* ART 006a, Art of the Printed Word  Jesse Marsolais
Introduction to the art and historical development of letterpress printing and to the evolution of private presses. Survey of hand printing; practical study of press operations using antique platen presses and the cylinder proof press. Material qualities of printed matter, connections between content and typographic form, and word/image relationships. Enrollment limited to first-year students.  HU

* ART 007b, Art of the Game  Sarah Stevens-Morling and Elena Bertozzi
Introduction to interactive narrative through video game programming, computer animation, and virtual filmmaking. Topics include interactive storytelling, video game development and modification, animation, and virtual film production. Students produce a variety of works including web-based interactive narratives, collaboratively built video games, and short game-animated film production (machinima). Enrollment limited to first-year students.

* ART 010a, Interdisciplinary Exploration For Making Fictional Worlds, Flying Machines, and Shaking Things Up  Staff
Whether you aspire to be an engineer, doctor, or astronaut, it can still be vital to dream and invent—by drawing and sculpting in order to generate ideas and develop strategies for learning how to make something out of nothing. In this course, students consider how artists and inventors have used seemingly unrelated materials and content in order to activate creative thinking and generative activity. Students engage in a wide variety of interdisciplinary activities such as drawing, sculpting, painting, printing, photography, reprographics, instrument-building and sound broadcasting. This course emphasizes experimenting with strategies for generating ideas, images and objects, and employs broad modes of creating, including elements of chance, spontaneity, collaborating communally, and synthesizing disparate elements into the process of making. Enrollment limited to first-year students.  HU

* ART 014b, Research in the Making  Matthew Keegan
Artistic research expands the research form to focus on haptic and tactile study of physical and historical objects. Through field trips to various special collections and libraries, including the Beinecke, the Yale Art Gallery, and the Map Collection, students respond to specific objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout the term help foster individual projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, to slowly build an interconnected collection of research that is also an artwork. Enrollment limited to first-year students.  HU

* ART 015a, Sculpture, Irrational Collaborative Play and Channeling Creativity  Staff
How do artists, writers, dancers, musicians, architects, designers, and performers break the tension of trying to generate something new and exciting? When do we feel the most free to create? This course explores strategies inspired by artists who use unstructured free play as a way to develop new ways of making art and generating new ideas, images, and objects. Students are introduced to group activities and actions such as the costumes created for Bauhaus School parties and the seemingly absurd, irrational games of Fluxus as a way to reinvent and energize their notions of how art could be
created. Working collaboratively and individually, students use sculptural materials and the sculpture studios to create a space for their own inventions. Enrollment limited to first-year students.

* ART 016a, Artists Teaching Artists  Ryan Sluggett
This course explores and questions artistic traditions between teachers and their students with a focus on how knowledge gets passed down, rejected, built upon, doubled down on, and sidestepped. Throughout history artists-as-educators have merged lived experiences, subjective taste, and ‘mis-readings’ of tradition in their official and unofficial syllabi. Students imagine what it might have been like to be a student of a range of influential artists, be encouraged to put themselves directly in the seat of the emerging artist, and come to understand the two-way street nature in the formation of one’s art education. Enrollment limited to first-year students.

* ART 017b, Spaces of Marginality  Yaminay Chaudhri
This class looks at “space” from the perspective of the outsider; it lingers in the margins, peripheries, and shadows of contemporary urban space. This class creates an understanding of normative and dominant spaces by developing a keen understanding of marginal, marginalized, and invisible spaces. Classes encourage participatory dialogue between select readings, artworks, and architecture. Sara Ahmad’s book, Queer Phenomenology, and Bell Hooks’ essay Choosing the Margin as a Space of Radical Openness provides the guiding framework for our inquiries as we move through various spatial formations, sites, and scales. Students are asked to develop a project for a presentation that centers on one type of marginal (or marginalized), peripheral, or covert space, using any form of their choosing other than a written paper. Examples include lecture performance, reading, publication, artwork, site specific installation, website, zine, and so on. Enrollment limited to first-year students.  HU

* ART 040b / ENGL 0440b, Writer as Designer, Designer as Writer  Rachel Kauder, Nalebuff and Andrew Walsh-Lister
This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects—an interview, a manual, and an essay—each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Previously ENGL 041. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors.  HU

