

THE SCHOOL OF ART

MISSION STATEMENT

The mission of the School of Art is to educate artists in the broadest sense, both as creative practitioners engaged with a wide range of disciplines in the visual arts and as enlightened citizens of the world who are prepared to question and transform society. The program is structured around an integrated curriculum that fosters connections between disciplines, as well as between traditional and new media. The studio experience affords the opportunity for the development of individual artistic vision in dialogue with collective debates and experiments within an intimate community of artists. The study of history, theory and criticism in the visual arts and general studies in the humanities and social sciences are considered essential in intellectually grounding studio practice. Central to the school's philosophy is the advancement of the artist's role in initiating critical responses and alternative models in relation to the prevailing forms and institutions of cultural production. Students are challenged to expand their research and experimentation across The Cooper Union, as well as in the surrounding urban environment and in the wider public sphere.

BACHELOR OF FINE ARTS CURRICULUM

Goals and Objectives The goal of the B.F.A. program is to educate students in the skills, knowledge and understanding necessary for professional practice in art- and design-related fields. An integrated program not only teaches students in specific disciplines, but also in the complex interrelation of all visual vocabularies.

The Foundation Program consists of a series of prerequisite courses taken during the first year. This introductory year is designed as a basis for the educational program of the School of Art and is intended to prepare students for studies in all of the disciplines offered within the curriculum. Through exposure to a variety of two- and three-dimensional projects, students are given a general introduction to the specifics of visual and spatial phenomena, and to concepts, principles and techniques of the visual arts.

Following the completion of the Foundation Program, the disciplines offered are drawing, film and video, graphic design, painting, photography, printmaking and sculpture. Elective studio classes and seminars are also offered on a rotating basis. Students may choose to focus their work in one or more areas of specialization and are encouraged to follow an integrated approach by selecting from various areas while observing a prerequisite system designed to allow in-depth study in specific disciplines.

Bachelor of Fine Arts Requirements Candidates for the bachelor of fine arts degree are expected to complete 130 credits within eight semesters of study and within the following disciplinary credit distribution. (See chart at right.)

For Students who entered on or after September 2011

Course	Credits
Required Foundation Courses	
Basic Drawing (Analytical and Descriptive)	6 ¹
2-Dimensional Design	6 ¹
3-Dimensional Design	6 ¹
4-Dimensional Design	3 ¹
Color 2 ¹	
Introduction to Techniques	1 ¹
Foundation Project	1 ¹
Required Art History Courses	
Modern to Contemporary: An Introduction to Art History	4 ¹
Art History Electives	
	10*
Required General Academic Studies	
Freshman Seminar	3 ¹
Texts and Contexts: Old Worlds and New	3 ¹
The Making of Modern Society	3 ²
The Modern Context: Figures and Topics	3 ²
Science	3
General Academic Studies Electives	
To be elected from Art History ³ , Foreign Language ⁴ , History of Architecture, Humanities, Social Sciences and Sciences	12
Prerequisite and Advanced Studio Courses	
To be elected from any studio discipline	54
Required Senior Presentation	
	0
Free Electives	
To be elected from courses in any discipline at Cooper Union or at other institutions approved by the dean of the School of Art	10
Total Credit Requirement B.F.A. Degree	130

* Including 2 credits in prehistory through 17th century art and 2 credits in global perspectives on art

¹ First-year requirement for all students

² Second-year requirement for all students

³ Maximum of three credits

⁴ With permission of the dean of the School of Art

* Admission to the Certificate in Art is temporarily suspended until further notice.

Studio Courses The student's choice of studio courses is based on individual interest in various disciplines, on prerequisite courses for advanced areas of study and on the student's interest in working with particular instructors.

There are limitations on the number of credits a student may take each semester in any one area of study, depending upon the student's progress in the program (number of credits completed toward the degree). The number of credits allowed is determined as listed below:

Credits Completed	Maximum Credits per Semester per Area of Study*
B.F.A. 32 (Sophomore)	6
64 (Junior)	9
96 (Senior)	no limit

* Includes related techniques courses

General Academic Studies Requirements and Electives During the first two years, B.F.A. candidates must take four core courses in the humanities and social sciences (12 credits), as well as one course each semester in art history (two required courses and two elective courses, eight credits total). At any time after the first-year they must take a three-credit science course.

Throughout the last two years, they must complete a minimum of 18 elective credits, six of which are required to be in art history; the remaining 12 may be taken in humanities, foreign languages (with permission of the dean of the School of Art), social sciences, art history (maximum three credits), history of architecture and the sciences.

Foreign language credit for intermediate and advanced courses, taught by language instructors with appropriate academic credentials, will be granted two general studies credits per semester with a limit of four credits accepted in the category of general academic studies electives with permission of the dean of the School of Art. Intermediate or advanced foreign language studies beyond four credits counted toward general academic studies will be acceptable for free elective credit, limited to two credits in language studies per semester.

Free Electives During the last three years, students have a choice of electives in the School of Art in addition to the required curriculum. Courses designated with the prefix **TE** or **SE** receive free elective credit, as do studio courses taken beyond the 54 credit requirement. Only one TE course per semester may be taken. Students may also enroll in engineering or architecture courses at

The Cooper Union or courses at other accredited institutions with the permission of the dean of the School of Art (or the academic adviser). Free elective credits are approved and granted by the dean of the School of Art (or the academic adviser).

Outside Electives These electives may be used only to meet free elective and/or general academic studies credit requirements; they cannot substitute for prerequisite or advanced studio electives. Students may take up to three credits per semester at a college other than The Cooper Union. For credit to be counted toward the B.F.A. degree, permission of the dean of the School of Art (or the academic adviser) is required before registration at another institution for the semester concerned. No such credit will be awarded retroactively.

Senior Presentation Requirement A public presentation of each senior student's work, normally in the student's final semester, is a requirement for graduation. Each student may satisfy this requirement with an exhibition or, where appropriate, a screening, performance or publication. No student will be permitted to receive a degree unless this requirement is completed to the satisfaction of the faculty and the dean of the School of Art at a mutually agreed upon time and venue. Completion of the requirement will be reflected on the student's transcript. The 41 Cooper Gallery will be reserved for senior student exhibitions during much of the spring semester; other appropriate exhibition spaces will also be made available.

Progress Toward the Degree Students are expected to maintain normal progress toward their degrees, i.e., passing enough credits each semester to complete degree requirements within four years of study.

The normal work load is 17 credits per semester during the Foundation year and 16 credits per semester thereafter (= 130 credits = B.F.A. degree requirement).

Students should consult with the Office of Academic Advisement in order to assess their progress towards the degree.

Requirements for Nonresident Study Eligibility for non-resident study, i.e., the exchange and mobility programs, is as follows: Students who have completed at least 64 credits toward the bachelor of fine arts degree, have a cumulative G.P.A. of 3.0 overall, and have no outstanding first- and second-year requirements, may apply for one semester of non-resident study. The student must maintain good academic standing in the semester prior to departure, otherwise permission to participate may be revoked.

Transfer students must have completed at least 32 credits in residence at The Cooper Union before applying for non-resident study and must have an additional 32 credits to complete in residence upon their return. Transfer students must also have met all first- and second-year requirements and be in good academic standing, defined as having a cumulative G.P.A. of 3.0 overall.

Students applying for non-resident study must be in residence during the semester when they are completing the application process.

Students may earn a maximum of 12 credits in studio courses for one semester of study on exchange or mobility. A maximum of six credits may be awarded by any one faculty member for work done while on exchange or mobility.

Since foreign schools may have academic calendars at variance with that of The Cooper Union, students studying on exchange who cannot return in time for the start of the next semester at the School of Art must request a discretionary leave of absence for that semester.

Students may participate in non-resident study only once during their stay at The Cooper Union.

Students should consult the Office of Off-Campus Programs for information about these exchange and mobility opportunities.

Students from other institutions who are enrolled at the School of Art as exchange or mobility students may not apply to transfer to The Cooper Union School of Art while in residence at The Cooper Union.

Exchange Programs The School of Art offers a number of exchange programs with schools abroad. They currently include opportunities to study in the Czech Republic, England, France, Germany, Israel, Japan, the Netherlands, Spain, Sweden and Switzerland.

Mobility Program The Cooper Union School of Art is a member of the Association of Independent Colleges of Art and Design (A.I.C.A.D.). A list of schools participating in the mobility program in the U.S. and Canada is available in the Office of Academic Advisement and Off-Campus Programs.

Schools in the metropolitan New York City area are not available for a semester exchange.

ACADEMIC STANDARDS AND REGULATIONS

Credits A credit is an academic unit of measure used for recording progress in the program of study and in meeting the academic requirements of the degree. In studio and lecture courses, one (1) credit represents a minimum of three (3) hours of work during each week of a 15-week semester dedicated solely to that course. These criteria apply to each course in which the student is enrolled.

Example in studio courses:

Drawing, 3 credits, equals 9 hours of work per week (i.e., 4 hours in class and 5 hours outside work [studio or home] or 3 hours in class and 6 hours outside work).

Example in techniques courses:

Casting Techniques, 2 credits, equals 6 hours of work per week (i.e. 4 hours in class and 2 hours outside work).

Example in a lecture course:

English Literature, 3 credits, equals 9 hours of work per week (i.e., 3 hours in class and 6 hours of outside work).

The number of credits awarded in each course represents the fulfillment of an agreement by the student to satisfy the course requirements as defined by each instructor, on time, and in accordance with the definition of credit.

Additional Credits in an Advanced Studio Course Permission to add credits to individual course commitments may be granted only under special conditions and must receive the written approval of the instructor and the dean of the School of Art (or the academic adviser) during the registration process.

Juniors and seniors in good academic standing (defined as having earned a minimum 3.0 G.P.A. in School of Art studio courses for the previous semester) may add credits to their individual course commitment under the following conditions: no more than two (2) additional credits in one course and no more than a total of three (3) additional credits in any one semester.

Additional Credits in a Semester Normal progress towards a degree is 16 credits per semester. Students may register for up to 19 credits only if they earned a minimum 3.0 G.P.A. overall for the previous semester. Under special conditions, students may register for more than 19 credits only with the permission of the dean of the School of Art (or the academic adviser). Students who wish to register for less than 16 credits must do so in consultation with the Office of Academic Advisement of the School of Art.

