, and social media. Students are given instruction in the Yale School of Art's Print Shop on various printing and binding methods leading to the production of their own publications both individually and in collaboration. Attention is paid to ways artists' publishing has been used to bypass traditional cultural and institutional gatekeepers, to foster community and activism, to increase visibility and representation, and to distribute independent ideas and narratives. Students explore the codex as it relates to contemporary concepts of labor, economics, archives, media forms, information technologies, as well as interdisciplinary

and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Rare Book and Manuscript Library, YUAG's prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples for consideration. Prerequisite: ART 1111.

\* **ART 2545a, Digital Drawing** Anahita Vossoughi  
Digital techniques and concepts as they expand the possibilities of traditional drawing. The structure of the digital image; print, video, and projected media; creative and critical explorations of digital imaging technologies. Historical contexts for contemporary artworks and practices utilizing digital technologies. Group critiques of directed projects. The second half of the course is focused on individual development and exploration. Enrollment limited.

\* **ART 2611a, Sculpture as Object: Documentation, Preservation, Conservation**  
Kameelah Rasheed

Introduction to concepts of design and form in sculpture. Exploration of the use of wood, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may also be explored on a limited basis. Group discussion complements the studio work. The shops and the studio are available during days and evenings throughout the week. HU

**ART 2743a, Introduction to Typeface Design** Nina Stoessinger

Procedure for building typeface designs on the basis of historical sources. Aesthetic issues presented by single letters and their interrelationships; principles of letterform rendering and spacing, optical mechanics, cultural signals. Use of the type-design program RoboFont to digitize letterforms on screen and turn them into usable fonts. No prerequisites, this course is explicitly for beginning type designers. More advanced students see ART 7443.

\* **ART 2764a, 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. Prerequisite: ART 1732. RP

\* **ART 2766a, Graphic Design Histories** Geoff Kaplan

This three-part course examines the role of alternative and underground media in the formation of social movements in the United States from the mid- to late 20th century, specifically focusing on graphic design. Our animating question throughout the term is: "can graphic design be understood as a form of activism or protest?" Looking to histories of graphic innovation linked to diverse social interests (among them, Black power, women's liberation, queer activism, environmentalism, the antiwar movement, independence movements, etc.), we will study the ways in which collective practices fashion the image of a culture in times of pronounced political change: as a vehement challenge to the dominance of official media and a critical form of self-representation. One goal is to consider the implications of such work in the present, a moment in which corporate media, misinformation campaigns, and algorithmic capitalism has exerted decisive control over public discourse. HU

**\* ART 2836b, Picturing at the Peabody** Lisa Kereszi

A photography course that is taught both in the School of Art and also in the classrooms and Imaging Studio of the Peabody Museum, making use of the museum's collections for subject matter and inspiration. Students choose a specific subject, theme, or collection in the museum, research it, and investigate it photographically on site or in the studio to create an original body of work that directly relates to themes and objects found in the museum's collections. Students work collaboratively to curate a semi-public exhibition in the Peabody Museum building of their photographic artwork to put on view, as well as an exhibit of actual objects chosen in the course of their photography project research. The course studies other artists' archival exhibits and makes use of an existing exhibition of actual objects curated from the collections to learn the history of photography, as well as learn how an exhibition of archival material is researched, organized, and executed. Prerequisite: ART 1838 or permission of instructor.

**\* ART 2839a, Photographic Storytelling** Tommy Kha

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 with digital cameras. 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 global canon of photographic history as well as issues and topics by a multitude of voices in contemporary photography and the documentary tradition. Prerequisites: ART 1836 or 1838, or permission of the instructor.

**\* ART 2941a / FILM 1610a, Introductory Film Writing and Directing** Sahraa Karimi

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. RP

**ART 2943a / FILM 2940a, Cinematography: History, Theory, Practice** Jonathan Andrews

This course serves to introduce students to the artistic practice of cinematography in the context of its history from the birth of cinema to the present. Readings, screenings, and discussions exploring film history are complemented by readings, workshops, and creative assignments exploring the tools, techniques, conventions, and scientific and psychological foundations of the cinematographer's art.

**\* ART 2984b, Technology and the Promise of Transformation** Sarah Oppenheimer

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. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM).

**\* ART 2985b, 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. Prerequisites: ART 1111, 1514, or 1745, and familiarity with Macintosh-based platforms.

