

ART

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

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

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 filmmaking.

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 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, August 28, 2018 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, where each instructor will determine the class enrollment. Classes begin on Wednesday, August 29. For courses beginning in the spring term, counseling will be held on Monday, January 14, 2019, from 12 noon to 1:30 p.m. adjacent to the School of Art Gallery; art classes begin on Tuesday, January 15, 2019. 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 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 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 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 and 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 or ART 138; ART 237; ART 338 or ART 339; 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 and 443. Students in the filmmaking concentration may substitute courses in film and media studies for the history of art requirement.

UNIQUE TO THE MAJOR

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 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 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 136 or 138; ART 237; ART 338 or 339, 379, 401; *Sculpture*—ART 110; ART 120 or 121; 345, 346; ART 445; *Filmmaking*—ART 241, 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 Two-term senior project (ART 495, ART 496)

Substitution permitted *Filmmaking concentration*—2 courses in film & media studies for 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, Yeuji 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, spring-term classes in Art begin on Tuesday, January 15, 2019.

Introductory Courses

* **ART 004b, 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 011a, New Voices in Photography** Matthew Leifheit

An introduction to the landscape of emerging and contemporary voices in the field of photography as contemporary art. Students are exposed to relevant conversations through visits by new and emerging curators, writers, publishers, and dealers as well as rising artists. The program of guests and visits to exhibitions is interlaced with a series of focused discussions and short lectures in the classroom, based on a schedule of assigned and recommended readings by new voices in art criticism and theory. Students read critical responses to photographs in publications both online and in print, and bring sources to share with the class. The course concludes with the production and circulation of a publication on a topic chosen by the class for the community at Yale and perhaps beyond. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU RP

* **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. HU

* **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. HU

* **ART 014b, Research in the Making** Staff

Artistic research expands the research form to focus on haptic and tactile study of physical and historical objects. Through field trips to various special collections and libraries, including the Beinecke, the Yale Art Gallery, and the Map Collection, students respond to specific objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout the term help foster individual projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, to slowly build an

interconnected collection of research that is also an artwork. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. HU

* **ART 110b, Sculpture Basics** Staff

Concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material, including gluing and fastening, mass/weight distribution, hanging/mounting, and surface/finishing. Hands-on application of sculptural techniques and review of sculptural ideas, from sculpture as a unified object to sculpture as a fragmentary process. The shops and classroom studio are available during days and evenings throughout the week. Materials fee: \$150. Enrollment limited to 12. Recommended to be taken before ART 120–125. HU RP

* **ART 111a or b, Visual Thinking** Staff

An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history, popular culture, and art. Projects address all four major concentrations (graphic design, printing/printmaking, photography, and sculpture). Materials fee: \$25. No prior drawing experience necessary. Open to all undergraduates. Required for Art majors. HU RP

* **ART 114a or b, Basic Drawing** Staff

An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience required. Materials fee: \$25. Open to all undergraduates. Required for Art majors. HU RP

* **ART 116b, 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. HU RP

ART 120b, 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. HU

ART 121a, 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 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-majors and art majors. HU RP

* **ART 132a or b, Introduction to Graphic Design** Staff

A studio introduction to visual communication, with emphasis on the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word-image relationships, and typography. Development of a verbal and visual vocabulary to discuss and critique the designed world. Materials fee: \$150. HU RP

* **ART 136a or b, Black & White Photography Capturing Light** Staff

An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the flâneur tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. Materials fee: \$150. HU RP

* **ART 138a or b, Seeing in Color With 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 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** Staff

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 184b, 3D Modeling for Creative Practice** Justin Berry

Through creation of artwork, using the technology of 3D modeling and virtual representation, students develop a framework for understanding how experiences are shaped by emerging technologies. Students create forms, add texture, and illuminate with realistic lights; they then use the models to create interactive and navigable spaces in the context of video games and virtual reality, or to integrate with photographic images. Focus on individual project development and creative exploration. Frequent visits to Yale University art galleries. Materials fee: \$150. RP

Intermediate Courses

[**ART 202, Feminist Theory and Feminist Art**]

[**ART 210, Sculpture as Object**]

* **ART 223a and ART 224b, Figure Drawing** Troy Michie

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 224b, Figure Drawing** Samuel Messer

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

* **ART 237a, Intermediate Black & White Photography Visual Voice** 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 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** 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: 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 285b, Digital Animation** Staff

Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in twentieth- and twenty-first-century animation used as a framework for making digital animation. Production focuses on digital stop-motion and compositing, as well as 2-D and 3-D computer-generated animation. Workshops in relevant software. Materials fee: \$150. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms. 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 324b, Painting Materials and Methods** Staff

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 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 Samuel Messer

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

Photographic investigation of the politics of visibility and intersectionality, the social processes in which identities are formed and revised. Exploration of the constructions of race, gender, sexual orientation, nationality, citizenship, ethnicity, religion, and class. Students study problems through photography, including concepts of identity and the construction of identities; how some identities appear invisible, visible, or super-visible; and which identities speak authentically and also universally. Materials fee: \$150 ART 136, ART 138, or equivalent. HU RP

ART 338a, Contemporary Problems in Color with Digital Photography Theodore Partin

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 341b / FILM 355b, Intermediate Film Writing and Directing Jonathan Andrews

In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Materials fee: \$150. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

ART 342b / FILM 356b, Intermediate Documentary Filmmaking 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 346a, Dematerial/Material Elizabeth Tubergen

Exploration of questions and topics pertinent to contemporary sculpture through making, writing, reading, looking, critique, discussions, and field trips. Projects become increasingly self-directed as students develop relationships to materials, techniques, and ideas both familiar and new. Limited enrollment. Materials fee: \$75. 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 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** Laurel Schwulst

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 379b, Form For Content With the View Camera** 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. RP

* **ART 386a / THST 402a, Experimental Writing and Performance** Emily Coates and Elise Morrison

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

* **ART 395a, Junior Seminar** 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 401a or b, Advanced Project in Photography** Staff

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. RP

[**ART 430, Advanced Painting Studio**]

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 443b / 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 450a, Interiors as Cinema** Corey McCorkle

This class is an extension of 'Landscape as Cinema' and reconsiders both the 'studio' in the history of the moving image and our understanding of 'interiors' as described by film. The Black Maria, the first motion picture studio in the United States, was invented by Thomas Edison in 1893. This tar-papered 'studio' looked like a small house, and would be rotated by horse to catch the best light of the day for filming therein. This unfixed interior at the origin of the moving image is our chimerical inspiration throughout the semester. After a semester long investigation involving the intense analysis of the moving image in general, our final collective project involves reconstructing this particular site (the studio) and shooting something therein. Students should be somewhat fluent in visual and narrative history; film expertise is not required.

* **ART 457b, Interdisciplinary Printmaking** Alexander Valentine

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

ART 468a, Advanced Graphic Design: Series and Systems Julian Bittiner

A probe into questions such as how an artist can be present as an idiosyncratic individual in his or her work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction and in the final project to design an interface for a handheld computer. Materials fee: \$150 per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor. RP

* **ART 469b, Advanced Graphic Design: History, Editing, and Interpretation** Henk Van Assen

A probe into questions such as how an artist can be present as an idiosyncratic individual in his or her work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction and in the final project to design an interface for a handheld computer. Materials fee: \$150 per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor. RP

* **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. RP

* **ART 495a, Senior Project I** Henk Van Assen

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.