

THE COOPER UNION 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 (131 for students who entered in 2010 only) credits within eight semesters of study and within the following disciplinary credit distribution. (See chart at right.)

Certificate in Art Requirements A certificate in art program is available for a small number of students for whom the B.F.A. program is not appropriate. Candidates for the certificate program must complete 60 credits in two years of full-time study (with a minimum of 30 credits per year) or in four years of part-time study (with a minimum of 15 credits per year). All Foundation studio courses must be completed and students must follow prerequisite course requirements in selecting advanced studio electives.

The certificate program consists of 24 credits in Foundation studio and a minimum of 27 credits in advanced studio. Students may take up to nine credits in art history.

All academic standards and regulations of the School of Art apply to the certificate program.

Students in the certificate program may apply through the Office of Admissions for transfer to the B.F.A. program after

completing 42 credits at Cooper Union.

Transfer students applying to the certificate program may transfer, at the time of admission, a maximum of 12 credits from another institution.

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

For Students who entered on or after September 2010

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	2 ¹
Foundation Project	1 ¹
Required Art History Courses	
Introduction to Art History I	2 ¹
Introduction to Art History II	2 ¹
Introduction to Art History III	2 ²
Art History Electives	8
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	131

¹ First-year requirement for all students² Second-year requirement for all students³ Maximum of three credits⁴ With permission of the dean of the School of Art

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
Certificate	30	9
	45	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, e.g., FL20J, FL21J, FL30J, FL31J, 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 an elective leave of absence for that semester.

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

For information on details governing these programs, please inquire at the Office of Academic Advisement and Off-Campus Programs.

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.

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.

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:

Sculpture, 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 (freshman with advanced standing and transfer) may apply for transfer credits to be counted toward the B.F.A. degree requirements or certificate in art. These credits must be approved by the dean of the School of Art, with the evaluation based on 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 and notification to the Office of Admissions and Records) will have

the grades and credits entered on their records. Students are required to register for each semester 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: Dropping a Course Students may drop a course by notifying the School of Art office and the Office of Admissions and Records during the first two weeks of a semester. A withdrawal from class during this time will result in deletion of the course from the student's record and must be accompanied by an addition of equivalent credits in another course as needed to maintain normal progress toward the degree.

Students who wish to drop a course after this deadline must first receive permission from the dean of the School of Art and the instructor. If the student is passing the course at the time of withdrawal, a designation of **W** will appear on his or her record. Any course dropped by the student without permission of the instructor and the dean of the School of Art and without notification to the Office of Admissions and Records will be recorded as **WU**, however the instructor is free to record an **F** grade in such cases.

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.

After the eighth week of the semester, a course may be dropped only after consultation with the Academic Standards Committee and with the approval of the dean of the School of Art.

Change of Program: Adding a Course Students are permitted to add a course only during the first two weeks of a semester. They must receive the approval of the dean of the School of Art and must report the addition to the Office of Admissions and Records.

Change of Program: Change of Section Students who have completed the Foundation program are permitted to transfer from one section to another of the same course before midterm if they are passing the course and if space is available at that time. Permission of the dean of the School of Art and both instructors is required for the change of section and students must notify the Office of Admissions and Records.

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 subject to probation or dismissal. Students must maintain normal progress toward the degree (see p. 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 this is the one chance for students 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

Elective Leave Elective leave may be granted for up to a year's duration to students who are in good academic standing (defined as having earned a cumulative G.P.A. of 3.0 overall. This form of leave is only available upon completion of the first-year Foundation Program.

Medical and Emergency Leave Medical and emergency leave may be granted with the approval of the dean of the School of Art and the dean of students and requires supporting documentation.

If a leave has been granted for medical reasons, a recommendation from the student's physician or therapist must support the student's request for reinstatement and/or extension of leave. Approval of the dean of students is required for reinstatement. The Cooper Union reserves the right to require a second opinion by a physician of its choosing.

