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

**ART**

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**MEMBERS OF THE SCHOOL OF ART TEACHING IN YALE COLLEGE**

**Professors** Samuel Messer (Adjunct), Michael Roemer (Adjunct), Robert Storr

**Associate Professors** Gregory Crewdson, Anoka Faruqee, Martin Kersels

**Assistant Professor** Michael Queensland

**Senior Critics** Alice Chung, John Gambell, Pamela Hovland, Christopher Pullman, Douglass Scott, Henk van Assen

**Critics** Julian Bittiner, Johannes DeYoung, Lisa Kereszi, Sandra Luckow, Sarah Oppenheimer

**Lecturers** Jonathan Andrews, Mark Aronson, Anna Betbeze, Sandra Burns, Susan Cahan, Yeju Choi, Benjamin Donaldson, Dru Donovan, Munro Galloway, Julian Gilbert-Davis, Kate Greene, Curran Hatleberg, Elana Herzog, Brent Howard, Joy Kim, Sarah Lasley, Michelle Lopez, Meredith Miller, Dushan Petrovich, Richard Rose, Carolyn Salas, Laurel Schwulst, Scott Stowell, Ka-Man Tse, William Villalongo, Anahita Vossoughi, Natalie Westbrook

Students in the Art major develop an 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 fields of art history and theory, and gain a high level of mastery of at least one artistic discipline. Students may concentrate on a medium such as painting/printmaking, sculpture, graphic design, photography, or film.

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 will be given to School of Art students and declared Art majors. The director of undergraduate studies and members of the Art faculty will be present for counseling on Tuesday, September 1, 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 Street. 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, when each instructor will determine the class enrollment. Classes begin on Wednesday, September 2. For courses beginning in the spring term, counseling will be held on Tuesday, January 19, 2016, from 12 noon to 1:30 p.m. adjacent to the School of Art Gallery; Art classes begin on Wednesday, January 20, 2016. All Art majors are required to register with the director of undergraduate studies 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 141) 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 director of undergraduate studies.

**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 yearlong Senior Project (ART 495 and 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.

**Area 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, Introduction to Graphic Design; ART 264 and 265, Typography in Graphic Design I and II; ART 368, Intermediate Graphic Design, or ART 369, Interactive Design; and ART 468 and 469, Advanced Graphic Design I and II. The **painting/printmaking concentration** requires ART 116, Color; ART 130, Painting Basics, or ART 230 or 231, Introductory Painting; ART 330 and 331, Intermediate Painting I and II; ART 224, Figure Drawing, or ART 356, Painting Studio I; and ART 430, Painting Studio. Students in the **photography concentration** take ART 136, Introductory Black-and-White Photography, or ART 138, Digital Photography; ART 237, Intermediate Photography; ART 338, Intermediate Digital Photography, or ART 379, Photographic Techniques; and ART 401, Advanced Photography. The **sculpture concentration** requires ART 110, Sculpture Basics; ART 345 and 346, Intermediate Sculpture I and II; ART 371, Sound Art, or ART 348, Sculpture with Time-Based Mediums; and ART 445, Advanced Sculpture I. Required courses for the **filmmaking concentration** include ART 141 and 142, Language of Film Workshop I and II; ART 341, Intermediate Fiction Film Workshop; ART 342, Intermediate Documentary Film Workshop; and ART 442 and 443, Advanced Film Workshop I and II. Students in the filmmaking concentration may substitute courses in film and media studies for the history of art requirement.

**Summer fellowship** Art majors are eligible for the Ellen Battell Stoeckel Fellowship for study at the Yale University Summer School of Music and Art at 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 director of undergraduate studies. Course credits in studio art earned at other institutions may be applied toward the requirements of the major, at the discretion of the director of undergraduate studies 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 materials fees are levied in individual courses, as specified at the end of the course description. 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 395 or ART 301; Graphic design—ART 132, 264, 265; ART 368 or 369; ART 468, 469; Painting/printmaking—ART 116; ART 130, 230, or 231; ART 330, 331; ART 224 or 356; ART 430; Photography—ART 126 or 138; ART 237, 338, 379, 401; Sculpture—ART 110, 345, 346; ART 371 or 348; ART 445; Filmmaking—ART 141, 142, 341, 342, 442, 443

Distribution of courses 5 courses at 100 level (incl prereqs); 4 courses at 200 level or above; 2 courses in hist of art

Senior requirement Senior project (ART 495 and 496)

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

Unless otherwise indicated, spring-term classes in Art begin on Wednesday, January 20, 2016.