Independent Study Independent study is an alternative to classroom study and may be taken only with a member of the resident faculty (defined as full-time or proportional-time faculty members or adjunct faculty members on three-year appointments). Only juniors and seniors in good academic standing (defined as having earned a minimum 3.0 G.P.A. overall for the previous semester) are eligible for independent study. Independent study may be taken only once during a semester in an advanced subject for one (1), two (2) or three (3) credits. One (1) credit of independent study represents a minimum of three (3) hours of work during each week of a 15-week semester.

The major consideration in approving proposals for independent study is the educational value of the study project within the structure of the degree requirements. Permission to undertake study off-campus can be given only when it is required by the nature of the specific project and when the experience has been evaluated to be valid by the instructor and approved by the dean of the School of Art.

Transfer Credits All incoming students (freshmen with advanced standing and transfer) may apply for transfer credits to be counted toward the B.F.A. degree requirements. These credits must be approved by the dean of the School of Art, after the evaluation by faculty based on official transcripts from other schools. The transfer credits will be officially recorded only after one semester of satisfactory work is completed at The Cooper Union.

Transfer credits may be granted specifically in lieu of the School of Art's foundation, prerequisite or elective courses. A maximum of 60 credits may be transferred toward the B.F.A. degree, at the time of admission only. An accepted applicant who has previously earned a baccalaureate degree in a discipline other than art will be treated as a transfer student for purposes of evaluating completion of degree requirements and length of time allotted at The Cooper Union to complete the B.F.A.

The required 10 credits of free electives, however, must be completed during the student's stay at The Cooper Union. No previously earned credits may be transferred into this category. Exceptions to this rule may be granted by the Admissions Committee, with the approval of the dean of the School of Art, at the time of admission only. (See also page 13.)

Attendance Attendance at classes is mandatory. Unexcused absences and excessive lateness will be cause for probation or dismissal.

Registration Only those students who are officially registered in a course (i.e., by approval of the dean of the School of Art) will have the grades and credits entered on their records. Students are required to register for each semester through the online registration system, during the announced registration period.

A student who receives a grade of **F**, **W** or **WU** in the first semester of a one-year course will not be allowed to register for the second semester of that course. In such a situation the student will be called before the Academic Standards Committee for individual review and/or counseling in order to determine a future program of study. Students whose records by mid-semester indicate a possible failure to meet required standards may be so informed.

Grades At the end of every semester each student receives a grade for his or her semester's work in each subject.

The grades, expressing the faculty's evaluation of students' work in School of Art courses, are: A (4.0), A- (3.7), B+ (3.3), B (3.0), B- (2.7), C+ (2.3), C (2.0), C- (1.7), D+ (1.3), D (1.0), D- (.7), F (0).

The numbers in parentheses give the assigned numerical equivalents of the letter grade for each course. These are used in computing semester index and cumulative index ratings by multiplying the numerical equivalent of the grade for each course by the credits assigned to that subject. The sum of such multiplications for all the subjects carried by a student is divided by the total credits carried by him or her for that period to determine the index or grade point average.

The meanings for the letter grades are as follows:

- A** Outstanding performance
- B** Above average performance
- C** Requirements completed; average performance
- D** Passing, but unsatisfactory
- F** Failure to meet the minimum requirements of a subject
- I** The designation **I** indicates that the work of the course has not been completed and that assignment of a grade and credit has been postponed. An **I** will be given only in cases of illness (confirmed by a physician's letter) or documentation of other extraordinary circumstances beyond the student's control. The designation of **I** will be granted only with the approval of the dean of the School of Art.

The deadline for removal of an **I** designation will be determined by the instructor and recorded at the time the designation is given, but will not be later than two weeks after the start of the next semester. If the **I** is not removed within the set time limit, either by completing the work in the subject or by passing a reexamination, the **I** will automatically become an **F** unless the dean of the School of Art extends the time or the student withdraws from school before the deadline date.

W Indicates that the student has received permission from the dean of the School of Art and the instructor to withdraw from a course while passing the course requirements at the time of withdrawal. This permission must be obtained no later than the end of the eighth week of the semester. The grade is not included in the calculation of the student's semester rating.

WU Indicates that the student has dropped a course without permission of the dean of the School of Art and the instructor after the end of the eighth week of the semester. This grade is not included in the calculation of the student's semester rating.

When appropriate, certain courses may be designated as Pass/Fail courses.

Pass Requirements completed. This designation is not included in the calculation of the student's semester rating.

Fail Failure to meet the minimum requirements of a course. This grade is included in the calculation of the student's semester rating; its numerical equivalent is 0.

A change in an official grade of record, other than the **I** designation, cannot be made by the dean of Admissions and Records without the express written consent of the instructor and the dean of the School of Art. Grade changes will not be accepted after one year has elapsed from the completion of the course.

Change of Program

Adding a Course A student is permitted to add a course only during the first week of a semester, during the drop/add period, and only with the adviser's approval.

Dropping a Course A student may drop a course during the first week of the semester, during the drop/add period, with the adviser's approval. A student who wishes to drop a course may be required to add equivalent credits in another course as needed to maintain satisfactory progress towards the degree.

A course dropped during the first week of the semester will be deleted from the transcript.

Withdrawing from a Course After the drop/add period a student may withdraw from a course through the eighth week of the semester, with the dean's and instructor's approval. If the student is passing the course at the time of withdrawal, a grade of **W** will appear on the transcript. A student who stops attending a course without permission of the instructor and the dean of the School of Art will receive a grade of **WU**; however, the instructor is free to record a grade of **F** in such a case.

If, in the opinion of the instructor, a student's presence is hindering the educational progress of the class, the student may be dropped from the class at the request of the instructor. A grade of **W** will be recorded for the course.

Academic Probation and/or Dismissal from The Cooper Union

A semester rating of all courses, (i.e., School of Art and Faculty of Humanities and Social Sciences) below 2.5 places students on probation and makes them subject to dismissal by the Academic Standards Committee. Students with unexcused absences and those excessively late to class are also subject to probation or dismissal. Students must maintain normal progress toward the degree (see page 51). Failure to observe this standard is grounds for probation or dismissal.

Appeal Students may appeal to the Academic Standards Committee of the School of Art in person and/or in writing when notified of their unsatisfactory academic performance. Students have on-line access to their grades. Please contact the Registrar's Office for more information.

When students are called to the Academic Standards Committee meeting, they are strongly advised to take this opportunity to communicate/explain/defend their unsatisfactory academic performance. The student should appear in person. If this is not possible the student may address the committee in writing.

After the hearing and deliberation the Academic Standards Committee shall either determine a probationary period or vote for dismissal. The decision of the committee is final.

Students on academic probation who do not improve their academic standing during the probationary semester or who fail to meet minimal academic standards during any subsequent semester may be called to the committee and are subject to probation or dismissal from The Cooper Union.

Leave of Absence

See pages 24–25 for Cooper Union's regulations governing leaves of absence.

In the School of Art, discretionary leave is available only upon completion of the first-year Foundation Program. Before taking such a leave, all financial obligations to The Cooper Union must be satisfied.

All requests for leaves of absence should be made through the Office of Academic Advisement. Note that this office is closed between June 10 and August 15 each year.

Students must request all leaves of absence in writing. A written request for reinstatement is also required. A student on leave is inactive and does not have access to the facilities of The Cooper Union.

Withdrawal from School Written requests for withdrawal from school should be addressed to the dean of the School of Art.

Readmission Students who have been dismissed or who have withdrawn from the school and wish to be considered for readmission must reapply through the normal admissions procedures.

Such applicants may be asked to appear for an interview with a representative of the Admissions Committee as part of this process.

Graduation To be eligible for graduation students must complete the minimum number of credits required for the B.F.A. degree or the Certificate and must have been enrolled for a minimum of four semesters at The Cooper Union as a full-time student for the B.F.A., or a minimum of four semesters as a part-time student for the Certificate in Art.*

All candidates for the B.F.A. degree must satisfactorily complete the requirement for a senior presentation.

Students must have a cumulative grade point average of 2.0 or better in order to graduate from The Cooper Union School of Art.

Students eligible to graduate and participate in commencement exercises must be approved by the Faculty of the School of Art.

Students who have not fulfilled the requirements for graduation will normally not be permitted to participate in commencement exercises.

Graduation requirements as outlined in this catalog are guidelines that are subject to change.

Students are responsible for their total accomplishment and for being continuously aware of the standards defined in the preceding paragraphs.

Residence A candidate for a degree must have been enrolled during two academic semesters preceding the granting of the degree and in residence during the last semester.

FACILITIES AND RESOURCES

The School of Art is primarily housed in the 1859 landmark Foundation Building. The renovated studios and labs offer complete facilities for a visual arts education. Seniors, juniors and many sophomores are assigned individual studio spaces by lottery. In addition, some Foundation Program classrooms, many student studio spaces, the Herb Lubalin Study Center, and the 41 Cooper Gallery are housed in the new academic building located at 41 Cooper Square.

Graphic Design Two multimedia classrooms at 41 Cooper Square house Apple iMac workstations and a teaching station, equipped with high-definition video projection, sound and laptop access. In addition, the Computer Studio provides scanners, black-and-white and color printers, and WiFi access. A professional staff of technical assistants is available during posted Computer Studio hours.

A professionally-staffed and well-lit letterpress studio is available to all students. It is equipped with five Vandercook cylinder presses, one tabletop pilot platen press, polymer bases, a foil stamping machine, book presses, binding hand tools, a polymer plate maker, and well-organized foundry and wood type, as well as all necessary spacing material and composing equipment. Skilled technical assistants are available to help students execute all manner of printing and binding projects. Students also have access to the collection of design ephemera, periodicals and books in the Herb Lubalin Study Center, located on the lower level of 41 Cooper Square.

Painting/Drawing Both the historic Foundation Building and 41 Cooper Square house facilities for Painting and Drawing. In the Foundation Building, skylight ceilings flood abundant natural daylight throughout a number of classrooms, workrooms and student studio spaces dedicated to painting and drawing. Additional painting studios and a drawing classroom are located on the ninth floor of 41 Cooper Square. Classrooms are equipped with easels, model stands, palette tables, sawhorse tables and storage room for props. Common workrooms are furnished with slop sinks, worktables and storage racks to accommodate the preparation and storage of artwork.