Students must request all leaves of absence in writing. A written request for reinstatement is also required.

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

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 are equipped with high-definition projection teaching stations, and with Apple MacPros which are connected to the Internet via T1 lines. In addition, the Computer Studio provides scanners, and black-and-white and color printers.

A metal type shop, located on the fifth floor of the Foundation Building, with Vandercook presses is also available with technical staff assistance. The students' personal studio areas provide individual drawing tables and flat file storage for advanced students.

A professional staff of technical assistants is available during posted Computer Center hours.

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 now available during weekend and evening hours.

Photography The traditional photography lab area is equipped with 16 photo enlargers in a large black-and-white communal darkroom that can print negatives sized from 35mm to 4x5 inches. There is one 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 has 16 Macintosh workstations with seven 13 inch wide professional quality inkjet printers, along with two wide-format digital printers with the ability to print digitally up to 44x90 inches. The digital lab is also equipped with a Hasselblad Flextight film scanner capable of scanning film sized from 35mm to 5x7 inches. There are also numerous 8.5x11 inch flatbed scanners, two Nikon film scanners, and numerous Wacom tablets.

A well-equipped studio provides the space and tools to photograph two- and three-dimensional sets with tungsten and/or electronic flash lighting systems for traditional or digital imaging.

Large- and medium-format film cameras are available for checkout as well as a range of professional DSLR cameras including the Canon 50 Mark II.

A professional 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 recently 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 The film area provides Super 8 and 16mm cameras, supported by solid-state digital audio recorders, microphones, lighting kits, tripods and other production equipment.

The editing facility includes Super 8 and 16mm telecine (film to tape) transfer machines, Bolex and DSLR animation stands, a 16mm rotoscope system and a JK optical printer. Students can edit on film using Steenbeck flatbed editors and Super 8 viewers, or use Final Cut Studio to cut their projects on digital video. The

sound room is equipped with a ProTools HD digital audio workstation with surround mixing capabilities and a vocal isolation booth. ProTools LE Mbox systems are also available. The projection booth is equipped for 16mm and Super 8 and offers flexible signal-routing with ties to the main classroom/ screening room, which doubles as a theater for large-screen projection of film and video.

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

Video The Video area provides Mini-DV, AVCHD & HDV camcorders, as well as 3CCD 24p SD and HD camcorders, HD SLRs and a large sensor HD camcorder. Accessories include microphones, lighting kits, tripods and other production equipment.

The video editing facility has eight workstations with Final Cut Studio, Adobe After Effects and Photoshop, Pro Tools LE and other audio and video software. Additional outboard equipment includes various analog audio and video decks, mixers and special effects devices. Other equipment (monitors, speakers, projectors, VCRs and 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. Videos can also be viewed in the screening room equipped with an HD video projector and surround sound system.

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

Animation Lab The computer lab adjacent to the film and video areas provides workstations for two- and three-dimensional animation, stop motion capture, image processing and audio/ video editing and compositing. Software includes Final Cut Studio, Adobe After Effects and Photoshop, iStopMotion, Dragon Stop Motion, Pro Tools LE and various other software for producing animation and digital artwork. Additional hardware includes a flatbed scanner, digital copy/animation stands, digital rotoscope station, vocal isolation booth and various analog and digital audio/video decks. The animation lab also serves as a supplementary facility for students working with film, video and sound projects and is networked and equipped with an HD video/data projector with surround sound for instruction and viewing student work.

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 high-end Apple MacPro classrooms and a central scanning and 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 MacPro 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 seven days a week 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 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 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.

1/2 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/Vanni

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. Essl/McCarty/Morton/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/Richter

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.

Hayes/Lehyt/McCarty/TBA

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 2011; Leave of absence Spring 2012)/Ashford/Boyd/Lins/TBA

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. Spring semester only. TBA

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. McWreath

TE 305 Techniques in HTML and Programming

This course explores techniques and projects in HTML and programming. Students will complete projects that demonstrate their skill and understanding of building web sites and basic programming. The primary software used in the course will be BBEdit and PHP.