Introductory Courses

[ ART 001, Studies in Visual Biography ]

* ART 002b, Paper Elana Herzog
Paper as a material for making art. How paper is made; myriad ways that it is used in the collections of Yale’s galleries and libraries. Creation of paper objects to explore the formal properties of sculpture, including volume, mass, line, and structure. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. RP

* ART 003a, Blue Jessica Helfand
The cultural and iconographic history of the color blue and its role as both a method and a motive for making work in the studio. The word "blue" and its etymological core, evocative connotations, colloquial nuance, and semantic role in different languages and cultures; scientific and sociological issues; blue in film and the fine arts. Projects experiment with writing, collecting, collage, and digital video. Use of materials from the Beinecke Library. Enrollment limited to 15 freshmen. Preregistration required; see under Freshman Seminar Program. HU

* ART 004a, Words and Pictures Dushan Petrovich
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 freshmen. Preregistration required; see under Freshman 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 freshmen. Preregistration required; see under Freshman 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 freshmen. Preregistration required; see under Freshman Seminar Program.

* ART 110a or b, Sculpture Basics Staff
Introduction to the concepts of space, form, weight, mass, and design in sculpture. Basic types and techniques of construction and material; concepts and approaches to the understanding and development of sculptural ideas. Shops and studio are available during days and evenings throughout the week. Materials fee: $75. 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 116b, Color Practice  Anna Betbeze
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 120a, Introduction to Sculpture: Wood  Julian Gilbert-Davis
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. HU

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. HU

* ART 122a, Introduction to Sculpture: Video  Sandra Burns
Exploration of time-based, three-dimensional works through such mediums as performance, video, installation, and sound, with consideration of how they inform contemporary practice. Emphasis on the integration and manipulation of mediums and materials to broaden historical context. Critiques, readings, video screenings, artist lectures, and frequent workshops to complement studio work both during and outside of scheduled class time. Materials fee: $150. Enrollment limited to 12. HU RP

* ART 125a, Introduction to Sculpture: Mold Making  Carolyn Salas
Instruction in the practical aspects of mold making and casting in a variety of materials and techniques. Students gain understanding of the principles and techniques of traditional technology for infusion in their practice and creation of sculpture. Foundational study in how objects are reproduced; essential for modern sculptors in a culture of mass production. Contemporary issues of art and culture are also discussed. Students are introduced to four major types of molding techniques: waste molds, piece molds, life casts, and flexible molds. Materials fee: $75. HU RP

* ART 130a or b, Painting Basics  Staff
A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. Materials fee: $75. Recommended for non–Art majors and for Art majors outside the painting concentration. Students who intend to pursue the painting concentration or take multiple courses in painting should take ART 230 and/or 231. HU RP

* ART 132a or b, Introductory 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. HU RP

* ART 136a or b, Introductory Black-and-White Photography  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. HU RP

* ART 138a or b, Digital Photography  Staff
An introductory exploration of the transition of photographic processes and techniques into digital formats. Students produce original work using a digital camera. Introduction to a range of tools including color correction, layers, making selections, and inkjet printing. Assignments include weekly critiques and a final project. Materials fee: $150. HU RP

* ART 141a / FILM 161a, Introductory Film Writing and Directing  Michael Roemer
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. Materials fee: $150. Priority to majors in Art and in Film & Media Studies. Prerequisite for majors in Film & Media Studies: FILM 150. RP

* ART 142a or b / FILM 162a or b, 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 145a or b, Introduction to Digital Video  Sarah Lasley
Introduction to the basic tools of digital video production. DV camera operation, sound, and Mac-based editing with Final Cut Pro software. Individual and collaborative assignments explore the visual language and production challenges of DV. Emphasis on the spatial and visual aspects of the medium rather than the narrative. Screenings of experimental film, video art, and DV feature films. Materials fee: $150. Enrollment limited to 12. RP

ART 185a, Principles of Animation  Johannes DeYoung
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 202, Feminist Theory and Feminist Art ]

[ ART 210, Sculpture as Object ]

* ART 223a and ART 224b, Figure Drawing  William Villalongo
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. RP

ART 230a and ART 231b, Introductory Painting  Staff
A rigorous introduction to form and content in painting, starting with structured observational study and ending with student-directed projects. Emphasis on the syntax of composition, color, and space in a wide range of historical and contemporary painting, both representational and abstract. Materials fee: $75 per term. Prerequisite: ART 114 or 130 or equivalent. RP

* ART 235a / THST 235a, Dance Theater  Emily Coates
A practical and theoretical survey of dance theater history. Introduction to movement vocabularies, physical techniques, and repertoire from post-1950 modern and postmodern dance theater. Open to students of all levels and majors. HU