The painting offices in both buildings have equipment for check-out and a limited number of art supplies for sale. Staff technicians are available during the week to provide technical support and help facilitate a healthy and safe work environment. A staff technician is available during weekend and evening hours.

*Admission to the Certificate in Art is suspended until further notice.

Photography The traditional/analog photography area includes a spacious, well-ventilated black-and-white communal darkroom with 16 photo enlargers capable of printing negatives ranging from 35mm to 4x5 inches. An adjacent accessory darkroom room houses a color/black-and-white enlarger that can print film sized from 35mm to 8x10 inches. In addition, there is a large black-and-white film processing area with automatic temperature control and a dedicated alternative-processes room with UV exposure units that can produce up to 30x48 inch exposures.

The digital photography lab includes 16 Macintosh workstations with seven 13-inch-wide and two 17-inch-wide inkjet printers. There are also numerous 8.5x11 inch flatbed scanners, one Nikon 35mm film scanner, and numerous Wacom tablets. An additional advanced digital lab houses two Macintosh workstations, two 17-inch-wide professional-quality inkjet printers, a Nikon medium-format film scanner, as well as a Hasselblad Flextight film scanner capable of scanning film sized from 35mm to 5 x 7 inches. Students may request prints up to 44 x 90 inches to be made on one of two wide-format inkjet printers.

A well-equipped studio provides space and tools to photograph a wide range of sets using tungsten, electronic flash, or daylight-balanced fluorescent lighting systems. A complete tethered capture system with a Macbook Pro is available for advanced photo students. A variety of large- and medium-format film cameras are available for checkout, as are a range of professional DSLR cameras including the Canon 5D Mark III.

A knowledgeable staff of technical assistants is available continuously during posted studio hours.

Printmaking A well-equipped and ventilated printmaking shop accommodates intaglio, lithography, silkscreen and relief printing processes and papermaking. The facility includes three lithography presses, three etching presses and three silkscreen vacuum tables. There is a dedicated computer facility with two large format printers for digital imaging and pre-press photographic work. There are more than 100 stones for lithography and a collection of rollers for lithography, monotype, and surface rolling in etching. The paper mill is complete with beater, a 75-ton hydraulic press, vats and the capability for both Western and Japanese papermaking.

A professional staff of technical assistants is available continuously during posted studio hours.

Sculpture A large, all-college sculpture shop supports opportunities for production of a wide range of three-dimensional work. This facility is equipped with machinery for wood- and metal-working, mold-making, bronze casting and projects using wax, clay, plaster and some plastics. An Epilog 36EXT 60 Watt Laser cutting/ engraving system has been implemented.

A professional staff of technical assistants is available continuously during posted shop hours for management and supervision, as well as consultation and collaboration on projects from many different studio disciplines.

Film Film students can borrow Bolex 16mm cameras with zoom or prime lenses, a Canon Scoopic, Arri 16BL, or small format Super8 cameras. Camera kits include light meters and complete instructions. Film is sold at the Checkout Office and students can hand-process it onsite or send it to a local lab. Processed film can be converted to digital files with a custom-built 16mm HD transfer machine, or edited on a Steenbeck flatbed editor or Super8 viewers. A JK optical printer is available for contact prints or optical special effects. The screening room is equipped for projection of 16mm and Super 8 film.

Video The Checkout Office provides HD camcorders for students in introductory classes. Advanced classes use professional large-sensor camcorders & HD SLRs with a range of lenses. GoPro action cameras and older formats are also available. Students can borrow fluid-head tripods, shoulder rigs, stabilizers and a variety of halogen & LED lighting kits. Grip equipment, gels and modifiers like umbrellas and softboxes can be added to any light kit.

The primary video editing facility has eight workstations with Adobe Premiere Pro, After Effects and Photoshop, Final Cut Studio, Pro Tools and other audio and video software. Additional outboard equipment includes various analog and digital & audio and video decks, mixers and special effects devices. Other equipment (monitors, speakers, projectors, VCRs, DVD and media players) is also available for multi-media installations. The video lab is networked and equipped with a video/data projector for instruction and viewing student work

Animation Animation students have access to still, video & 16mm cameras for image capture, as well as light tables, peg bars and animation stands for analog cel animation, direct-on-film painting and stop-motion.

The Animation lab has 10 workstations and provides support for two- and three-dimensional animation and stop motion capture. Additional hardware includes DSLR animation stands with Dragonframe Stop Motion software, a digital roto-

scope station, flatbed scanner, vocal isolation booth and various analog and digital audio/video decks. This lab also serves as a supplementary facility for students working with film, video and sound projects, has all of the same software and is networked and equipped with an HD video/data projector with surround sound for instruction and viewing student work

Sound Professional digital audio recorders are available, supported by a complete array of microphones including shot-guns, wired and wireless lavalieres, binaural pairs, contact mics, and custom transducers. A dedicated sound editing room is equipped with ProTools HD and Reaper software with surround mixing capabilities and a vocal isolation booth.

Screening Room/Classroom Classes are held in the Screening Room, a theater for large-screen projection of film and HD video with 5.1 surround sound. The projection booth is equipped for 16mm and Super 8, and offers flexible signal-routing with AV ties to the editing facilities. The room doubles as a shooting studio with a permanent green-screen and additional electric service for high wattage lighting.

A professional staff of technical assistants is continuously available during posted studio hours.

The Computer Studio The Computer Studio, a part of the Department of Information Technology, is located on the eighth floor of 41 Cooper Square. It comprises two Apple iMac classrooms and a central scanning and large-format color output area. The Department of Information Technology supports both PC and Mac technology, and provides students with a wide range of digital media and imaging options. The facility houses Apple iMac computers, which can boot into Mac or Windows operating systems, and Dell PCs; high-resolution reflective and transparency scanners; black-and-white and color laser printers; and large format color printers. The Computer Studio workstations are capable of producing high quality digital video and audio for broadcast, new media and web publishing.

Software available includes complete suites of applications for graphic design, multimedia, 3D design, audio-video production and animation. The fully-networked studio also provides Internet access, CD and DVD production capabilities and printing to many different types of media. Digital video cameras, digital still cameras and microphones are available for loan by students in the lower level 1 A/V Resource Center.

A professional staff of technical assistants is available Monday through Saturday during posted Computer Studio hours.

Center for Design & Typography The Center, located at 30 Cooper Square, combines education with public service. Advanced graphic design students work in guided classroom situations with actual outside non-profit agencies as clients, and on internal Cooper Union print and web design projects.

Galleries Several galleries around the campus are used to exhibit the work of students and outside artists in solo or group shows. In the new academic building at 41 Cooper Square, the 41 Cooper Gallery and the Lubalin Center Gallery feature large windows offering views from the building's entrance and an abundance of natural light. These spaces, often used in conjunction with one another and with the adjacent Rose Auditorium, serve as a highly visible site of artistic activity consisting of exhibitions, programs, and screenings for the Cooper Union community, neighborhood and city at large.

In the Foundation Building, a number of lobby galleries present students' artwork in the historical heart of the school, near many of the studios and shops where it was created.

Beginning late in each fall semester and carrying through the spring, gallery spaces in both the Foundation Building and 41 Cooper Square showcase work by graduating seniors in The School of Art, with additional exhibitions of exchange student work, class projects and work by fellowship recipients. These exhibitions offer an opportunity for students to contextualize and showcase projects developed throughout the course of the year. The annual student exhibition at the end of the school year—referred to colloquially as the End of the Year Show—is mounted throughout the school's exhibition, studio and classroom spaces and features the work of art, architecture and engineering students at all levels.

Herb Lubalin Study Center of Design and Typography Located at 41 Cooper Square, adjacent to the Lubalin and 41 Cooper Galleries, the Herb Lubalin Center's core collection includes an extensive archive of Herb Lubalin's work, as well as seminal design ephemera by other important graphic designers. It also houses a reference library pertaining to the history and theory of visual communication. In addition to the archive, the Center maintains a rich and varied programming schedule, including exhibitions and lectures addressing major trends in graphic design.

COURSES

Students should consult official schedules for courses offered in a given semester. There is no assurance that a courses listed in this catalog will be given every year.

Each school offers a range of elective courses that are open to all students; consult each school's course listing.

Prefix Key

FA designates studio courses (meet three or four hours per week)

SE designates seminars or lecture courses (meet two or three hours per week)

TE designates techniques courses (meet four hours per week)

Required Foundation Courses

FA 100.1, FA 100.2

Introduction to Techniques

An introduction to the physical aspects of working with wood, metal, plaster—and plastics, as well as an introduction to on-campus computer facilities and resources. A basic introduction to the Adobe interface, specifically Photoshop and Illustrator will be provided.

½ credit per semester. One-year course. Pass/Fail. Staff

FA 101 Color

A study of the physical, perceptual, art historical and cultural aspects of color. The phenomenon of color and principles of light are explored in various media towards an understanding of color application in all of the fine art disciplines and architecture.

2 credits. Fall only. Ellis/Osinski/Rodman

FA 102.1, FA 102.2

Two-Dimensional Design

Exploration of the visual and intellectual aspects of form on the two-dimensional surface, in a variety of media. Investigations into the relationships of perception, process and presentation.

3 credits per semester. One-year course. Ess/Lindell/Morton/Rubi/Tochilovsky

FA 104.1, FA 104.2

Basic Drawing (Analytical and Descriptive)

A course in freehand drawing designed to emphasize perceptual and inventive skills in all drawing media.

3 credits per semester. One-year course. Brown/Lawley/Masnyj/Morgan

FA 105 Four-Dimensional Design

This course investigates the properties of time and movement and the fundamentals of four-dimensional design. Students explore duration, condensation, expansion, interruption, simultaneity, stillness, action and situation through a wide range of materials.

3 credits. Spring only.

Burckhardt/Issa/Lehyt/Raad

FA 109.1, FA 109.2

Three-Dimensional Design

Students work on projects that explore the fundamentals of forms and space and investigate the properties of materials, structure, mass, scale, light and motion.

3 credits per semester.