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

Contemporary Art Issues

SE 401A&B Contemporary Art Issues

Topic for Fall 2011
This seminar addresses issues essential to an understanding of contemporary aesthetic thought and critical practice as explored by artists and theoreticians. Integral to this discussion is an examination of the role of art in contemporary society, the changing concept of the avant-garde and the relationship of art to culture. The format of the seminar provides for required readings, oral and written reports, guest speakers and regular museum and gallery visits. Topics for Fall 2011 include: focusing on Europe and the worlds of art in Paris and Berlin; critical investigations about art in France and Germany since the 1960s; national debates about culture and the (colonial) past; developments in contemporary artistic production; recent Biennales and today's situation. This seminar is geared toward, though not exclusively, students who are considering participating in the exchange program with cities in Europe.

2 art history credits. One-semester course. May be repeated once for art history credit. Bos

Drawing

Prerequisite Course

FA 240.1A, FA 240.1B

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. Degen/Gleeson/Goldberg/Lawley/Merz

Advanced Courses

FA 341.1A, FA 341.1B

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 342.1A, FA 342.1B

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 2011); Leave of Absence spring 2012)/Masnyj

FA 344.1A, FA 344.1B

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 345.1A, FA 345.1B

Advanced Drawing

This course offers an opportunity to develop a vital vocabulary in drawing through exploration of figuration, abstraction, observation or imagination. There will be an emphasis on the development and evolution of concepts, ideas—and observations from the sketchbook to completed works.

3 credits. One-semester course. L.A. Miller

FA 346.1A, FA 346.1B

Advanced Drawing

This course will use the seminar format to address the practice of drawing in our contemporary context. Individual meetings, assigned reading material and group critiques will be integral to the course. Emphasis will be placed on balancing concerns of both form and content through experimentation or consistency in materials, research, technique and installation.

3 credits. One-semester course. McCarty

FA 347.1A, FA 347.1B

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 Fall 2011:

FA 343.1A Advanced Drawing

The course will use drawing as the basis for a dialogue with the group to examine contemporary practice in the art world. It will include gallery visits followed by group analysis and comment, assigned reading material for discussion. Mirrored with that will be an emphasis on the individual approach and means of conveying the work through any means of drawing. The class will focus on method, research, development and installation of work. Periodically group critiques will collectively examine the practice and achievements of the group.

3 credits. One-semester course. Visiting Artist Corban Walker

For Spring 2012 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 270.1 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. Pre- or corequisite to Animation I. McLaren/Schlemowitz

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

FA 375.1 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 208.1 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; pre- or corequisite to Computer Image in Motion I. Hayes/Raad

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. Gerdes

Advanced Courses**FA 376.1A 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 376.1B 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. Prerequisites: Film I or Video I; Animation I, or permission of the instructor. 3 credits. Spring only. Prerequisites: Film I or Video I; Animation I, or permission of the instructor. Spring only. Reeves

FA 377.1A, FA 377.1B**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. Hayes/Raad

FA 380.1, FA 380.2**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. Hayes/Raad

FA377.1 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. Hayes/Raad

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 Protools, 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. J. Burckhardt

FA 382A, FA382B**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

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. Essl/Joel

FA 212 Graphic Design II

The complex relationship between word and image is explored. The study of semiotics, emphasizing the philosophy of communication, 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. Essl/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 and II. Tochilovsky

Advanced Courses**FA 310.1A 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. Fall only. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. TBA

FA 310.1B 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 312.1 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. TBA