**ART 3155a, Cave Paintings to Graffiti: History of Mural Painting** Kymberly Pinder  
Murals have communicated religious, political and personal messages to communities for millennia. Muralists take risks when they commit to an art practice that is outside the museum or gallery. They must negotiate both multiple, unpredictable publics, their own privacy, and the socio-political 'publicness' of their work. Community-engaged artmaking provokes, mobilizes, and forever alters the spaces and audiences it encounters. Course topics include Michelangelo's Sistine Chapel, Mexican muralists and revolution, civic mural movements in the U.S., graffiti as a global phenomenon, and murals in the region, such as New Haven and New York City. This course includes art history through practice, creating a more integrated way of learning the history of mural making, from prehistory to the present, by collectively painting a mural in the Peabody Museum. Working with a local muralist, students learn how to navigate the process of creating a mural, from the proposal to the budget to the community programming and the execution. There are no artistic skills required. HU

**\* ART 3485a / AMST 2208 / TDPS 3308a, Choreographies of Everyday Life** Emily Coates

A studio-based inquiry into the epochal shift in choreographic aesthetics known as postmodern dance. In the early 1960s, influenced by the composer John Cage, a group of young American choreographers began to invent new choreographic structures to frame the actions of everyday life. Through learning dances created in the 1960s and 70s, we will trace this evolving history. We will study the social and historical context in which the work emerged, specific challenges to the form, and the pervasive influence of these aesthetics in dance, performance, and visual art to this day. All levels of dance background are welcome. Admission is by permission of the instructor. This course is inclusive and open to all physical abilities; no prior experience in dance is required. HU

**\* ART 3531b, Intermediate Painting** Maria De Los Angeles

Further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Prerequisite: ART 1530, 2530, 2531, or permission of instructor. RP

**ART 3532a, Painting Time** Alexandria Smith

Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Prerequisite: ART 1530, 2530, or 2531, or with permission of instructor. HU RP

**\* ART 3555a, Silkscreen Printing** Alexander Valentine

Presentation of a range of techniques in silkscreen and photo-silkscreen, from hand-cut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Prerequisite: ART 1514 or equivalent. HU

**ART 3556a, Printmaking I** Hasabie Kidanu

An introductory course on the historical, material, and collaborative nature of printmaking. Through studio projects, lectures, and critiques, we will explore both a personal and technological understanding of the print medium. Where and how does it share a commonality with literature, sculpture, photography and the moving image?

We will experiment with various techniques, including intaglio (dry-point etching, hard ground, aquatint), monotype, relief (linocut), and screen printing. Students will demonstrate critical thinking skills by engaging in a dialogue about their own work and the work of others. The themes of experimentation, reproducibility, storytelling, play, and patience will be particularly highlighted. Prerequisite: ART 1514 or equivalent. RP

**\* ART 3558a, Introduction to Intaglio Printmaking** Hasabie Kidanu

This studio course introduces students to the foundations of intaglio printmaking including drypoint, line-etch, and aquatint along with plate preparation, printing, and registration. Intaglio, a 500-year old process offering a wide range of marks and tones, involves incising a surface to create a repeatable image matrix. Visiting artists, visits to Yale special collections, essays and lectures will supplement studio instruction. No previous printmaking experience necessary.

**\* ART 3559b, Introduction to Lithography** Staff

This studio course introduces students to the foundations of Lithographic printmaking including stone, ball ground, and photographic plates, printing, and registration. Lithography, a planographic process developed in the 19th century, is particularly suited to reproducing drawn marks and high resolution photo prints. Visiting artists, visits to Yale special collections, essays and lectures supplement studio instruction. No previous printmaking experience necessary.

**\* ART 3560b, Print Series** Hasabie Kidanu

The print series has been integral to printmaking since its earliest days, evolving alongside the medium. Through the making of a series we explore what is integral to the printmaking medium and the print shop: in-depth exploration/experimentation, patience, persistence, play, and editing. Students develop a cohesive print series that expresses both their personal and historical appreciation of the medium. Our first half of the semester is an overview of selected techniques—intaglio (dry-point, hard ground, aquatint), relief (linocut, woodcut), stencil (screenprint) printing. The second half of the semester is dedicated to students developing their own projects. Students work independently with guidance from the instructor, culminating in a final portfolio and presentation. Prerequisite: ART 3558, ART 4557, ART 3556, or instructor approval.

**ART 3649b, Advanced Video Installation** Ben Hagari

This is an intensive project-based class exploring the production of video installations and the intersections of such mediums as performance, kinetic sculptures, video and sound. Students enhance their skills to create complex environments and sharpen their conceptual and logistical considerations when working with space and time. Prerequisite: ART 1622, prior experience in video or installation, or permission of instructor.



**\* ART 3768b, Graphic Design Methodologies** Staff

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. Prerequisites: ART 1732 and 2764, or permission of instructor. RP

**\* ART 3769a or b, Interactive Design and the Internet: Software for People** Staff

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. Prerequisite: ART 1732 or permission of instructor. RP

**ART 3770b, Motion Design: Communicating with Time, Motion, and Sound** Staff

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. Prerequisite: ART 2765; ART 3768 recommended. RP

**\* ART 3794a, Text, Speech, and Moving Image** Neil Goldberg

This studio course explores the formal and expressive possibilities of language – both as visual text and spoken word – within video art. Through in-class prompts, students generate writing in various styles, including diaristic, free-associative, expository, and lyrical. This writing serves as a catalyst for video material, which in turn informs new writing, cultivating an iterative dialectic between the two. Readings are drawn from experimental memoir, fiction, poetry, and hybrid forms; screenings include single-channel video art, video installation, and experimental cinema. Students engage in regular critiques as they develop a series of short video works, culminating in a final project. Prerequisites: ART 145 or permission of instructor.