One-year course.

Adams (Sabbatical Fall 2015)/Duerksen/Farmiga/Finley/Lins

SE 150 Foundation Project

A course that brings together all Foundation year students around a series of presentations that introduce various artistic practices, critical languages, and criticism. The course intends to present contrasting historical and contemporary models of creating, seeing, speaking and thinking about art.

1 credit. Fall semester only.

Morgan/Rockhill

Elective, Prerequisite and Advanced Courses

Students may enroll in advanced studio classes with the same course number multiple times. Instructors and syllabi in these courses will vary. In addition, the content of advanced studio classes changes with the mix of students in each class.

Consequently, the development of individual students' work varies with the interchange of ideas among these students and their instructor.

The School of Art believes that the ability to work with the same instructor in the same discipline multiple times (even as the course content changes) can foster a valuable mentoring relationship between an instructor and an advanced student.

CALLIGRAPHY

TE 216 Calligraphy

Geometry, optical balance and the stroke of the broad-edge pen are primary influences that shape the Roman alphabet. Students learn the fundamentals of "beautiful writing" through the study of historical models and the principles that are the basis of classical and modern letterforms. Exercises in ink train the hand kinaesthetically to write letters with graceful movement. Exercises in pencil train the eye to see and analyze the subtle geometry and skeletal "ideal" form of letters. Precise rhythm in letter-spacing and careful line-spacing create the color and texture of the page. The class will have an emphasis on page design involving hand written compositions. Roman and Italic capitals and small letters will be the focus of first semester students. Those who repeat may be introduced to other historical hands.

2 credits. One-semester course. May be repeated once. Free elective credit. DiEdwardo

FA 419 Independent Study in Calligraphy

1-3 credits. Requires approval of instructor and the dean of the School of Art

COMPUTER TECHNIQUES

TE 303 Techniques in Photoshop

This course explores techniques and projects in Photoshop. Students will complete projects that demonstrate their skill and understanding of digital image creation. Students will apply the software to projects that they are engaged in or planning. A structured series of projects/problems will be presented to help students master the various techniques and tools as well as the application of the software to real world situations.

2 credits. One-semester course. Cannot be repeated. Free elective credit. TBA

TE 304 Techniques in After Effects

This course explores techniques and projects in Adobe After Effects. Students will complete projects that demonstrate their skill and understanding of visual effects and motion graphics. Projects will be faculty and student generated.

2 credits. One-semester course. Cannot be repeated. Free elective credit. Garrett

TE 305 Techniques in HTML and Programming

This course explores techniques that take advantage of the Internet as an artistic medium. Students will demonstrate their skills and understanding of HTML, CSS, Javascript and APIs through designing and building interactive projects, using open source software.

2 credits. One-semester course.

Cannot be repeated. Free elective credit. Sparling

CONTEMPORARY ART ISSUES

SE 401A&B Contemporary Art Issues

Topic for Fall 2015:

Collective Power

The increasing number of college degree programs termed "Social Practice," and recognized art collectives illustrate the normalization of collective work as a mainstream artistic strategy. Yet collaboration in art is frequently political by nature, or, at least, claims this status. The group dynamic allows for a certain kind of anonymity that often translates into a high degree of open confrontation and criticality. But, in war rhetoric, to collaborate can mean "to work with the enemy." To collaborate can also connote neo-liberal, creative entrepreneurialism. This is to say, there are many ways to engage the other. Through this course we will concentrate on collective efforts in contemporary practices in the U.S. and abroad. Students taking this course are expected to present a short paper as well as to prepare assigned texts for group discussions. We will also develop a collective project that will bring notions of antagonism and solidarity into action, 2 art history credits. One-semester course. May be repeated once for art history credit.

Herrera-Prats

DRAWING**PREREQUISITE COURSE****FA 240A, FA 240B Drawing I**

The course is designed to explore the phenomena of drawing as basic to the visual language of all disciplines. The fundamental notion of observation and analysis in drawing is investigated. As preparation for work in an advanced level, the course involves further development of drawing skills and techniques, as well as an emphasis on individual aesthetic development. Assignments and group critiques are central to the course.
3 credits per semester. One-semester course. May be repeated once. Prerequisite to all Advanced Drawing. Gleeson/Lawley/Leary

ADVANCED COURSES**FA 341A, FA 341B
Advanced Drawing**

Advanced studies in drawing emphasizing the student's conceptual independence from traditional draftsmanship. This course is for students who have an established direction in drawing.
3 credits. One-semester course. Barth

**FA 342A, FA 342B
Advanced Drawing**

Students are encouraged to explore and experiment with drawing as a way to further develop visual understanding of pictorial and sculptural space. The issues surrounding representation and perception are addressed. The focus of this class is to help students to use drawing as a critical and procedural tool. Using notebooks and journals as well as reading and research methods to process ideas, students will work with drawing to advance and integrate their individual studio practice both technically and conceptually. Group critiques and drawing sessions as well as individual meetings with the instructor are integral components of the course.
3 credits. One-semester course. Bordo (Sabbatical Fall 2015)

FA 343A, FA 343B Advanced Drawing

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.
3 credits. One-semester course. Masnyj

FA 344A, FA 344B Advanced Drawing

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.
3 credits. One-semester course. Lawley

**FA 345A, FA 345B Advanced
Drawing: Guest Artist Series**

This course is intended to help students clarify and further the growth of their own work through group and individual critiques, classroom presentations and discussions with contemporary guest artists and the instructor.
3 credits. One-semester course. Gleeson

**FA 346A, FA 346B
Advanced Drawing**

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques
3 credits. One-semester course. Goldberg

FA 347A, FA 347B Advanced Drawing

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.
3 credits. One-semester course. Gleeson

Advanced Drawing/Visiting Artists

Course description varies according to the instructor.

For Spring 2016 and later semesters, please see course schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

**FA 449A, FA 449B
Independent Study in Drawing**

1-3 credits. Requires approval of instructor and the dean of the School of Art

FILM/VIDEO**PREREQUISITE COURSES****FA 270 Film I**

An introduction to the techniques and aesthetics of filmmaking. In a mixture of theory and practice, participants will be required to produce at least two film projects in response to concepts and issues raised. The course is in three parts: technical instruction, critique and screenings of artists' work. Students are trained in all aspects of filmmaking from shooting, lighting and sound to editing in film or on computer and DVD authoring. There are weekly reviews of student works-in-progress and each class will include survey of the history of artists working in film.
3 credits. One-semester course. May not be repeated. Prerequisite to all advanced film courses. Perlin

Note: Film I is required of all students who wish to pursue additional work in the medium.

FA 375 Film II

This introduction to 16 mm filmmaking covers a wide range of techniques such as shooting with the reflex Bolex, lighting, single-frame construction, sound and editing. Students learn 16mm filmmaking with hands-on experience and are encouraged to use the unique qualities of the medium to express their original visions. This course integrates theory and analysis of cinematic language with film practice. Films made by independent filmmakers and artists will be screened and discussed and advanced filmmaking techniques such as optical-printing and multiple-exposure will be taught. Critiques of student work will take place at various points during the semester and students are required to complete their own final 16mm sound film by the end of the course.
3 credits. May not be repeated. Prerequisite: Film I. Perlin

FA 208 Video I

An introduction to video production, postproduction, history and criticism. Students are introduced to basic camera operations, sound recording and lighting, as well as to basic editing using Apple's Final Cut Pro software, and to DVD production using Apple's DVD Studio Pro. Three assignments are to be completed during the semester: two are assigned in conjunction with the professor. Critiques of the assignments are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary art practices.
3 credits. One-semester course. May not be repeated. Prerequisite to Video II; Jemison/McWreath

Note: Video I is required for all students who wish to pursue additional work in the medium.

FA 209 Video II

Students develop shooting and editing skills with an emphasis on using digital camcorders and digital non-linear editing and compositing systems. A sequence of short assignments introduces students to specific digital techniques and a range of software. Students will also begin developing their personal conceptual orientation and vocabulary. Students will complete a series of short videos, as well as explore both mainstream and experimental approaches to the moving image.
3 credits. May not be repeated. Prerequisite: Video I. Liu

ADVANCED COURSES**FA 376A Animation I**

Students will learn an arsenal of physically-based film animation techniques from line animation, direct-on-film and roto-scoping to cut-out animation. Students will apply their skills and passions based in their own work in other art forms (drawing, painting, photography) and will make a few short animation projects over the semester. The course emphasizes the creation of meaningful and realized films through the integration of content and ideas with aesthetics and technique. All animation artwork will be created non-digitally, though students will learn to shoot and finish their projects both digitally and to film. Classes will incorporate basic technical instruction, viewings and discussions about a variety of classic and contemporary animation films, hands-on animation work and critiques.
3 credits. May not be repeated. Reeves

FA 376B Animation II

Students will create and complete individual advanced animations, utilizing and building upon techniques learned in Animation I. Through presentations and critique, screenings of classic and inventive animations, and in-class work, students will broaden their perception and command of animation language and practice. Several animation techniques will be introduced. Projects begun in Animation I may be expanded in Animation II. The class will have a screening at the end of the semester to exhibit their completed projects.
3 credits. Prerequisite: Animation I or permission of the instructor. Reeves

FA 377A, FA 377B**Advanced Film**

Independent projects workshop in Super 8 and 16mm film. As well as working in depth with film, students are encouraged to explore all possibilities of the moving image from expanded projection techniques to kinetic constructions.

3 credits. One-semester course. May be repeated. Prerequisites: Film I and one of the following: Film II or Animation II. Joskowicz/Perlin

FA 380A, FA 380B**Advanced Video**

Advanced students use all the facilities of the video lab and continue to develop their personal styles through close individual instruction. Students complete two fully realized independent projects. Analysis and discussion of current video exhibitions supports group critiques.

3 credits. One-semester course. May be repeated. Prerequisite: Video II. Joskowicz/Perlin

FA 381 Digital Sound Design Workshop

An investigation of the structures of the sounds around us and how to listen to, analyze and manipulate them, with special emphasis on sound for picture. Discussion of how the gulf between the sounds of the environment and composed music was bridged in the 20th century. Training in the use of Protocols, an all-inclusive system for recording, editing and mixing sound, which has become the system of choice in the modern studio.