FA 313.1 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 for Fall 2011: Systems as Subject
 The world can be understood as a series of discrete objects: the phone in your pocket, the pants with the pockets on them, the debit card to buy them. Or it can be understood in terms of the systems around those: a telecommunications grid, factories in Cambodia and all the ships at sea, and a global financial market that darkens as it grows more opaque. This class takes systems as its subject. Whatever your preferred mode of expression is, we will use it to explore, express and explain the systems that are underneath the everyday world. In general, as designers, your role will be about the dialogue between the things you make and the systems that get it made. This class sets out to build the material and find the language for that dialogue.
3 credits. Fall and Spring semesters. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. Visiting Artist Kevin Slavin (Fall 2011)

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 320.1 Visual Identities Design

issues unique to creating a coherent, yet diverse visual system will be analyzed and applied in a variety of contexts. Concepts and methods for integrating symbols, images, words and objects will be explored.
3 credits. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography. TBA

FA 322A, FA322B

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. Sparling

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 Protocols.
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

TE 324.1 Design Production: From Digital To Press

Study of the planning, materials and techniques involved in producing printed material from digital files, transparencies and photographic prints. Familiarizes students with offset lithography's terminology, options, limitations, costs and trade customs. This course covers line, halftone and color separation theory; scanner functions; Photoshop enhancement of photographs for reproduction; manual film assembly; electronic imposition; proofing, press and paper options; binding techniques; finishing methods; and printing quality evaluation and control throughout the process.
2 credits. Spring only. May not be repeated. Free elective credit. Sanders

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. Ashford/Asper

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 2011; Leave of absence Spring 2012)/Ellis/Katz/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 2011; Leave of absence Spring 2012)

**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. L.A. Miller

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. L.A. Miller

**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 2011; Leave of absence Spring 2012)

Advanced Painting/Visiting Artists

Course description varies according to the instructor. For Fall 2011:

FA 332A Advanced Painting

In this course, students develop their individual studio work through experimentation, risk taking and rigorous evaluation of how to explore questions of content in their work. Students are encouraged to work through their ideas and relationship to painting to find their own distinct voice and ways of working. The course is centered around individual meetings, with occasional group critiques for group evaluation and discussion. Supplemental readings, image presentations, discussions, and gallery/museum visits expand the knowledge of the open field of painting today and its potential for invention and the production of meaning.

3 credits. One-semester course. Visiting Artist Jessica Dickinson (Fall 2011)

FA 334A Advanced Painting

Through studio work and discussion, this course encourages students to investigate their own relationship to the medium and practice of painting. Emphasis is less on the receding dichotomy between representation and abstraction, and more on the ways in which experience, materials and

meaning collaborate. In both individual and group critiques, students will articulate their preoccupations, motives, and positions. Visits to museums and galleries, as well as informal talks and readings, will generate further discussion, opening new approaches to painting, both historical and contemporary. This course is designed for students who are up to the challenge of examining and pursuing that which is at the core of their impulse to create.

3 credits. One-semester course. Visiting Artist Josephine Halvorson (Fall 2011)

FA 335A 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) deployed while using the framework of tradition to question the construction of space.

3 credits. One-semester course. Visiting Artist Alex Kwartler (Fall 2011)

FA 336A Advanced Painting

For students who are highly motivated and dedicated to their work, this course focuses on individual development through one-on-one critique. Ideas will be presented for group discussion through readings and viewings of current museum and gallery shows. Group critiques will encourage students to develop and voice strong opinions.

3 credits. One-semester course. Visiting Artist Steve DiBenedetto (Fall 2011)

For Spring 2012 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 439A, FA439B Independent Study in Painting

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

Techniques

TE 417.1 Painting Techniques and Materials

Differences in scope, techniques, appearance and behavior between oil-base and water-base media, as well as emulsion techniques, acrylics and other plastifiers, are covered. Their qualities and limitations are examined through experimentation and comparison. The work of the old masters of the 13th-15th centuries is understood through the study of water-base and emulsion techniques on hard surfaces and gesso grounds. The majority of class time is used to study egg tempera and its derivatives. Elements of ancient paintings are copied to understand certain effects. Students produce work using the techniques learned.