**\* ART 3839a, 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. Prerequisites: ART 1836, ART 1838, or equivalent. RP

**\* ART 3879b, Form For Content in Large Format** Benjamin Donaldson

A course for experienced photography students to become more deeply involved with the important technical and aesthetic aspects of the medium, including a concentrated study of operations and conceptual thinking required in the use of loaned analog view cameras, added lighting and advanced printing techniques. Scanning and archival

printing of negatives are included. Student work is discussed in regular rigorous critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although this class is black-and-white analog photography Prerequisite: ART 2837 or permission of instructor. RP

**ART 3941b / FILM 3550b, 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. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 2941. RP

**ART 3942b / FILM 3560b, Intermediate Documentary Filmmaking** A.L. Steiner

Students explore the storytelling potential of the film medium by making documentaries an art form. 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 by using examples of students' work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 1942 or 2941 HU RP

**\* ART 3995a 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. Prerequisite: at least four courses in Art. HU RP

**\* ART 4171a and ART 4172b, Independent Projects** Alexandria Smith

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 4514a, Advanced Drawing** Maria De Los Angeles

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. Open to all students by permission of instructor. Art majors prioritized. RP

**\* ART 4545b, Advanced Digital Drawing** Anahita Vossoughi

Examines digital processes as pathways to expand traditional practices such as drawing and painting. Through fluid transitions between digital and physical media, students investigate an array of approaches to producing artworks. Readings, discussions, and hands-on projects provide historical, critical, and practical perspectives on how digital tools intersect with material art practices. Group critiques foster collaborative insights and support individual exploration. This class is open to both undergraduate and graduate students. Prerequisite: ART 245, or equivalent; or with permission of instructor.

**ART 4645a, Advanced Sculpture Studio Practice I** Sandra Burns

Self-directed work in sculpture. Group discussion of student projects, with readings, slides, and videos that address current art practices. Regular individual and group critiques. Enrollment limited to 12. Prerequisite: ART 3645 or 3646 or equivalent, or permission of instructor. RP

**\* ART 4648b, Sculpture and Questions of Definition** Staff

What is sculpture? In addition to the conventional definition of sculpture being concerned with volume and mass in space, it seems that artwork falling out of any other category falls into sculpture. This studio seminar explores, through the work of the students in the class, how the conventional categories of sculpture, painting, graphic design, and photography as represented within the structure of the School of Art function to generate meaning. How art is responsive to its context and questions of authorship, process, and vulnerability are explored. Class time is spent in an effort to articulate students' work vis-a-vis these questions. In order to facilitate this effort, and to supplement three projects, various reading materials are discussed, and the work of other artists is considered. Open to art majors and graduate students from all areas of study with permission.

**ART 4768b, Advanced Graphic Design: Ad Hoc Series and Systems** Julian Bittiner

Much of the field of design concerns itself with devising systems in an attempt to create aesthetic coherence and reduce creative uncertainties, seeking efficiencies with respect to time, production and materials. However this strategy always comes up against each individual set of circumstances; the materials and content at hand, a particular cast of collaborators, a given timeframe. There is an element of the ad hoc in every piece of design; a need to improvise, interpret, adapt, make exceptions. A second thematic concern of this class is the exploration of medium-specificity and medium-porosity as they relate to such systems. The course is comprised of a series of interconnected prompts across distinct formats in print, motion, and interactive, at a wide variety of scales. A third and final thread is the cultivation of greater awareness of the evolving social and aesthetic functions of design processes, artifacts, and channels of engagement and distribution, within increasingly complex cultural contexts. Prerequisites: ART 2764 or 2765, and 3767 or 3768, or permission of instructor. RP

**\* ART 4803b, Picture Collection** Sam Contis

Since the invention of photography, artists have used picture collections as tools for reference and inspiration. Contemporary artists increasingly use such collections in ways that are foundational for their artistic practice. This course looks at artists' use of picture collections to critique culture and society and to raise questions about subjectivity, value, and desire. Through site visits, artist lectures, research presentations, and class discussions, students consider how picture collections take shape and often come to be inadvertent recorders of our times. Students explore how these collections can serve as resources for their own artistic practice, with the aim of developing original work presented in critiques throughout the semester. Prerequisite: Permission of instructor.

**\* ART 4942a and ART 4943b / FILM 4830a and FILM 4840b, 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. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 3941.

**\* ART 4995a, Senior Project I** Alexandria Smith

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.    RP

**\* ART 4996b, Senior Project II** Alexandria Smith

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.