3 credits. Offered Fall and Spring. Pre- or corequisite: Film I or Video I or Motion Graphics. May not be repeated. Burckhardt

FA 382A, FA 382B**The Question of the Document**

This class is open to students working in all forms. Students are expected to initiate and work on independent projects—individually or in groups and must be willing to show work in class while in the process of making it. The focus of the class will be on the question of the document in media art and related themes of history, facticity, testimony, witnessing and evidence. Students are expected to attend all screenings and exhibitions, keep up with the assigned readings and write short papers.

3 credits. Pre- or corequisite: One advanced studio course. May be repeated with a different instructor TBA

FA 479A, FA 479B**Independent Study in Film**

1-3 credits. Requires approval of instructor and the dean of the School of Art

FA 489A, FA 489B**Independent Study in Video**

1-3 credits. Requires approval of instructor and the dean of the School of Art

GRAPHIC DESIGN**PREREQUISITE COURSES****FA 211 Graphic Design I**

An introduction to the techniques and visual language of graphic design. Weekly projects explore fundamental concepts in form, composition, and typography. Presentations and readings in graphic design history will complement weekly assignments. Students will explore basic image-making processes as well as be instructed in digital production techniques.

3 credits. Fall only. Gasparska/Joel

FA 212 Graphic Design II

The complex relationship between, provides a rich historical and intellectual base for experimental projects combining verbal and pictorial information. Weekly projects reflect a broad range of disciplines within the field of design. Computer instruction will be provided as it relates to specific projects.

3 credits. Spring only. Prerequisite: Graphic Design I. Gasparska/Joel

FA 215 Typography

Empirical explorations of typographic messages through placement, massing, weight, size and color are analyzed to develop an understanding of aesthetic composition of typographic form and meaning. Legibility, unpredictability and sequencing, as well as the use of grid structures, are investigated. The development of critical judgment about typography is emphasized.

3 credits. Prerequisite: Graphic Design I. Pre- or corequisite: Graphic Design II. Tschilovsky

ADVANCED COURSES**FA 310 Information Design**

The visual communication of complex information is introduced through presentations and studio projects that explore organizational structures such as charts, diagrams, maps, illustrations, photographs and typography. Computer instruction will be provided as it relates to specific projects.

3 credits. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. Glauber

FA 311 Publication Design

The complex issues unique to editorial and publication design are explored through studio projects and presentations that emphasize the grid, effective sequencing and typographic form. Computer instruction will be provided as it relates to specific projects.

3 credits. Spring only. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. Corbitt

FA 312 Experimental Typography

This course will emphasize innovation, imagination and creativity in the realm of typography, manipulating it freely as a means of expression. Computer techniques as well as hand drawing, collages and pictures will be used to compose layouts, including posters, limited art books and animated typography for the web. Students will choose a theme and develop it with abstract type expression.

3 credits. Prerequisite: Graphic Design I and II. Pre- or corequisite: Typography. Famira

FA 313 Art of the Book

In this course the book will be explored as an interdisciplinary medium, placing emphasis on integrating and experimenting with form, content, structure and ideas. During the first half of the semester, students will make a number of books, examining sequence, series and text/image relationships, using various book structures. These "sketches" will prepare students for an extended book project during the second half of the term.

3 credits. Fall only. Morton

FA 315A, FA 315B Advanced Design

Topic and instructor vary.

Fall 2015: Type Design
In this hands-on class students will go from the fundamentals of writing and hand drawn type to contemporary digital type design. By the end of this class every student will have created their own, original digital font.

3 credits. Prerequisite: Graphic Design II. Pre- or corequisite: Typography I. Famira

FA 317A, FA 317B Advanced**Design: Open Studio**

In this course students will complete two fully realized independent projects. Emphasis will be placed on contemporary graphic design practices and developing a personal aesthetic. Visiting lecturers, readings, and individual meetings with the instructor will complement group critiques.

3 credits. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. Essl

FA 320 Visual Identities Design

The class will concentrate on innovative solutions to graphic identity systems. Students will increase their proficiency in developing symbols and typography to build a visual language that amplifies the narrative of a company, organization or product.

3 credits. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. TBA

FA 322A, FA 322B**Professional Practice**

Graphic design projects for non-profit institutions, under the direction of faculty and in cooperation with the staff of the Center for Design and Typography, provide students with an opportunity for professional experience. Portfolio presentation and professional ethics will be addressed.

3 credits. One-semester course. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. Lang

FA 326 Interactive Design Concepts

An exploration of the nature of interactive design and how it informs and transforms experience. Information structures, navigational issues, design strategies and social implications of interactive experiences using traditional as well as electronic media will be examined.

3 credits. One-semester course. May not be repeated. Prerequisite: Techniques in HTML and Programming or permission of the instructor. Essl

FA 327 Advanced Interactive Design Concepts: Computational Media

An advanced design course in interactive computational media. The course will explore advanced interactive design concepts utilizing software which that includes Processing and Macromedia Flash as well as XHTML coding. Students will complete two fully realized independent projects. Analysis of relevant work and readings support group critiques.

3 credits. One-semester course. Prerequisite: Interactive Design Concepts. TBA

FA 328 Motion Graphics

Students will explore the conceptual and technical challenges of design for the television screen. All aspects of industry video/broadcast production are introduced and integrated into a design core focused on strong communication. Projects include identity design, combining kinetic typography, animation, sound and video. The course includes workshops in After Effects, Final Cut Pro and Protools.

3 credits. One-semester course.
Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography.
Vondracek

**FA 429A, FA 429B
Independent Study
in Graphic Design**

1-3 credits. Requires approval of instructor and the dean of the School of Art

TECHNIQUES**TE 306 Techniques in Letterpress**

This course explores techniques and projects in typesetting. Students will complete projects that demonstrate their skill and understanding of typographic composition and letterpress printing techniques.
2 credits. One-semester course. Cannot be repeated. Free elective credit. TBA

**INTRADISCIPLINARY
SEMINAR****SE 403A, SE 403B
IntraDisciplinary Seminar**

This course is a hybrid between a lecture series and discussion seminar. It is intended to provide a stimulating and rigorous forum between students' artistic concerns and those of twelve visiting speakers in a public lecture series of the School of Art. Class discussions will center on diverse presentations by artists, theorists, activists, designers, writers, curators, gallerists and other practitioners involved in the arts from positions that embody an interdisciplinary approach or that imply new uses for disciplinary traditions. Accordingly, the course is designed to introduce students to some of the debates currently driving contemporary art and the larger social context it embodies. Members of the class are expected to be active participants and will therefore be asked to respond with some intellectual invention to a variety of topics with weekly discussions, readings, and written or oral presentations.
2 credits. Free elective credit.
Raad

MATHEMATICS IN ART**Ma 151.1 Mathematics in Art**

This course deals with the period beginning with Pythagoras in ancient Greece and goes up to the present day. Topics included: Godel's work on the limits of mathematics, Euclidean and non-Euclidean geometries, infinity, paradoxes and soap film experiments. Also discussed are black holes, the Big Bang theory, relativity, quantum theory and atomic particles. The course is open to all Cooper Union students but is primarily oriented toward making the above-mentioned concepts comprehensible to those with very little mathematics in their background. The relatedness of seemingly disparate fields (science, art, mathematics, music) is a central theme of the course.
3 general studies credits.
Spring only. Bailyn

PAINTING**PREREQUISITE COURSE****FA 130A, FA 130B Painting**

A studio experience with the physical, compositional and conceptual components of pictorial invention and image-making. Readings, assignments and critiques will enhance the development and articulation of an inventive individual approach to the painting discipline in preparation for advanced level work.
3 credits per semester. One-year course. Prerequisite to all Advanced Painting courses. Bordo (Sabbatical Fall 2015)/Naess/Treib/True

ADVANCED COURSES**FA 331A, FA 331B
Advanced Painting**

For students who wish to have their work critiqued primarily on an individual basis. High motivation and dedication are of primary concern. There will be occasional group critiques.
3 credits. One-semester course. True

**FA 334A, FA 334B
Advanced Painting**

A seminar course for students who have the ability to work independently in their studios with a primary focus in drawing or painting. Students will be expected to develop their ideas and work independently, but the class will meet together every week or two for discussion of each other's work, as well as various museum and gallery shows, readings or slide presentations of current work. The course will emphasize experimentation and expansion of one's visual language and process, and the ability to articulate these ideas in discussion.
3 credits. One-semester course. Bordo (Sabbatical Fall 2015)

**FA 337A, FA 337B
Advanced Painting**

Students will explore the inner reservoirs of the imagination and investigate, as well, specific external resources for imagery. The course will seek to develop a range of expressive vocabulary including representation and abstraction. Group and individual critiques will be augmented through discussions of museum and gallery exhibitions and slide presentations. Emphasis will be upon developing a personal visual direction.
3 credits. One-semester course. TBA

**FA 338A, FA 338B
Advanced Painting/Water Media**

Students will focus on water media—acrylic, transparent watercolor and gouache—through work on canvas and paper. The class will explore the specific technical challenges and characteristics inherent in these media including the range from transparency to opacity. Individual approaches will be encouraged in developing the aesthetics of the evolving image from spontaneity to studied expression, from figuration to abstraction. Exposure to selected examples of historical and contemporary imagery will be accomplished through slides, exhibitions and gallery or studio visits.
3 credits. One-semester course. TBA

**FA 339A, FA 339B Advanced
Painting/Guest Artist Series**

This course is for students who have made a strong commitment to painting. Students are expected to work independently in their studios on a series of paintings that will develop during the semester in response to a dialogue with the different guest artists.
3 credits. One-semester course.
Bordo (Sabbatical Fall 2015)

Advanced Painting/Visiting Artists

Course description varies according to the instructor. For Fall 2015:

FA 332A Advanced Painting

The course takes as its starting point the dissolution of the category of painting through the works of Lygia Clark and Piet Mondrian. We will work together to reconstruct this particular narrative of development and collapse. To this end, we will generate questions and responses through our coursework that could address the issues surrounding painting after the breakdown of medium-specificity that these artists helped to enact. Research, collaboration, and critical inquiry will be used to elaborate our understanding of these historical models, alongside attempts at clarifying the possible methodological parameters of our own practices. The aim of the course is to sufficiently historicize our own work and to reflect on the material and ideological forces that shape it.
3 credits. One-semester course.
Visiting Artist Cheney Thompson

FA 334A Advanced Painting

This class will consider the value of life outside the studio and how those experiences are filtered and assimilated into practice. Time spent in the studio and in review will be balanced with readings, trips and visits. Individual studio and group discussions will focus on the students' methodology, their critical voice and the play of material problem solving. Through continuing dialogue students will examine within the pluralism of today's painting practice their own positions and opinions. The course will encompass painting, sculpture and architecture. Students will question the ways in which space is made and perceived. There will be wide range of approaches, (formal, social and political) while using the framework of tradition to question the construction of space.
3 credits. One-semester course.
Visiting Artist Alex Kwartler.