Original paintings are produced by the students in distemper, egg tempera, emulsion, acrylics or encaustic. Students produce an authentic fresco. Execution of a 1:1 detail preparing the arriccio, sinopia and veil of a fresco is required.

2 credits. One-semester course. May not be repeated. Pre- or corequisite: Junior standing or FA 130B. Free elective credit. Vanni

TE 418.1 Water Media Techniques

This course provides a foundation for techniques, processes and materials involved in painting with watercolor, gouache and acrylic. The class explores the specific technical challenges and characteristics inherent in these media, including the range from transparency to opacity. Acquaintance with a wide range of brushes, tools, materials, pigments and papers will be offered. A range of approaches will be introduced from traditional to experimental so that the student can acquire mastery of the medium through a variety of experiences. The relevance of technique and imagery to each student's personal work and interests will be developed through discussions and resource examples.

2 credits. One-semester course. May not be repeated. Free elective credit. L.A. Miller

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. Hayes

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. Hayes/Visiting Artist Patty Chang

Photography

Prerequisite Courses

FA 106.1 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. Osinski/Petros/Williams

FA 206 Photography II

The emphasis of this class is on the development of ideas within photo-based work. Student work will be discussed in relation to contemporary art practice as well as significant ideas in the history of photography and in the context of larger cultural issues. Readings and discussions will provide students with a critical backdrop. Fundamentals of digital work: calibration of monitors, scanning and

color correction will be explored along with medium format cameras and lighting options.*

3 credits. One-semester only. Pre- or corequisite: Photography I or by permission of instructor. Pre- or corequisite to Advanced Photography. May not be repeated. Morton/Osinski/Vahrenwald

*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 361A Advanced Photography: Large Scale

This course will concentrate on subject matter, methodology, size, scale, genre, style, theory and history of photography. The orientation will be the development of projects, from the inception of ideas to professional presentation and execution of artistic work with an emphasis on making large negatives and/or producing large prints. Students are encouraged to take advantage of the full range of image-making resources available to aid in the creation of works that challenge perceptions. Various options of cameras and large scale printing will be explored.

3 credits. TBA

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. Osinski/Sanders

FA 364A, FA364B Advanced Photography

This course will concentrate on critiques of the students' work. Personal vision will be the subject and interpretation of the print will be the focus. Individual projects will be set for each student. Students will also be required to see exhibitions as well as research books and other forms of image reproduction.

3 credits. TBA

FA 365A Advanced Photography: Photographic Craft and Technology

Projects provide students with the technical resources to address the broad spectrum of photographic practice. Students learn how to produce photographic prints and transparencies that meet publication standards. Seminars cover an evaluation and application of photographic tools, including digital cameras and scanners.

3 credits. Fall only. Sanders

FA 365B Advanced Photography: Studio Photography

The course will provide a practical application of FA 365A in a studio setting, including the use of—incandescent and electronic flash light for direct, bounce and diffused illumination as well as various camera formats, films, filters and lenses. Instruction and use of digital cameras and scanners will be included. Weekly assignments and critiques are part of this course.

3 credits. Spring only. Prerequisite: FA 365A. Sanders

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. TBA

FA 366A, FA366B 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. Osinski/Vahrenwald.

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. 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. 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. Spring only. Morton

**Advanced Photography/
Visiting Artists**

Course description varies according to the instructor.

For Fall 2011:

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. Visiting Artist Dana Hoey

For Spring 2012 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 469A, FA469B**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

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. De Armendi

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. Osterburg

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 monotype/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. 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. Osterburg

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 353.1 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

Science**RS 201 Science Topics vary.**

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

RS 201c Science of the Mind

Over the last 10 years there has been a revolution in our understanding of the workings of the mind. This course offers a comprehensive yet accessible survey of these new developments in the understanding of the workings of the brain. It will explore how these discoveries are altering the most basic concepts we have about ourselves and how we perceive the world. The course begins by familiarizing the students with an outline of the anatomy of the brain and its neurological function and then progresses to consider new theoretical models of consciousness. The course also explores the laws of the visual brain and how those laws govern our perception of the visual world.

