

DRAWING

Drawing I Hoffman

Tuesday 2-5:50
FA 240, Section I
3 credits
Rm 903CS

Drawing I Degen

Wednesday 10-1:50
FA 240, Section II
3 credits
Peter Cooper Ste.

Drawing I Merz

Wednesday 2-5:50
FA 240, Section III
3 credits
Peter Cooper Ste.

Drawing I Cornejo

Thursday 2-5:50
FA 240, Section IV
3 credits
Rm 903CS

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.*

Adv. Drawing Barth

Monday 2-5:50
FA 341A
3 credits
Rm 901CS

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.*

Adv. Drawing Mooses

Friday 2-5:50
FA 342A
3 credits
Rm 901CS

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

Adv. Drawing Masnyj

Thursday 6-9:50
FA 343A
3 credits
Rm 630C/F

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

THE COOPER UNION SCHOOL OF ART

DRAWING

Adv. Drawing

Adams

Thursday 10-1:50

FA 345A

3 credits

Rm 630C/F

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

ELECTIVES

Science: Foundations of Natural Sciences

Istomina

Tuesday 9-11:50

RS 201B

3 credits

Rm 215F

The course will offer an in-depth analysis of major concepts and methodological principles of natural sciences, introduced by means of historical and contemporary examples drawn from various disciplines, including astronomy, Earth science, physics, chemistry and biology. Students are expected to complete up to six hours of work outside of class.

- 1) Empirical observation, measurement and measurement error. Scientific instruments.
- 2) The scientific method. Logic, cause and effect; natural processes and the laws of nature.
- 3) Temporal and spatial relationships. The reconstructions of past behavior and predictions of future evolution.
- 4) Visual representation and quantitative analysis of empirical data. Trends and patterns; approximation, interpolation and extrapolation.
- 5) Probability and statistical descriptions of natural processes; repeated behavior and learning from experience.
- 6) Experiment, hypotheses, falsification. Scientific paradigms. The structure of scientific revolutions
- 7) Chance vs. determinism. Order in chaos.
- 8) Representing vs. intervening. The observer effect in natural sciences.
- 9) The critique of science: epistemological, social and feminist. Ethics in science.
- 10) The major current challenges and the future of science.

Science: Physics for Artists

Kreis

Thursday 12-2:50

RS 201K

3 credits

Rm 215

Light and sound are examples of waves, which are the unifying theme of the course.

1. Waves and simple harmonic motion (1 - 2 weeks)
2. Light is produced by nuclear and atomic processes (1-2 weeks)
3. Light rays, reflection, refraction (1 week)
4. Prisms, rainbows, lenses, mirrors (1-2 weeks)
5. thin films, interference, polarization, lasers, holograms (1-3 weeks)
6. Instruments: eye, camera, telescope, microscope (1-2 weeks)
7. Interferometer, light in astronomy and cosmology (1-2 weeks)
8. color (1 week)
9. sound intensity and volume (1 week)
10. doppler effect, interference, beats (1 week)
11. musical instruments (1 week)
12. Musical scales (1 week)

ELECTIVES

Calligraphy

DiEdwardo

Wednesday 6-9:50

TE 216

2 credits

Rm 624CS

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 letterspacing 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.*

Techniques in After Effects

Garrett

Wednesday 1-4:50

TE 304

2 credits

Rm 804

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.*

Techniques in XHTML and Programming

Bailey

Friday 2-5:50

TE 305

2 credits

Rm 804CS

This course explores programming techniques using HTML, CSS, Javascript and other data formats. Students will complete projects that demonstrate their skill and understanding of building web sites and basic programming. The purpose of this course is for the student to develop the skills necessary to utilize the many and varied web technologies for their artistic and professional practices. 2 credits. *One-semester course. Cannot be repeated. Free elective credit.*