FA 335A Advanced Painting

This course is a seminar designed for students working independently on their own projects. Students should possess an eagerness to expand upon existing skills as well as a desire to advance their own artistic vision. Assignments are designed to encourage this individual search and bridge ideas examined in class to further develop a studio practice. The course will mainly consist of scheduled studio visits with individual students, who will be expected to meet weekly in class for group discussions of current museum and gallery exhibitions, presentations, and critique. Students will be required to coherently present their ideas and work vigorously in the studio, demonstrating progress throughout the semester. Process and experimentation will be emphasized and fostered by the instructor, as each student works towards a personalized intention for Painting.
3 credits. Visiting Artist Amy Feldman

FA 336A Advanced Painting

The course will emphasize attention in equal parts to art-making and analytical thinking in students' studio practices. We will work at consistently defining the language and terminology used in class discussions, individual meetings and group critiques so that students will leave the course with a solid understanding of crucial concepts in the field. Discussions will be focused around readings, artist interviews, assigned exhibition visits, student presentations and class trips to galleries, museums and artists' studios. The aim of the course is to prioritize critical engagement, both in and out of the studio.
3 credits. One-semester course. Visiting Artist Mark Gibson

For Spring 2016 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 439A, FA 439B Independent Study in Painting

1-3 credits. Requires approval of instructor and the dean of the School of Art

PERFORMANCE**FA 290 Elements of Performance**

This course examines the elements that unify the diverse set of practices gathered as "performance art." Engaging concepts of time, movement, voice, text and body in performance-based work, the course addresses both the historical development of performance practices within the field of contemporary art, as well as their current manifestations. Lectures, screenings, readings and discussions support the development of individual and collaborative studio work.
3 credits. One-semester course. May not be repeated. Monforte

FA 395 Performance

Performance or the live event has been a continuous element of art practice throughout most of the 20th century. The changing technologies of sound and digital recording devices and their increasing availability have enhanced the possibilities of documentation and allowed artists to consider the mediation and documentation of a live event as an integral part of the work itself. In this course, students will examine the interaction between performance and its documentation through practical, historical and theoretical interrogation. The class proposes to address documentation, not as an inadequate representation nor as a nostalgic marker but as something that operates within a distinct system that can become a vital site of art production. This class takes an interdisciplinary approach to making performance work. The medium of performance and its utilization of photography, video and sound will be explored. Students will read and discuss texts, looking at the work of other artists and making their own work.
3 credits. One-semester course. Visiting Artist Yves Laris Cohen (Fall 2015)

PHOTOGRAPHY**PREREQUISITE COURSES****FA 106 Photography I**

A one-semester course which explores the visual language of photography through both black-and-white and color mediums. Students will learn camera controls through the use of 4x5 and digital cameras. 35mm cameras are optional. Darkroom printing augments class assignments and student projects.*
3 credits. One-semester only. May not be repeated. Hatleberg/Mickey/Osinski

**It is recommended that students have digital cameras. Instructors will make camera recommendations on the first day of class for those students who may wish to purchase one.*

ADVANCED COURSES**FA 360 Advanced Photography: Printing Images**

This course will focus on the materiality of the photographic print, both analog and digital. Options in silver-gelatin printing including toning, bleaching and plating, as well as advanced options in digital printing will broaden students' understanding of the photographic image. Issues involving photographic representation will be addressed through discussions, group and individual critiques, hands-on demonstrations and field trips. Students will produce a finished set of printed images by the end of the semester.
3 credits. Prerequisite: Photo I. Osinski

FA 361 Advanced Photography: Topics

Topic varies. For Spring 2016: The Constructed Image. This studio art course will enable students to produce a body of work based upon the physical construction of images. Pre-camera, post-capture, and printing techniques, both analog and digital, will be explored. Individual and group critiques will be supplemented by discussions, readings, presentations and technical instruction.
3 credits. Prerequisite: Photo I. Williams

FA 362A, FA 362B Advanced Photography: Lighting on Location

This critique-based studio course explores the use of light on location in photography. Topics explored by this course will include the use and modification of available light as well as the use of portable light sources such as flash (both single and multiple), portable battery powered strobes, remote light triggers and other tools.

The emphasis of this course will be on using lighting techniques outside the studio in order to gain an understanding of how light effects the way we interpret our world.
3 credits. Prerequisite: Photo I. Vahrenwald

FA 363A, FA 363B Advanced Photography: Digital Photography

This studio course focuses on issues related to digital imaging. Students will explore ideas related to digital work as well as techniques such as color management, various corrective measures, and options in digital cameras and printers. Issues central to photography in the digital era will be explored. Students will pursue individual projects that will be discussed in group and individual critiques.
3 credits. Prerequisite: Photo I. Osinski

FA 365A, Advanced Photography: Digital Workflow

In this critique-based studio class, students will advance their work by focusing on the digital color workflow. Technical instruction will include: a dvanced digital camera controls, high-end scanning techniques, Lightroom, color management through Photoshop and the use of color profiles as well as inkjet printing. Students will advance their work through individual and group critiques, discussion and workshops.
3 credits. Prerequisite: Photo I. Fall only. Vahrenwald

FA 365B Advanced Photography: Studio Photography

The course will primarily address lighting, including the use of hot lights, flash, and strobes, with specific studio equipment such as sweeps, diffusers, backdrops, tethered shooting, Lightroom, and Capture One. Retouching and color correction in Photoshop will be covered.
3 credits. Prerequisite: Photo I. Spring only. Vahrenwald

FA 366 Advanced Photography: Alternate Processes

A course for students who wish to explore the possibilities of hand-applied photographic emulsions and alternative methods of printing. Processes will include liquid light, cyanotype, palladium, color copier and digital printing options. Student work will be discussed in relation to contemporary art issues.
3 credits. Prerequisite: Photo I. Williams

FA 367 Advanced Photography: Cameras

Contemporary photographers employ a variety of technologies. This studio class will consist of a series of demonstrations and assignments to explore how the history and aesthetics of photography are inextricably linked to the technological developments of the medium. A wide spectrum of 'cameras' will be introduced, specifically the camera obscura, analog and digital camera formats and the panorama. Students will make analog, digital or hybrid prints of their choosing.
3 credits. Prerequisite: Photo I. TBA

FA 368A, FA 368B Advanced Photography: Guest Artist Series

This course is intended to help students clarify and further the growth of their own work through group and individual critiques, classroom presentations and discussions with contemporary guest artists and the instructor.
3 credits. Prerequisite: Photo I. Osinski

FA 369A Advanced Photography

Students will produce work using photographic material(s), camera or any photographic device of their choice. Work will be discussed in group critiques as well as individual conferences with the instructor. Photographic issues and representation will be the subject of reading and class discussions.
3 credits. Prerequisite: Photo I. Fall only. Raad

FA 369B Advanced Photography

This course will explore multiple-image structures in photography and will include issues and examples of sequencing, time, fictional and non-fictional narratives and meta-narratives and image and text relationships. Studio projects will be combined with lectures, presentations, field trips, readings and class discussions to provide the critical framework leading to the development and production of projects that address traditional as well as experimental methods of multiple-image structures. Projects can include but are not limited to: color/black and white, film/digital/film stills.
3 credits. Prerequisite: Photo I. Spring only. Morton

Advanced Photography/Visiting Artists

Course description varies according to the instructor.

For Fall 2015:

FA 364A Advanced Photography

This course is for students who have an active, technically proficient practice. It is a critique class in which students must present six excellent photographs every two weeks. Students will be asked to do research pertinent to the work they show, which they will then present to the class. Students will assemble a final group of their ten best pictures bolstered by a solid understanding of their context and meaning.
3 credits. Prerequisite: Photo I. Visiting Artist Dana Hoey

FA 469A, FA 469B Independent Study in Photography

1-3 credits. Requires approval of instructor and the dean of the School of Art

PRINTMAKING**PREREQUISITE COURSES****FA 250 Silkscreen I**

This course explores screen printing as a means of communication with emphasis on the execution of these images. Students visit museums to learn to appreciate posters from various historical periods. The actual screen printing will be taught with the use of images, type and color. The goal of the course is to combine the components of art, printing and communication.
3 credits. One-semester course. May not be repeated. Clayton/Davis

FA 251 Lithography I

An introduction to traditional and contemporary image-making on lithographic stones and commercial aluminum plates, with emphasis on the technical aspect of the medium. The various areas to be examined include stone graining, crayon and tusche drawing, processing, proofing and edition printing procedures, etc.
3 credits. One-semester course. May not be repeated. Nobles

FA 252 Etching I

An introduction to etching images on metal plates, through the use of hardground, aquatint softground. The emphasis is on the technical understanding of the medium. Other image-making processes to be covered are drypoint and engraving.
3 credits. One-semester course. May not be repeated. Powell

ADVANCED COURSES**FA 350A, FA 350B Silkscreen Workshop**

An advanced workshop in which the students are free to explore screen printing, graphic arts and photography. There will be formal teaching of advanced photographic processes such as halftone and color separation.
3 credits. One-semester course. Prerequisite: Silkscreen I. Clayton/Nobles

FA 351A, FA 351B Lithography Workshop

An advanced workshop concentrating on individual projects and further investigations into the reproducible image and its implications. Discussion and demonstration will be offered both in the direction of a more technical and chemical understanding of lithography and working in conjunction with other traditional print techniques.
3 credits. One-semester course. Prerequisite: Lithography I. Nobles

