

INTERDEPARTMENTAL/FILM/ VIDEO

ART 142a or b / FILM 162a or b, Introductory Documentary Filmmaking Staff

The art and craft of documentary filmmaking. Basic technological and creative tools for capturing and editing moving images. The processes of research, planning, interviewing, writing, and gathering of visual elements to tell a compelling story with integrity and responsibility toward the subject. The creation of nonfiction narratives. Issues include creative discipline, ethical questions, space, the recreation of time, and how to represent "the truth." RP

ART 185a, Principles of Animation Ben Hagari

The physics of movement in animated moving-image production. Focus on historical and theoretical developments in animation of the twentieth and twenty-first centuries as frameworks for the production of animated film and visual art. Classical animation and digital stop-motion; fundamental principles of animation and their relation to traditional and digital technologies. RP

ART 241a / FILM 161a, Introductory Film Writing and Directing Jonathan Andrews

Problems and aesthetics of film studied in practice as well as in theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. Emphasis on the writing and production of short dramatic scenes. Priority to majors in Art and in Film & Media Studies. RP

ART 285b, Digital Animation Michael Rader

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

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. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

ART 342b / FILM 356b, Intermediate Documentary Filmmaking Michel Auder

Students explore the storytelling potential of the film medium by making documentaries an art form. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker's ethics are considered by using examples of students' work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142. HU RP

ART 395a or b, Junior Seminar Staff

Ongoing visual projects addressed in relation to historical and contemporary issues. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the Art major. Prerequisite: at least four courses in Art. HU RP

ART 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. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

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 I 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. RP

ART 496a or b, Senior Project II 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.

ART 935b, The Artist as Curator Marta Kuzma

This course provides an overview of artists who as “curators” have lent or lend to the rethinking of conventional forms of exhibition making. Their artistic investigations constitute artist practice as a field of inquiry that extends beyond the production of objects of various media to interstitial approaches that reflect the artist’s engagement with art history, philosophy, anthropology, politics, activism – the world and universe at large. The Artist as Curator addresses the meta framework for the creation and artist experience in reclaiming research and life practices that are all too often deemed peripheral as to an artist’s process as legitimate to the consideration of the art work. Since the development of curatorial studies graduate programs (M.A. Curating) in United States and international institutions in the late 1980s, the role of the curator has been professionalized as an external exhibition choreographer, conceptualizer,

organizer, and interpreter of the artist's process. This mediation has privileged this external curatorial voice and yet, it has side tracked the relationship(s) the artist has to/with a particular set of conditions and communities. that makes art possible. This course encourages students to recognize the wider set of practices they defer to in an effort to convey a picture of what is it to "work" and "think" through one's practice that recognizes ambivalence, investigation, options, fluctuation, divergence, and the engagement of other fields of knowledge to enrich one's perspective and vocabulary with respect to practice. The course navigates through historical and contemporary cases and contexts – to include, but not be limited to, dialogue between Duchamp and Picabia, Asger Jorn and Jacqueline de Jong (*The Situationist Enclave*), the early initiatives of Claes Oldenburg (*Ray Gun Theatre*), Jonas Mekas (*Anthology Film Archive*), Trisha Brown (*The Judson Theatre and the Grand Union*), Lygia Clark and Helio Oiticica (*Tropicalia*), Tucuman Arde, Vivian Brown (*Where We At*), David Hammons, Rene Gabri and Ayreen Anastas (*16 Beaver Group*), RAQs Media Collective among others – to provide an overview of artists who engage and enlarge communities and audiences in tandem with generating alternative formats for the participatory experience. The course also addresses the changing institutional conditions that, over time, have contributed to the changing ways in which artists intervene as institutional actors/curators by looking at the projects of: Amy Silman (*Re-reading the MoMA collection*); Carol Bove (*Harry Smith at the Whitney*); and, more recently, Sohrad Mohebbi and the 58th Carnegie International. The course takes a deep dive into exhibition through documents, visuals, readings, through artist studio and other location visits. Throughout the course, the students are encouraged to build their own curatorial projects forward for discussion. 3 Course cr

ART 949a, Critical & Professional Practices Staff

This course is required for all first-year graduate students in the School of Art. Students are enrolled in one of four thematic sections in their first term and will receive three credits for satisfactory completion. While all sections focus uniformly on tactile professional skill development, use of University research resources (libraries, museums, centers, other faculty, etc.), and introductions to theoretical and critical studies, they vary in thematic content and are not limited to distinct areas of study. Each inter-departmental section enrolls a blend of students from each area of study in the School. Guest lectures are a part of each section. This course culminates in a collaborative final project with all four sections of Critical Practice. 3 Course cr