* ART 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. 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). 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. 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. HU RP

ART 120a, Introduction to Sculpture: Wood  Staff
Introduction to wood and woodworking technology through the use of hand tools and woodworking machines. The construction of singular objects; strategies for installing those objects in order to heighten the aesthetic properties of each work. How an object works in space and how space works upon an object. HU

* ART 122b, Introduction to Sculpture: Video Installation  Ben Hagari
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. Enrollment limited to 12. 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. 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. HU RP

* ART 136a, Black & White Photography Capturing Light  Staff
An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless techniques of photograms and pinhole
photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the flâneur tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. HU RP

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

* ART 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 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. RP

* ART 184a, 3D Modeling for Creative Practice  Alvin Ashiatey
Through creation of artwork, using the technology of 3D modeling and virtual representation, students develop a framework for understanding how experiences are shaped by emerging technologies. Students create forms, add texture, and illuminate with realistic lights; they then use the models to create interactive and navigable spaces in the context of video games and virtual reality, or to integrate with photographic images. Focus on individual project development and creative exploration. Frequent visits to Yale University art galleries. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). RP

* ART 225b, Adventures in Self-Publishing  Alexander Valentine
This course introduces students to a wide range of directions and legacies within arts publishing, including the development of fanzines, artists’ books, small press comics, exhibition catalogues, “just in time” publications, and social media. Students are given instruction in the Yale School of Art’s Print Shop on various printing and binding methods leading to the production of their own publications both individually and in collaboration. Attention is paid to ways artists’ publishing has been used to bypass traditional cultural and institutional gatekeepers, to foster community and activism, to increase visibility and representation, and to distribute independent ideas and
narratives. Students explore the codex as it relates to contemporary concepts of labor, economics, archives, media forms, information technologies, as well as interdisciplinary and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Rare Book and Manuscript Library, YUAG’s prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples for consideration. Prerequisite: ART 111.

* **ART 236a, Picturing at the Peabody**  Lisa Kereszi
A photography course that is taught both in the School of Art and also in the classrooms and Imaging Studio of the Peabody Museum, making use of the museum’s collections for subject matter and inspiration. Students choose a specific subject, theme, or collection in the museum, research it, and investigate it photographically on site or in the studio to create an original body of work that directly relates to themes and objects found in the museum’s collections. Students work collaboratively to curate a semi-public exhibition in the Peabody Museum building of their photographic artwork to put on view, as well as an exhibit of actual objects chosen in the course of their photography project research. The course studies other artists’ archival exhibits and makes use of an existing exhibition of actual objects curated from the collections to learn the history of photography, as well as learn how an exhibition of archival material is researched, organized, and executed. Prerequisite: ART 138 or permission of instructor.

* **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 245b, Digital Drawing**  Anahita Vossoughi
Digital techniques and concepts as they expand the possibilities of traditional drawing. The structure of the digital image; print, video, and projected media; creative and critical explorations of digital imaging technologies. Historical contexts for contemporary artworks and practices utilizing digital technologies. Group critiques of directed projects. The second half of the course is focused on individual development and exploration. Enrollment limited.

* **ART 264a, 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. Prerequisite: ART 132. RP

* **ART 266a, Graphic Design Histories**  Geoff Kaplan
This three-part course examines the role of alternative and underground media in the formation of social movements in the United States from the mid- to late 20th century, specifically focusing on graphic design. Our animating question throughout the term is: “can graphic design be understood as a form of activism or protest?” Looking to histories of graphic innovation linked to diverse social interests (among them, Black
power, women’s liberation, queer activism, environmentalism, the antiwar movement, independence movements, etc.), we will study the ways in which collective practices fashion the image of a culture in times of pronounced political change: as a vehement challenge to the dominance of official media and a critical form of self-representation. One goal is to consider the implications of such work in the present, a moment in which corporate media, misinformation campaigns, and algorithmic capitalism has exerted decisive control over public discourse. HU

* **ART 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 294b, Technology and the Promise of Transformation**  Staff
Inherent transformative qualities are embedded within technology; it transforms our lives, the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, bioengineering, AR, VR, and works assisted by artificial intelligence—modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM).

