ART

(Drawing, Filmmaking, Graphic Design, Painting/Printmaking, Photography, and Sculpture)

Director of undergraduate studies: Lisa Kereszi (art.dus@yale.edu), 122 GRN, 432-2600; art.yale.edu/undergraduate

Students in the Art major develop a critical and practical understanding of the visual arts through a studio-based curriculum; apply fundamentals of art across a variety of media and disciplines; relate the practice of making art to the study areas of art history and theory; and gain a high level of mastery of at least one artistic discipline. Students learn to place their own work in the context of the contemporary art world and society, and this study is a crucial element in a liberal arts curriculum for future art practitioners and those working in other fields alike. Students may concentrate on a medium such as painting/printmaking, sculpture, graphic design, photography, or filmmaking, and interdisciplinary study is supported.

COURSES FOR NONMAJORS AND MAJORS

Courses in Art are open to all undergraduate students. In cases where student demand for entry into a course is greater than can be accommodated, priority is given to School of Art students and declared Art majors. The director of undergraduate studies (DUS) and members of the Art faculty will be present for counseling on Tuesday, August 27, 2019, from 10:30 a.m. to 1:30 p.m. adjacent to the School of Art Gallery at Holcombe T. Green Jr. Hall, 1156 Chapel St. Students seeking advice about course selection or the program in Art should come at that time. Others wishing to elect Art courses should go to the first meeting of the class, where each instructor determines the class enrollment. Art classes begin on Wednesday, August 28. For courses beginning in the spring term, counseling will be held on Monday, January 13, 2020, from 12 p.m. to 1:30 p.m. adjacent to the School of Art Gallery at Holcombe T. Green Jr. Hall, 1156 Chapel St.; please note that all art classes begin on Tuesday, January 14, 2020. All Art majors are required to register with the DUS at the beginning of each term at the time and place listed above in order to be enrolled or to continue in the major.

PREREQUISITES

The prerequisites for acceptance into the major are a sophomore review, which is an evaluation of work from studio courses taken at the Yale School of Art, and five introductory (100-level) term courses. Four of the introductory courses must have been completed at the time of the sophomore review. Visual Thinking (ART 111) and Basic Drawing (ART 114) are mandatory. At the time of the review, the student should be enrolled in the fifth 100-level prerequisite course. In exceptional cases, arrangements for a special review during the junior year may be made with the DUS.

REQUIREMENTS OF THE MAJOR

The Art major requires fourteen term courses, including the following: (1) five prerequisite courses at the 100 level (including Basic Drawing and Visual Thinking); (2) four courses at the 200 level or above; (3) the Junior Seminar (ART 395) or Critical Theory in the Studio (ART 301); (4) the two-term senior project (ART 495 and ART 496); and (5) two term courses in the history of art. Program guidelines and specific requirements for the various areas of concentration are described below.

Areas of concentration Each Art major selects an area of concentration from five possible choices: (1) graphic design, (2) painting/printmaking, (3) photography, (4) sculpture, and (5) filmmaking. Required courses for the graphic design concentration include ART 132; ART 264 and 265; ART 368 or ART 369; and ART 468 or 469. The painting/printmaking concentration requires ART 116; ART 130 or ART 230 or 231; ART 330 and 331; ART 224 or ART 356; and ART 430. Students in the photography concentration take ART 136 and/or ART 138; ART 237; ART 337 or ART 338; ART 379; and ART 401. The sculpture concentration requires ART 110; ART 120 or 121; ART 345 and 346; and ART 445. Required courses for the filmmaking concentration include ART 241 and 142; ART 341; ART 342; and ART 442 or 443. Students in the filmmaking concentration may substitute courses in film and media studies for the history of art requirement.

Credit/D/Fail Courses taken Credit/D/Fail may be counted toward the requirements of the major.

SENIOR REQUIREMENT

The senior requirement consists of a two-term senior project, ART 495 and ART 496.

UNIQUE TO THE MAJOR

Summer fellowship Art majors are eligible to apply for the Ellen Battell Stoeckel Fellowship for study at the Yale University Summer School of Music and Art in Norfolk, Connecticut. Applicants for the program must be officially classified as junior Art majors and be returning to Yale for two terms of their senior year. The program awards up to four course credits for work successfully completed. These credits cannot be used toward the requirements of the Art major; however, they may be counted toward the 36-course-credit graduation requirement.

Repeated and outside courses Some Art courses may be repeated for credit, with permission of both the instructor and the DUS. Course credits in studio art earned at other institutions may, in some cases, be applied toward the requirements of the major, but not to replace the two prereqs, at the discretion of the DUS and subject to a faculty review process.
Facilities fees All Art majors are charged a facilities access and user fee of $200 per term. Additional lab/materials fees are levied in individual courses, as specified at the end of the course description. Lab/materials fees cannot be refunded after the second week of classes.