RS 201d Optics for Artists

This course covers the fundamentals of optics using a non-mathematical approach, relying on provocative demonstrations and hands-on experimentation with an emphasis on explaining phenomena observed in everyday life. Topics will include the nature of light, optical elements (lenses, mirrors, prisms), cameras, the theory of "color," visual perception and optical illusions, light detection (eye, film, digital cameras) and more advanced concepts of particular interest to the students (holography, lasers, liquid crystals, etc.).

RS 201e Pattern Formation

Patterns, both in space and time, are ubiquitous in the natural world. In this course, we will distinguish between patterns that arise from explicit design and construction and those that arise spontaneously from the actions and behaviors of simple units. Concentrating on these self-organizing systems, we will explore topics such as: the characteristic stripes and spots of animals, the shifting landscapes of desert sand dunes, the hexagonal forms of honeycombs, the symmetry of snowflakes, the synchronization of flashing in firefly swarms, the transformation from embryos to organisms, convection patterns in fluids, the development of social networks and the growth of cities. Our focus will be on understanding the mechanisms that can explain how such systems come to be. The course will be conducted as a combination of lectures, seminars, laboratory exercises, and independent projects.

RS 201f Current Issues in Biology

This introductory course will provide an understanding of the science behind many of the current issues facing society. The goal is to provide biological literacy in order to evaluate scientific arguments presented in topics related to human disease and current events affecting human health such as stem cell research, genetically-modified food and genetic testing.

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.

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 2011, Leave of absence Spring 2012)

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. Logis

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 2011, Leave of absence Spring 2012)/Visiting Artist Pash Buzari

FA 397A, FA 397B 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. Ashford/Lins

Sculpture/Visiting Artists

Course description varies according to the instructor.

For Fall 2011:

FA 391A Sculpture

This course will help the student develop a studio practice based on research, theoretical discourse and material production. Class discussion on form, concept and context on assigned and independent projects will enhance the student's understanding of the social production of meaning and help determine his/her position in it. This course will include slide lectures on artistic practices that redefine human as a work of art, aesthetic language, and methodologies.

3 credits. One-semester course. Visiting Artist Lan Tuazon (Fall 2011)

FA 393A Sculpture: Being Given (Television is Sculpture. Public Access as Medium.)

Television, as we have historically known it, ceases up. Sculpture, too? Two endangered mediums touch one another how? Together, let's collaborate with Manhattan's Public Access Television Station and consider not only how a TV broadcast can function as sculptural object but how our material objects can migrate into the camera's field of vision. Once a month, the class will visit the television studio and produce the work for live broadcast. In the late 60's and early 70's there was a moment when sculptors turned to television as medium. On the West coast, KQED TV's Dilexi Series (1969) Walter de Maria and Yvonne Rainer tried their hand at television as medium. In Atlanta, Boston, and New York, black public affairs television programming proliferated: *the youthful creators of Say Brother*, at WGBH from 1968—1970, took advantage of establishment fears about black uprisings to create an openly critical television show that examined black discontent, showcased black viewpoints and black artists and overcame a cancellation attempt by rallying community response. In NYC, there was Artists' Television

Workshop, a public access show for experimental media on WNET, and Women's Interart Center (New York City). Video collectives were formed, including People's Video Theater, Global Village, the Videofreex, Raindance, Optic Nerve and TVTV. Some dubbed these gestures "Guerilla TV." How revolutionary were they? What can we forge within the ruins of old mediums?
3 credits. Visiting Artist Mary Walling-Blackburn (Fall 2011)

FA 398A Sculpture

The course aims to expand students' conceptual and procedural relationship to their studio projects by generating questions in dialogue with studio work. The course will introduce the student to light projection as a form of architecture. Historical developments from early projection-based installation to digital imaging will constitute the curriculum's theoretical core. Lectures and field trips will be scheduled throughout the course of the semester.