* **ART 331b, Intermediate Painting**  Kern Samuel
Further exploration of concepts and techniques in painting, emphasizing the individuation of students’ pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Prerequisite: ART 130, 230, 231, or permission of instructor. RP

**ART 332a, Painting Time**  Staff
Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Prerequisite: ART 130, 230, or 231, or with permission of instructor. HU RP

* **ART 337b, Picturing Us: Representation in Digital Photography**  Tommy Kha
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. Prerequisite: ART 136, ART 138, or equivalent. HU RP
* ART 338a, Contemporary Problems in Color with Digital Photography  Tommy Kha

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. Course fee charged per term. 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. 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 346b, Dematerial/Material  Desmond Lewis

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. Prerequisite: ART 120, 121, 122, or equivalent; or with permission of instructor. RP

* ART 348a, Body, Space, and Time  Kameelah Rasheed

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. Prerequisite: ART 122 or permission of instructor. HU RP

* ART 355a, Silkscreen Printing  Alexander Valentine

Presentation of a range of techniques in silkscreen and photo-silkscreen, from hand-cut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Prerequisite: ART 114 or equivalent. HU
ART 356a, Printmaking I  Hasabie Kidanu
An introductory course on the historical, material, and collaborative nature of printmaking. Through studio projects, lectures, and critiques, we will explore both a personal and technological understanding of the print medium. Where and how does it share a commonality with literature, sculpture, photography and the moving image? We will experiment with various techniques, including intaglio (dry-point etching, hard ground, aquatint), monotype, relief (linocut), and screen printing. Students will demonstrate critical thinking skills by engaging in a dialogue about their own work and the work of others. The themes of experimentation, reproducibility, storytelling, play, and patience will be particularly highlighted. Prerequisite: ART 114 or equivalent.  

* ART 358b, Introduction to Intaglio Printmaking  Hasabie Kidanu
This studio course introduces students to the foundations of intaglio printmaking including drypoint, line-etch, and aquatint along with plate preparation, printing, and registration. Intaglio, a 500-year old process offering a wide range of marks and tones, involves incising a surface to create a repeatable image matrix. Visiting artists, visits to Yale special collections, essays and lectures will supplement studio instruction. No previous printmaking experience necessary.  

* ART 359b, Introduction to Lithography  Staff
This studio course introduces students to the foundations of Lithographic printmaking including stone, ball ground, and photographic plates, printing, and registration. Lithography, a planographic process developed in the 19th century, is particularly suited to reproducing drawn marks and high resolution photo prints. Visiting artists, visits to Yale special collections, essays and lectures supplement studio instruction. No previous printmaking experience necessary.  

* ART 368b, 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. Prerequisites: ART 132 and 264, or permission of instructor.  

* ART 369a or b, Interactive Design and the Internet: Software for People  Staff
In this studio course, students create work within the web browser to explore where the internet comes from, where it is today, and where it’s going—recognizing that there is no singular history, present, or future, but many happening in parallel. The course in particular focuses on the internet’s impact on art—and vice versa—and how technological advance often coincides with artistic development. Students will learn foundational, front-end languages HTML, CSS, and JavaScript in order to develop unique graphic forms for the web that are considered alongside navigation, pacing, and adapting to variable screen sizes and devices. Open to Art majors. No prior programming experience required. Prerequisite: ART 132 or permission of instructor.  

* ART 379b, Form For Content in Large Format  Benjamin Donaldson
A course for experienced photography students to become more deeply involved with the important technical and aesthetic aspects of the medium, including a concentrated study of operations and conceptual thinking required in the use of loaned analog view cameras, added lighting and advanced printing techniques. Scanning and archival
printing of negatives are included. Student work is discussed in regular rigorous critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although this class is primarily analog. Prerequisite: ART 237 or permission of instructor. RP

* ART 384a, Intermediate Stop Motion Puppet Animation  Ben Hagari  
This interdisciplinary studio class explores the life of puppets in stop motion animations. Sculptural objects, photographs, and performances are set into motion through integrated assignments. Exploring materials and ideas from shadow puppet theater; claymation and puppets with movable joints; paper toy theater sets; and stop motion “pixilation” in which real human beings are turned into puppets. Building on skills acquired in Principles of Animation (ART 185) students animate puppets, objects, and ideas using new materials, environments, movements, timing, and sound design for the production of short stop motion animations which will be shown in a public screening. The course is designed for hands-on interaction with various collections from Yale centers including: the Wurtele Study Center, the Film Archive, Peabody Museum and Yale Center for British Art. Prerequisite: ART 185 or prior experience in animation.