REQUIREMENTS OF THE MAJOR

Prerequisites Favorable faculty review of work done in studio courses before end of sophomore year; ART 111 and 114; 3 addtl 100-level courses

Number of courses 14 term courses (incl prereqs and yearlong senior project)

Specific course required All concentrations — ART 305 or 301; Graphic design — ART 132, 264, 265, 368 or 369, 468 or 469; Painting/printmaking — ART 116, 130 or 230 or 231, 330, 331, 224 or 356, 430; Photography — ART 136 and/or 138, 337, 379, 401; Sculpture — ART 110, 120 or 121, 345, 346, 445; Filmmaking — ART 241, 142, 341, 342, 442 or 443

Distribution of courses 4 courses at 200 level or above; 2 courses in hist of art

Senior requirement Two-term senior project (ART 495, ART 496)

Substitution permitted Filmmaking concentration — 2 courses in film & media studies may be substituted for the hist of art req

MEMBERS OF THE SCHOOL OF ART TEACHING IN YALE COLLEGE

Professors Anoka Faruqee, Samuel Messer (Adjunct), Robert Storr

Senior Critics Julian Bittiner, Alice Chung, Johannes DeYoung, John Gambell, Barbara Glauber, Jessica Helfand, Pamela Hovland, Christopher Pullman, Douglass Scott, Henk van Assen

Critics Mark Aronson, Yeju Choi, Benjamin Donaldson, Lisa Kereszi, Sandra Luckow, Richard Rose, Laurel Schwulst, Sarah Stevens-Morling, Scott Stowell, Jonathan Weinberg

Lecturers Jonathan Andrews, Sandra Burns, Brent Howard, Sophy Naess, Ted Partin, Elizabeth Tubergen, Alex Valentine, Anahita Vossoughi, Molly Zuckerman-Hartung

Unless otherwise indicated, fall-term classes in Art begin on Wednesday, August 28, 2019 and spring-term classes in Art begin on Tuesday, January 14, 2020.

Introductory Courses

* 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, 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 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 013a, Temperamental Spaces Markus Schinwald
Spaces can sometimes appear as idiosyncratic as the people within them, taking on characteristics we usually ascribe to ourselves. They can appear erratic, comforting, uncanny—even threatening. Working like a therapy session for architecture, the body, and the objects around us, this seminar analyzes a diverse collection of readings and works, ranging from Renaissance mysticism to conceptual art and film, to explore how the visual arts have utilized a productive, but skeptical, relationship with space. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.
Art 142a / FILM 162a, Introductory Documentary Filmmaking
The processes of research, planning, interviewing, writing, and gathering of visual elements to tell a compelling story with integrity.

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. Materials fee: $150. Enrollment limited to 12. Recommended to be taken before ART 120-125.

ART 111a or b, Visual Thinking
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.

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.

ART 116a, Color Practice
Halsey Rodman
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.

ART 120a, Introduction to Sculpture: Wood
Elizabeth Tubergen
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. Materials fee: $75.00. Prerequisite: ART 110.

ART 121b, Introduction to Sculpture: Metal
Brent Howard
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.

ART 120b, Sculpture Basics
Sandra Luckow
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.

ART 130a or b, Painting Basics
A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. Materials fee: $75. Recommended for non-majors and art majors.

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. Materials fee: $150. Recommended to be taken before ART 120-125.

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. Materials fee: $150.

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

ART 142a / FILM 162a, Introductory Documentary Filmmaking
Sandra Luckow
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 185b, Principles of Animation  Staff
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

Intermediate Courses
[ ART 210, Sculpture as Object ]

* ART 224b, Figure Drawing  Troy Mitchie
A study of the human figure, using a range of approaches. Emphasis on observation, anatomy, and spatial structure. Historical examples from cave painting to contemporary art. Materials fee: $75 per term. ART 114 or equivalent. RP

* ART 235b / THST 235b, Dance Theater  Irene Hultman Monti
A studio-based introduction to movement vocabularies, physical techniques, and choreographic repertoire from post-1950 modern and postmodern dance theater to the present. Through a historical survey of major aesthetic shifts in dance, the course focuses on building the essential skills of a dance artist: the heightened awareness of time and space, the ability to read and translate diverse choreographic ideas, and the ability to question in motion. Open to students of all levels and majors. HU RP

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

* ART 241b / FILM 161b, Introductory Film Writing and Directing  Sandra Luckow
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. Prerequisite for all majors: ART 142; additional prerequisite for Film & Media Studies majors: FILM 150. RP

* 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. 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. Materials fee: $150. Prerequisite: ART 264. RP

* ART 301b, Critical Theory in and Out of the Studio  Jonathan Weinberg
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. HU RP