3 credits. One-semester course. Visiting Artist Sarah Oppenheimer (Fall 2011)

Spring 2012 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 390.1 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. Alwin/Wilhelm

Senior Presentation Project

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 2011, Leave of absence Spring 2012)

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*

Steven Lam, *Associate Dean*

Judith Cantor Bernstein
Coordinator of Academic Operations

David William
Coordinator of Student Exhibitions and Special Projects

Tia Shin, *Budgets Coordinator*

Margaret Wray, *Assistant to the Dean*

Laura Hamilton
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 2011, leave of absence Spring 2012)
B.F.A., Drake University;
M.F.A., Tyler School of Art

Lee Anne Miller
B.S., Utah State University;
M.F.A., Cranbrook Academy of Art;
Pratt Graphics Center;
The Slade 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 2011, leave of absence Spring 2012)
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
B.F.A., Rochester Institute of Technology;
M.A., Ph.D., University of Rochester

Assistant Professors

Sharon Hayes
B.A., Bowdoin College;
M.F.A., University of California, Los Angeles;
Whitney Museum Independent Study Program

Proportional-Time Faculty

Associate Professors

Douglas Ashford
B.F.A., The Cooper Union

Niki Logis
B.A., Brooklyn College, CUNY

David True
B.F.A., M.F.A., Ohio University

Adjunct Faculty

Professors

Betsy Alwin
B.A., B.F.A., Mankato State University;
M.F.A., Illinois State University

Jack Barth
B.A., California State University;
M.F.A. University of California at Irvine

Robert Boyd
Tyler School of Art

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

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

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

Marlene McCarty
University of Cincinnati;
Schule für Gestaltung, Basel,
Switzerland

Ross G. McLaren
A.O.C.A., Ontario College of Art

Peter Nadin
B.A., University of Newcastle-upon-Tyne, United Kingdom

Lothar Osterburg
Diploma in Fine Arts, Staatliche Hochschule für Bildende Kunst, Braunschweig, Germany

Jennifer Todd Reeves
B.A., Bard College;
M.F.A., University of California, San Diego

R. Scott Richter
B.F.A., Parsons School of Design

Norman Sanders
Champlain College;
B.S., New York University

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

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

Gian Berto Vanni
University of Rome

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

Instructors

Eve Armstrong
B.A., Columbia University;
M.S., University of California at San Diego

Colleen Asper
B.F.A., Maryland Institute College of Art;
M.F.A., Yale University

Warren Corbitt
B.A., Vassar College;
M.F.A., Cranbrook Academy of Art

Aurora De Armendi
B.F.A., The Cooper Union;
M.A., M.F.A., University of Iowa

Ben Degen
B.F.A., The Cooper Union

Benj Gerdes
B.A., Brown University;
M.F.A., Hunter College of CUNY;
Whitney Museum Independent Study Program

Beverly Joel
B.F.A., The Cooper Union

Allison Katz
B.F.A., Concordia University, Canada;
M.F.A., Columbia University

Jeremy Mores McWreath
B.F.A., The Cooper Union;
M.F.A., University of Southern
California

Jill Magid
B.F.A., Cornell University;
M.A., Massachusetts Institute
of Technology

Yuri Masnyj
B.F.A., The Cooper Union

Katie Merz
B.F.A., The Cooper Union

Scott Nobles
B.F.A., The Cooper Union;
M.F.A., Hunter College (CUNY)

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

Dawit Petros
B.A., University of Saskatchewan;
B.F.A., Concordia University, Canada;
M.F.A., School of the Museum of Fine
Arts, Boston