* ART 386a / THST 402a, Experimental Writing and Performance  Emily Coates  
An exploration of formal experimentation at the nexus of writing and performance. We cover a broad range of written forms, such as testimonials, screeds, memoir, autoethnography, and personal and communal histories, and methods that artists in dance, theater, performance art, and visual art have used to disrupt those forms. This is not a course on playwriting or directing, though some of the concerns overlap. Rather, this is an inquiry into the ways that performance rips open language, rendering words at once more capacious and more ambiguous. Grounded in movement exercises and creative prompts, we pursue writing at its most embodied and performative. Students develop original work over the course of the semester. Admission is by application, with a brief writing sample included (for more information, please see the expanded course description). WR, HU

* 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 401b, Photography Project Seminar  Lisa Kereszi  
A further exploration of the practice of photography through a sustained, singular project executed in a consistent manner over the course of the semester, either by analog or digital means. Student work is discussed in regular critiques, the artist statement is discussed, and lectures are framed around the aesthetic concerns that the students’ work provokes. Students are exposed to contemporary issues though visits to Yale’s collections and in lectures by guest artists, and are asked to consider their own work within a larger context. Students must work with the technical skills they have already gained in courses that are the pre-reqs, as this is not a skills-based class. Required of art majors concentrating in photography. Prerequisites: ART 136 or 138 and preferably, 237, 338 or 379, or permission of the instructor. ART 136 for those working in analog and, for those working digitally, ART 138. RP
ART 421b, Advanced Drawing  Sophy Naess
Further instruction in drawing related to all four disciplines taught in the Art major. Emphasis on the development of students’ conceptual thinking in the context of the physical reality of the drawing process. Class time is divided between studio work, group critiques, discussion of assigned readings, and visits to working artists’ studios. Open to all students by permission of instructor. Art majors prioritized.  RP

* ART 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 457b, Interdisciplinary Printmaking  Hasabie Kidanu
Printmaking is inherently collaborative, generative, and social. Through studio projects, readings, and critiques, we explore both a personal and historical understanding of this medium. We learn how we can integrate printmaking with other disciplines. Where and how does it share a commonality with literature, sculpture, photography, and the moving image? We experiment with techniques, including intaglio (dry-point etching, aquatint, hard ground etchings), woodcuts, stencil, and screen printing. The themes of experimentation, play, reproducibility, circulation, and patience are particularly highlighted. Prerequisite: at least one term of printmaking.  RP

ART 468b, Advanced Graphic Design: Ad Hoc Series and Systems  Julian Bittiner
Much of the field of design concerns itself with devising systems in an attempt to create aesthetic coherence and reduce creative uncertainties, seeking efficiencies with respect to time, production and materials. However this strategy always comes up against each individual set of circumstances; the materials and content at hand, a particular cast of collaborators, a given timeframe. There is an element of the ad hoc in every piece of design; a need to improvise, interpret, adapt, make exceptions. A second thematic concern of this class is the exploration of medium-specificity and medium-porosity as they relate to such systems. The course is comprised of a series of interconnected prompts across distinct formats in print, motion, and interactive, at a wide variety of scales. A third and final thread is the cultivation of greater awareness of the evolving social and aesthetic functions of design processes, artifacts, and channels of engagement and distribution, within increasingly complex cultural contexts. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  RP

* ART 469a, Advanced Graphic Design: Interpretation, Translation  Henk Van Assen
A probe into questions such as how artists can be present as idiosyncratic individuals in their 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. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.  RP
* ART 471a and ART 472b, Independent Projects  Alexandria Smith
Independent work that would not ordinarily be accomplished within existing courses, designed by the student in conjunction with a School of Art faculty member. A course proposal must be submitted on the appropriate form for approval by the director of undergraduate studies and the faculty adviser. Expectations of the course include regular meetings, end-of-term critiques, and a graded evaluation.

* ART 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.