FA 352A, FA 352B Etching Workshop

This course will involve individual directions in etching as well as the development of projects combining print technique and aesthetic goals. The understanding and use of the contemporary professional print shop will be discussed.
3 credits. One-semester course. Prerequisite: Etching I. TBA

FA 354A, FA 354B Experimental Printmaking

The course will supplement the traditional printmaking techniques of etching, lithography and silk screen with an introduction to linoleum woodcut techniques and monoprint/monotype combination of methods appropriate to developing an aesthetic understanding of the vocabulary of the print. Color, multiple printing, work in series or book formats will be discussed in developing student projects.
3 credits. One-semester course. Prerequisites: 2 of the following 4 courses: Silkscreen I, Lithography I, Etching I or Papermaking Techniques. Clayton/Gleason/Nobles

FA 355A, FA 355B Relief

Students will be instructed in various relief printing techniques, including traditional Japanese water-based woodblock and Western techniques with oil-based inks on wood and linoleum. Use of the hydraulic press will allow large format works to be produced. Hand-printing techniques will be taught as well. Small edition printing in multiple colors will be emphasized.
3 credits. One-semester course. Shibata

FA 356A, FA 356B Etching Workshop: Photogravure

This class will primarily teach approaches to the 19th century process of photogravure. Photogravure is a truly continuous tone photographic intaglio process. Tonalities are created by an ink layer, gradually varying in depth, with a very fine aquatint to hold the ink. Photogravure will be the starting point for the projects rather than the final step. Students should be open to continuing to work on plates with traditional intaglio techniques.
3 credits. One-semester course. Prerequisite: Etching I or Photo I. TBA

FA 459A, FA 459B Independent Study in Printmaking

1-3 credits. Requires approval of instructor and the dean of the School of Art

TECHNIQUES**TE 353 Papermaking Techniques**

This course includes the making of traditional Western paper from rags to a finished sheet and the making of traditional Oriental paper from tree bark to a finished sheet. Students learn to use a pulp beater, dyes, sizings and a small vacuum table for molding the pulp. Simple binding and box-building techniques as well as marbling are demonstrated.
2 credits. One-semester course. Free elective credit. DiEdwardo

PROJECTS

FA 349 Senior Presentation Project

This project class seeks to mentor students in the development of their senior presentations. The class presents and explores traditional and alternative curatorial and exhibition models, including one-person and group exhibitions, collaborative and curatorial projects, site- and institution-specific installations, interventions and performance. Class discussions and individual meetings with the instructor will allow for a full range of critical interaction. A written component is an intrinsic part of this project whether towards the writing of project proposals, artist statements, power point lectures, or artist talks and performances. Each student is required to make a presentation to the class outlining the parameters of his or her artistic theses. Three recent graduates of the School of Art representing different artistic practices and goals, ranging from those who attend(ed) graduate school, to those in the process of developing individual or collaborative artistic practices, will be invited to give artist talks and to join in class discussions as a further articulation of the senior presentation experience within the extended Cooper community.

3 credits. One-semester. Bordo (Sabbatical Fall 2015)

FA 384A Projects

This course is open to all third and fourth year students who intend to initiate or pursue a longer term (longer than a semester) art project. Students are expected to present their work-in-progress weekly, to research the works of other artists, writers, and thinkers, and to participate actively in class discussions.

Open to all 3rd and 4th year students. May be repeated with instructor's permission. Raad

SCIENCE

RS 201 Science Topics vary.

3 general studies credits. Required science course. To be taken during the sophomore, junior or senior year. Davies/Jorgensen

RS201a Earth Science

The course will cover a broad range of Earth Science topics including understanding rocks and the stories they tell, the vast scale of geological time, dynamic plate tectonic processes, climate change, and what makes the planet habitable for life. It will inspire wonder and a deep appreciation for the Earth. The course will present to students a different way of looking at the Earth: not as something that is constant and static but rather dynamic and constantly changing, a place with a broad and exciting history of which we are only a small part.

RS 201f Introduction to Biomaterials

From the time of cave paintings, artists have been depicting living organisms. But what happens when the art consists of the organism itself or its products? Living material is dynamic by nature, and so the artwork changes with time, perhaps in unpredictable ways. In this class we will explore various biomaterials, including organisms such as bioluminescent plankton and plants that respond to touch, fermentations that create color pigments or cellulose mats, and the DNA that controls it all. The class will be part lecture, part hands-on experience.

RS 201g Astronomy

This course begins with an historical overview and then introduces the contemporary understanding of the universe. Students learn about the key elements of the universe, including motion, energy, gravity and light. Topics include; the solar system and its origins; the sun; stellar evolution including white dwarfs, neutron stars, and black holes; galaxies beginning with the structure of the Milky Way; dark matter, dark energy and the Big Bang theory. Labs and field trips to an observatory augment class discussion.

RS 201h Topics in Physics: Space, Time, Light, and Matter

The course provides an overview of discoveries in physics over the past two millennia, focusing on the development of modern theories. Topics include nature of light and matter, relativity, quantum mechanics, evolution of the universe and the nature of science. Knowledge of basic algebra is assumed. Field trips and computer lab assignments are included in the syllabus.

RS 201i Science, Technology and Societal Impact

This course explores the ramifications of the latest scientific discoveries and technological breakthroughs. How will they affect our lives and the planet? What social, moral, and ethical questions have inspired artists to use them in their work?

Each class will focus on a different scientific discipline such as genetic engineering, cognitive neuroscience, tissue engineering, synthetic biology, and personal genomics. An explanation of the science will be followed by a discussion examining the utopic/dystopic myths surrounding these technologies, fact vs. hype, and what questions should be raised as we implement them. Guest artists and their work will be featured along with scientists and ethicists.

RS 201j The Climate System

The Earth's climate system is complex and dynamic, and a solid understanding of this system is crucial in order to address concerns about human influences on climate. In this course we examine the basic physical and chemical processes that control the modern climate system, including the role of incoming solar radiation, the greenhouse effect, ocean and atmospheric circulation, and El Niño. We also look at the methods and archives used to reconstruct climate in the past. We explore the possible effects of greenhouse gas emissions caused by humans on modern and future climate by examining the models used in climate prediction, and discuss the challenges of modeling such a complex system. Although this course is taught from a primarily scientific perspective, it includes discussions of the roles policy and economics play in the current dialogue on global climate change. Finally, we look at some of the local impacts of climate change and preparedness planning for New York City.

SCULPTURE

FA 391A, FA 391B Sculpture

This course helps students develop projects related to their own vision and ideas. Class discussions address the full range of conceptual and material processes that generate production. Research and development will be given equal weight to finished work. Intention, form, materiality and context will be analyzed against larger questions of culture in relation to artistic practice. Student work will be reviewed by the entire class and by the instructor on an individual basis. Lectures, readings and field trips will complement studio critiques. *3 credits. One-semester course. Adams (Sabbatical Fall 2015)/Shea*

FA 392A/FA 392B Sculpture

This course is based on the development of an in-depth practice that connects to the multiple properties of sculpture. Thematic subjects will be open, based on individual body of work, at the same time, subject positioning, viewer/author relationship, and clarity of reading will be studied. Classes will be guided by the theoretical and affective connections the students have in their engagement with materials and the practice of sculpture as idea and as concrete daily activity. Ideas and mediums will be discussed and analyzed in relation to context, and historical grounding. Texts of different kinds will be used as complementary to the work being produced and as tools for each student. Group critiques will focus on delving deeply into each student's work with special emphasis on connecting what the student wants the work to be, how it functions, is experienced and read.

3 credits. Lehyt

FA 393A/FA 393B Sculpture

This course helps students explore and develop their personal process of making art, with an emphasis on sculpture. Formal and material choices will be discussed in relation to intention, meaning, context, and contemporary culture. Research and development are given equal weight to finished work. Students will discuss their process individually with the instructor, and present work for review to the entire class. In-class slide presentations, readings, and field trips will complement class discussions. *3 credits. Lins*

FA 394A, FA 394B**Sculpture**

This course takes a concrete approach to the development of critical discourse about works of art. It exercises the student's ability to analyze the activity of making sculpture in particular and advances the student's understanding of how to proceed in the studio. Problems of structure, materials, meaning, intention and context are the subject of class discussion.

3 credits. One-semester course.

Farmiga

FA 396A, FA 396B**Sculpture: Seminar in Public Art**

This course focuses on the production of artworks that question and/or re-invent the boundaries between public and private spheres. Student projects will be generated and analyzed in relation to current transformations in culture and technology as they affect the meaning of "publicness." Complementing studio production will be lectures, readings and discussions that engage social, political and urban issues relevant to the topic. Traditional approaches to public art, such as enhancement and commemoration will be challenged by more temporal and critical strategies. Historical examples will be examined, including the Flaneur, Russian Constructivism, the Situationists, Fluxus and Conceptualism, as well as the most recent example of public interventions.

3 credits. Adams (Sabbatical Fall 2015)

FA 397A, FA 397B**Sculpture: Open Studio**

This course takes a concrete approach to the development of critical discourse about works of art. It exercises the student's ability to analyze the activity of making sculpture in particular and advances the student's understanding of how to proceed in the studio. Problems of structure, materials, meaning, intention and context are the subject of class discussion.

3 credits. One-semester. Ashford (Leave of Absence Spring 2016)

FA 398A, FA 398B**Sculpture**

This course helps students develop projects related to their own vision and ideas. Class discussions address the full range of conceptual and material processes that generate production. Research and development will be given equal weight to finished work. Intention, form, materiality and context will be analyzed against larger questions of culture in relation to artistic practice. Student work will be reviewed by the entire class and by the instructor on an individual basis. Lectures, readings and field trips will complement studio critiques.

3 credits. One-semester. Issa

Sculpture/Visiting Artists

Course description varies according to the instructor.

For Fall 2015:

FA 398A Sculpture

3 credits. Visiting Artist Lucy Raven

Spring 2016 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 499A, FA 499B**Independent Study in Sculpture**

1-3 credits. Requires approval of instructor and the dean of the School of Art

TECHNIQUES**TE 390 Casting Techniques**

Casting Techniques is a process intensive course covering the methods of translating a wax positive into bronze or other non-ferrous metals. All associated techniques from beginning a plaster or rubber mold to casting, chasing, finishing and patination of metal sculptures will be covered. Students will explore a variety of approaches to casting, as well as engage in discussions involving the history of bronze casting, and its place in contemporary art.