* ART 237a, Intermediate Photography  Lisa Kereszi
A class in black-and-white photography extending the concerns of ART 136. Introduction to the use of medium-format cameras. Specialized topics include night photography, the use of flash, developing roll film, basic digital scanning, and grayscale printing techniques. Survey of the rich tradition of handheld photography and the production of artists such as Lartigue, Brassai, Diane Arbus, Lee Friedlander, and Robert Adams. Materials fee: $150. Prerequisite: ART 136 or equivalent. HU RP

* ART 264a, Typography in Graphic Design I  Staff
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 in Graphic Design II  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 285b, Digital Animation  Johannes DeYoung
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. RP

* ART 301b, Critical Theory in 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 324b, Painting Materials and Methods  Mark Aronson
An introduction to historical materials and methods of painting. Students examine masterworks in the Yale Art Gallery and the Center for British Art, and explore observed techniques in their own painting. Techniques include quick-drying indirect tempera, slow-drying and layered oil painting, and the modernist direct application of paint; supports include wood, canvas, paper, and metal. Materials fee $75. Prerequisite: ART 114 or 130 or permission of instructor. RP
**ART 331, Intermediate Painting**

**ART 332a, Painting Time**  Samuel Messer

Painting techniques paired with conceptual ideas that explore how image making 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 336a, Intermediate Digital Photography**  Curran Hatleberg

Exploration of both the technical and conceptual aspects of digital photography. Range of tools includes advanced film scanning, working with RAW files, masks, compositing and grayscale, and color inkjet printing. Students produce original work, with special attention to ways in which their technical decisions can clarify their artistic intentions. Materials fee: $150. Prerequisite: ART 138.  RP

**ART 341a or b / FILM 355a or b, Intermediate Film Writing and Directing**  Staff

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 141 or 142, and FILM 150.  RP

**ART 345a, Material Form and Fabrication**  Brent Howard

Further investigation into the history of sculpture and questions pertinent to contemporary art. Exploration of new techniques and materials along with refinement of familiar skills. Focus on helping students become self-directed in their work. Individual and group discussion and visits to museums and galleries. Materials fee: $75 per term. Enrollment limited to 12. Prerequisite: ART 120, 121, or 122, or equivalent; or with permission of instructor.  RP

**ART 346b, Dematerial/Material**  Julian Gilbert-Davis

Further investigation into the history of sculpture and questions pertinent to contemporary art. Exploration of new techniques and materials along with refinement of familiar skills. Focus on helping students become self-directed in their work. Individual and group discussion and visits to museums and galleries. Materials fee: $75 per term. Enrollment limited to 12. Prerequisite: ART 120, 121, 122, or equivalent; or with permission of instructor.  RP

**ART 348, Body, Space, and Time**

**ART 355, Silkscreen Printing**

**ART 356a, Printmaking I**  Pedro Barbeito

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, Intermediate Graphic Design I**  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**  Staff

Interactive design explored through the development of projects that are based on line. Concepts of prompt, feedback, and variable conditions; Web-specific design issues such as navigation and pacing, as well as design for variable sizes and devices; best practices in code craft and design. The Web as a social ecosystem in which time and performance play important roles. Instruction in HTML, CSS, and some Javascript. 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. Prerequisite: ART 265; ART 368 recommended.  RP

**ART 379b, Photographic Techniques**  Benjamin Donaldson

An opportunity for experienced photography students to become involved with the technical aspects of the medium. Concentrated study of view camera operations; techniques in added lighting and advanced printing; scanning and printing of negatives; discussion of historic
photographic traditions. Student work is discussed in regular critiques. Previous digital training may be employed, but focus is primarily analog. Materials fee: $150. Prerequisite: ART 237 or permission of instructor.  

* 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.  

**Advanced Courses**

* ART 401b, Advanced Photography  
Lisa Kereszi  
An exploration of the practice of photography, either analog or digital. Student work is discussed in regular critiques, and lectures are framed around the aesthetic concerns that the work provokes. Materials fee: $150. Prerequisites: ART 379 and, for those working digitally, ART 138. Required for Art majors concentrating in photography.  

[ ART 430, Advanced Painting Studio ]

ART 432a, Painting Studio: The Narrative Figure  
William Villalongo  
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.  

ART 433b, Painting Studio: Space and Abstraction  
Munro Galloway  
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.  

* 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 446b, Advanced Sculpture  
Staff  
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. Materials fee: $75 per term. Enrollment limited to 12. Prerequisite: ART 345 or 346 or equivalent, or permission of instructor.  

* ART 457b, Printmaking II  
Pedro Barbeito  
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. Prerequisite: at least one term of printmaking.  

ART 468a and ART 469b, Advanced Graphic Design  
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. Recommended for Art majors to be taken concurrently with ART 324 or 433. Prerequisite: at least one term of printmaking.  

* ART 471a and ART 472b, Independent Projects  
Staff  
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 or b, Senior Project  
Staff  
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.  

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