* ART 331b, Intermediate Painting  Sophia Naess
Further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Materials fee: $150 per term. Prerequisite: ART 130, 230, 231, or permission of instructor. RP

ART 332a, Painting Time  Sophia Naess
Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Materials fee: $75. Prerequisite: ART 130, 230, or 231, or with permission of instructor. HU RP
* ART 338b, Contemporary Problems in Color with Digital Photography  Theodore Partin
How do you make a contemporary portrait? What is an effective portrait? What makes a portrait today? Can one be made through observation? Is consent required? This class confronts these questions, among others, while addressing the often uneasy relationship between photographer and sitter. Using digital capture with an emphasis on color photography students produce original work in portraiture by committing to a regular and rigorous photographic practice. Range of tools addressed include working with RAW files, masks, compositing and grayscale, and medium and large-scale color inkjet printing. Students produce original work for critique, with special attention to ways in which their technical decisions can clarify their artistic intentions in representing a person. Materials fee: $150. Prerequisite: ART 138 or permission of the instructor.  RP

ART 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 342a / FILM 360a, Intermediate Documentary Filmmaking  Sandra Luckow
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 348a, Body, Space, and Time  Staff
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 355, Silkscreen Printing ]

ART 356a, Printmaking I  Alexander Valentine
An introduction to intaglio (dry point and etching), relief (woodcut), and screen printing (stencil), as well as to the digital equivalents of each technique, including photo screen printing, laser etching, and CNC milling. How the analog and digital techniques inform the outcome of the printed image, and ways in which they can be combined to create more complex narratives. Materials fee: $150. Prerequisite: ART 114 or equivalent.  RP

[ ART 359, Lithography ]

* 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  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. 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 371b / MUSI 370b, Sound Art  Martin Kersels
Introduction to sound art, a contemporary artistic practice that uses sound and listening as mediums, often creating psychological or physiological reactions as part of the finished artwork. The history of sound art in relation to the larger history of art and music; theoretical underpinnings and practical production; central debates and problems in contemporary sound art. Includes creation and in-class critique of experimental works. Materials fee: $25.  HU

* ART 379b, Form For Content With the View Camera  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 primarily analog. Prerequisite: ART 237 or permission of the instructor. Materials fee: $150. Prerequisite: ART 237 or permission of instructor. RP

ART 388a, Edging Temporality: Screen, Picture, Image  A.L. Steiner
Screen-based works—film, video, television, projection and computer technologies—embody heuristic techniques that formulate, propagate, and disseminate experience, information, and knowledge to viewers. The screen, picture, and image are interdependent components of moving-image production—at once, intra-active, interactive, interdependent, and interwoven. This course analyzes and implements the practical application of screen content production, while exploring the tangible, fungible, and palpable intermix of affect and effect of these two-dimensional surfactants. Working within the terms of Susan Sontag's proposal of an 'ecology of images,' as outlined in her 1977 seminal work On Photography, we experiment within an environment in which producers are repatriated as actants-in-presentia. Analysis and diagnosis of our moving image-laden condition strives towards an understanding of where we are, and perhaps, where we are to go. Prerequisite: ART 138, 142 or 145, or permission of the instructor.

* ART 392a / THST 395a, Postmodern Dance  Emily Coates
A studio-based exploration of the epochal shift in choreographic aesthetics known as postmodern dance. The social and historical context in which postmodern dance emerged, including the reconstruction of key dances from the 1960s and 1970s; the evolution of postmodern dance aesthetics into the twenty-first century. HU

* ART 395a, Junior Seminar  Jonathan Weinberg
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

Advanced Courses

[ ART 430, Advanced Painting Studio ]

ART 432a / ART 434, Painting Studio: The Narrative Figure  Staff
A course for intermediate and advanced painting students exploring historical and contemporary issues in figurative painting including portraiture, narrative and history painting. Studio work is complemented by an in-depth study of the gaze, subjectivity, memory, and imagination. After guided assignments, ultimate emphasis will be on self-directed projects. May be taken more than once. Materials fee: $75 per term. Prerequisites: ART 230 and one course from ART 331, 332, or 342, or with permission of instructor. HU 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: $75 per term. Prerequisites: ART 230 and one course from ART 331, 332, or 342, or with permission of instructor. HU RP

* 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 445b, Interdisciplinary Printmaking  Alexander Valentine
An in-depth examination of planographic techniques, including screen printing, lithography, and digital pigment printing. Relationships to more dimensional forms of printing such as collography, embossment, vacuum bag molding, and 3D printing. Creation of editions as well as unique objects, focusing on both individual techniques and creating hybrid forms. Materials fee: $150. Recommended for Art majors to be taken concurrently with ART 324 or 433. at least one term of printmaking. RP

ART 468a or b, Advanced Graphic Design: Series and Systems  Staff
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, or 367 or 368, or permission of instructor. RP

* 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. RP

* 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.