2 credits. One-semester course. May not be repeated. Free elective credit. Wilhelm

SOUND ART**FA 281 Project in Sound Art**

This class will introduce strategies for understanding and participating in the aural world. The course is divided into specific weekly topics, including acoustic ecology, circuit-bending, radio transmission, synaesthesia and others. Screenings, readings and discussion are supported by hands-on workshops in capturing, manipulating and reproducing sound in unconventional ways. Grading is based on three student projects and participation in class discussions.

3 credits. One-semester course.

May not be repeated. Poff

FACULTY

Administration

Saskia Bos, *Dean*
 Stamatina Gregory, *Associate Dean*
 Judith Cantor Bernstein
Coordinator of Academic Operations
 Emmy Mickelson
Coordinator of Student Exhibitions
 Tia Jeung, *Budgets Coordinator*
 TBA, *Assistant to the Dean*
 Christine McCann
Administrative Assistant
 Amy Westpfahl,
Coordinator, School of Art Admissions

Office of Academic Advisement and Off-Campus Programs

Day Gleeson
Academic Adviser
 Margaret Morton
Director, Off-Campus Programs
 Joyce Bishop, *Coordinator,*
Office of Academic Advisement

Full-Time Faculty

Professors

Dennis Adams (Sabbatical Fall 2015)
 B.F.A., Drake University;
 M.F.A., Tyler School of Art
 Margaret Morton
 B.F.A., Kent State University;
 M.F.A., Yale University
 Christine Osinski
 B.F.A., School of the Art Institute
 of Chicago;
 M.F.A., Yale University

Associate Professors

Robert Bordo (Sabbatical Fall 2015)
 McGill University;
 New York Studio School
 Mike Essl
 B.F.A., The Cooper Union;
 M.F.A., Cranbrook Academy of Art
 Day Gleeson
 B.F.A., Rhode Island School of Design
 Walid Raad
 Rochester Institute of Technology;
 M.A., Ph.D., University of Rochester

Proportional-Time Faculty

Associate Professors

Douglas Ashford
 (Leave of Absence Spring 2016)
 B.F.A., The Cooper Union
 David True
 B.F.A., M.F.A., Ohio University

Adjunct Faculty

Professors

Jack Barth
 B.A., California State University;
 M.F.A. University of California at Irvine
 Larry Brown
 B.A., Washington State University;
 M.F.A., University of Arizona
 Jacob Burckhardt
 B.A., University of Pennsylvania
 Lorenzo Clayton
 B.F.A., The Cooper Union
 Warren Corbitt
 B.A., Vassar College;
 M.F.A., Cranbrook Academy of Art
 Cara DiEdwardo
 B.F.A., The Cooper Union
 Stephen Ellis
 B.F.A., Cornell University;
 New York Studio School
 Glenn Goldberg
 New York Studio School;
 M.F.A., Queens College, CUNY
 Beverly Joel
 B.F.A., The Cooper Union
 Mindy Lang
 B.F.A., The Cooper Union
 Lisa Lawley
 B.F.A., The Cooper Union;
 M.F.A., Yale University
 Pamela Lins
 M.F.A., Hunter College, CUNY
 Jeremy Mores McWreath
 B.F.A., The Cooper Union;
 M.F.A., University of Southern
 California
 Yuri Masnyj
 B.F.A., The Cooper Union
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 B.F.A., The Cooper Union;
 M.F.A., Hunter College (CUNY)
 Zach Poff
 B.A., University of Maryland
 Jennifer Todd Reeves
 B.A., Bard College;
 M.F.A., University of California,
 San Diego

Zach Rockhill
 B.F.A., University of Kansas; M.F.A.,
 Rutgers University

Yasuyuki Shibata
 B.F.A., Kyoto Seika University, Japan

Erin Sparling
 School of the Art Institute of Chicago

Alexander Tochilovsky
 B.F.A., The Cooper Union;
 M.F.A., Cranbrook Academy of Art

Michael Vahrenwald
 B.F.A., The Cooper Union
 M.F.A., Yale University

Andrew Wilhelm
 B.F.A., Kutztown University;
 M.F.A., Virginia Commonwealth
 University

Jennifer Williams
 B.F.A., The Cooper Union;
 M.F.A., Goldsmith's College (London)

Instructors

Rondi Davies
 B.S., University of Sydney (Australia)
 Ph.D., Macquarie University (Australia)

Luther Davis
 B.F.A., Grinnell College; M.F.A., Ohio
 State University

Trenton Duerksen
 B.F.A., The Cooper Union

Hannes Famira
 B.A., KABK, Royal Academy of Fine
 Arts, The Hague (Netherlands)

Adriana Farmiga
 B.F.A., The Cooper Union
 M.F.A., Bard College

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 B.F.A., The Cooper Union;
 M.F.A., Yale University

Ryan Garrett
 B.F.A., The Cooper Union; M.F.A.,
 University of Southern California;
 Whitney Independent Study Program

Agnieszka Gasparska
 B.F.A., The Cooper Union

Curran Hatleburg
 B.F.A., University of Colorado
 M.F.A., Yale University

Carla Herrera-Prats
 B.F.A., National Center
 of the Arts (Mexico)
 M.F.A., California Institute of the Arts
 Whitney Independent Study Program

Iman Issa
 B.F.A., American University
 in Cairo (Egypt)
 M.F.A., Columbia University

Steffani Jemison
 B.S., Columbia University; M.F.A.,
 School of the Art Institute of Chicago

Ellen Jorgensen
 B.A., New York University; M.A.,
 M. Phil, Columbia University; Ph.D.,
 New York University

Claudia Joskowicz
 B.Arch, University of Houston
 M.F.A., New York University

James Leary
 B.F.A., The Cooper Union

Cristobal Lehyt
 Universidad Catolica de Chile;
 Hunter College; Whitney Independent
 Study Program

Jen Liu
 B.A., Oberlin College
 M.F.A., California Institute of the Arts

Darin Mickey
 B.F.A., The School of Visual Arts

Ivan Monforte
 B.A., University of California, Los
 Angeles
 M.F.A., New York University

Nyeema Morgan
 B.F.A., The Cooper Union; M.F.A.,
 California College of the Arts

Sophie Naess
 B.F.A., The Cooper Union
 M.F.A., Rutgers University

Jenny Perlin
 B.A., Brown University; M.F.A., School
 of the Art Institute of Chicago; Whitney
 Independent Study Program

Freya Powell
 B.A., Bard College; M.F.A., Hunter
 College of CUNY

Halsey Rodman
 B.A., University of California Santa
 Barbara; M.F.A., Columbia University

Roy Rub
 B.F.A., The Cooper Union

Judith Shea
 B.F.A., Parsons School of Design

Patricia Treib
 B.F.A., The School of the Art Institute
 of Chicago; M.F.A., Columbia University
 Skowhegan School of Painting and
 Sculpture

John Vondracek
 B.F.A., The Cooper Union

Visiting Artists (Fall 2015)

Yves Laris Cohen
B.S., University of California, Berkeley
M.F.A., Columbia University

Amy Feldman
B.F.A., Rhode Island School of Design
M.F.A., Rutgers University

Mark Gibson
B.F.A., The Cooper Union;
M.F.A., Yale University

Dana Hoey
B.A., Wesleyan University
M.F.A., Yale University

Alex Kwartler
B.F.A., The Cooper Union

Lucy Raven
B.F.A., University of Arizona
M.F.A., Bard College

Cheney Thompson
B.F.A., School of the Museum of Fine Arts (Boston)

Staff

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*Painting Office Coordinator,
Painting/Drawing*

Lea Cetera
*Technical Assistant,
Art and Architecture Shop*

Lorenzo Clayton
Technical Assistant, Printmaking

David Derish
Technical Assistant, Painting/Drawing

Pablo Diaz
Technical Assistant, Type Shop

Cara DiEdwardo
*Technical Assistant, Printmaking
and Head Technician, Type Shop*

Andrew Fillmore
Technical Assistant, Photography

Saredt Franco
Technical Assistant, Printmaking

Amanda Friedman
Technical Assistant, Painting/Drawing

Pedro Gonzalez
Technical Assistant, Film/Video

Vanesa Gully
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Anna Hostvedt
Senior Coordinator, Painting/Drawing

Haisi Hu
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James Kendi
Technical Assistant, Photography

Frank Kurtzke
*Co-Head Technician,
Art & Architecture Shop*

Heidi Lau
Technical Assistant, Printmaking

Kevin Leonard
*Co-Head Technician,
Art & Architecture Shop*

Ross McLaren
Technical Assistant, Film/Video

Eric Monasterio
*Technical Assistant,
Art & Architecture Shop*

Alex Musto
Technical Assistant, Film/Video

Scott Nobles
*Digital Specialist Print Technician,
Printmaking*

Zach Poff
Technical Assistant, Film/Video

Daniel Porvin

Lab Supervisor, Film/Video

Joseph Riley
Technical Assistant, Type Shop

Garret Rosenblum
Technical Assistant, Film /Video

Dax Sommerfield
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Art & Architecture Shop*

Michael Stickrod
*Technical Assistant,
Art & Architecture Shop*

Maggie Sullivan
Night Monitor, Painting/Drawing

Colin Todd
Technical Assistant, Photography

Ryan Toth
Night Monitor, Painting/Drawing

Andrew Wilhelm
*Technical Assistant,
Art & Architecture Shop*

Jennifer Williams
Co-Head Technician, Photography

Bryan Zimmerman
Co-Head Technician, Photography

**The Herb Lubalin Study Center
of Design and Typography**

Alexander Tochilovsky
Curator

Laura Mircik-Sellers
Archive Coordinator

The Saturday/Outreach Program

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Stephanie Hightower
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Karma Mayet Johnson
Saturday Program Writing Liaison

Charles Fambro
*Saturday Program
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Pablo Diaz
Outreach Program Manager

Aisha Tandiwe Bell
Saturday Program General Coordinator

Mary Valverde
Saturday Program Office Manager