Zach Poff
B.A., University of Maryland

Joel Schlemowitz
B.S., Ithaca College

Erin Sparling
School of the Art Institute of Chicago

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

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

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

Visiting Artists

Mary Walling Blackburn (Fall 2011)
B.A., University of New Hampshire;
M.F.A., New York University

Pash Buzari (Fall 2011)

Patty Chang (Fall 2011)
B.A., University of California,
San Diego

Steve Di Benedetto (Fall 2011)
B.F.A., Parsons School of Design

Jessica Dickinson (Fall 2011)
B.F.A., Maryland Institute College
of Art;
M.F.A., Cranbrook Academy of Art

Josephine Halvorson (Fall 2011)
B.F.A., The Cooper Union;
M.F.A., Columbia University

Dana Hoey (Fall 2011)
B.A., Wesleyan University;
M.F.A., Yale University

Alex Kwartler (Fall 2011)
B.F.A., The Cooper Union

Sarah Oppenheimer (Fall 2011)
B.A., Brown University;
M.F.A., Yale University

Kevin Slavin (Fall 2011)
B.F.A., The Cooper Union

Lan Tuazon (Fall 2011)
B.F.A., The Cooper Union;
M.F.A., Yale University;
Whitney Museum Independent
Study Program

Corban Walker (Fall 2011)
H.B.A., National College of Art
and Design (Dublin)

Staff

Betsy Alwin
Technical Assistant, Sculpture

Jerry Blackman
Studio Monitor

Blake Carrington
Technical Assistant, Film/Video

Lorenzo Clayton
Technical Assistant, Printmaking

Tommy Coleman
Technical Assistant, Sculpture

Malcolm Davis
Technical Assistant, Painting/Drawing

Pablo Diaz
Technical Assistant, Type Shop

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

Trenton Duerksen
Technical Assistant, Sculpture

Ben Fries
Technical Assistant, Film/Video

Pedro Gonzalez
Technical Assistant, Film/Video

Anna Hostvedt
Senior Coordinator, Painting/Drawing

Haisi Hu
Technical Assistant, Film/Video

Einat Imber
Technical Assistant, Sculpture

Andres Janacua
*Painting Office Coordinator,
Painting/Drawing*

James Kendi
Technical Assistant, Photography

Richard Knox
Head Technician, Sculpture

Frank Kurtzke
Head Technician, Sculpture

Kevin Leonard
Technical Assistant, Sculpture

Ross McLaren
Technical Assistant, Film/Video

Daniel Morris
Technical Assistant, Type Shop

Scott Nobles
*Digital Specialist Print Technician,
Printmaking*

Zach Poff
Technical Assistant, Film/Video

Daniel Porvin
Head Technician, Film/Video

Robin Potter
Technical Assistant, Photography

Robin Randisi
Technical Assistant, Film/Video

Maggie Sullivan
*Technical Assistant and Studio
Monitor, Painting/Drawing*

Martyna Szczesna
Technical Assistant, Painting/Drawing

Dylan Thuras
Technical Assistant, Film/Video

Colin Todd
Head Technician, Photography

Jersey Walz
Technical Assistant, Photography

Andrew Wilhelm
Technical Assistant, Sculpture

Bryan Zimmerman
Head Technician, Photography

The Center for Design and Typography

Mindy Lang
Director

Inessa Shkolnikov
Assistant Director

Mark Rossi
Senior Designer

The Herb Lubalin Study Center of Design and Typography

Alexander Tochilovsky
Curator

Emily Roz
Archive Coordinator

The Saturday/Outreach Program

Marina Gutierrez
Co-Director

Stephanie Hightower
Co-Director

Karma Mayet Johnson
Saturday Program Writing Liaison

Charles Fambro
*Saturday Program
Instructional Coordinator*

Pablo Diaz
Outreach Program Coordinator

Aisha Tandiwe Bell
Saturday Program General Coordinator

Victoria Febrer
*Office Manager and Instructor
of Studio Arts*