ELECTIVES

Casting Techniques

Wilhelm

Monday 1-4:50

TE 390

2 credits

Rm 430F

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.*

Contemporary Art Issues Seminar: The Art of Rebellion

Fusco

Monday 6-9:50

SE 401A

2 credits

Rm 604F

Art and artists intersect with rebellion in a variety of ways. Many artists are drawn to collective resistance to authority as the ultimate drama of transformation. Other artists engage in struggles against political systems that limit their acts of creative expression. And others see progress within art as a succession of revolts against aesthetic traditions and cultural institutions. In this course we will examine all three of these forms of rebellion. Among the materials to be discussed are artworks and films about anti-colonial and anti-racist struggles, civil disobedience, feminism, AIDS activism, and organized labor.

Intra-Disciplinary Seminar

Hewitt, Berrada

Tuesday 7-9:50

SE 403A

2 credits

Rose Auditorium

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.*

AUDIOVISUAL

Audiovisual I Changalvee

FA 275, Section I
Wednesday 10-1:50
3 credits
Rm 530F/539F

Audiovisual I McWreath

FA 275, Section II
Thursday 6-9:50
3 credits
Rm 530F/539F

Audiovisual I Hedditch

FA 275, Section III
Friday 10-1:50
3 credits
Rm 530F/539F

An introduction to concepts, production techniques, and histories of artists moving image work. Over two semesters, students will investigate the origins and evolution of animation, film, video, and sound recording for cinema, with classroom instruction and experimentation in the techniques and production of each. Alongside a historical and theoretical framework, a wide range of practical tools will be introduced, including precine-matic image capture, 16mm film and digital cinema production, stop action animation, sound recording, and lighting. *3 credits. One-semester course. May not be repeated.*

Film Workshop (16mm)

Perlin

Thursday 10-1:50
FA 272
3 credits
Rm 539F

Independent projects workshop in 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. *Prerequisite: Audiovisual I.*

Animation Workshop

Reeves

Thursday 2-5:50
FA 376
3 credits
Rm 537F/539F

An advanced course in frame by frame film making. An examination of existing work in the field will accompany the development of independent projects, ranging from traditional cartoon animation to fine art-based experimentation. Films begun in Animation I can be carried to completion in this course. Techniques can vary from simple index card animation to elaborate combinations of cel and rotoscope. The relationship of sound to image will be explored and sound tracks produced. Individual projects will be completed on 16mm film with the option to transfer final work to video. *Prerequisite: AV I.*

AUDIOVISUAL

AV Guest Artist Series: Ways of Seeing

Raven

Tuesday 2-5:50

FA 385A

3 credits

Rm 530F/539F

With an emphasis on independent student projects, this course will be grounded in a theoretical, historic, and material exploration of how we see and experience moving images today, and how those ways of seeing has alternately evolved or remained unchallenged over the past 100 years.

In this iteration of the course, we will be joined by a series of guest artists and filmmakers who will present their own work and engage directly with the work being made in the class over several continuous sessions each.

Alongside these presentations, one on one visits and group presentations of individual student work, we will examine of the 19th and 20th century ideologies inhered in camera, editing, and projection technologies—the subjects they imagine, the viewing habits they engender, and by extension, what alternative paradigms might be proposed.

AV: Installation

Fogel

Friday 2-5:50

FA 386A

3 credits

Rm. 530F/539F/Peter Cooper Ste.

This advanced course investigates video installation as an evolving contemporary art form that extends the conversation of video art beyond the frame and into hybrid media, site-specific, and multiple channel environments. Presentations, screenings, and readings augment critical thinking about temporal and spatial relationships, narrative structure, viewer perception and the challenges of presenting time-based work in a gallery or museum setting. Students will develop research interests and apply their unique skills sets to short turnaround exercises and more expanded self-directed projects for gallery and non-theatrical contexts. 3 credits. One-semester course. Prerequisites: Video II or Film II or Animation II.

AV: The Operative Image

Visiting Artist Aily Nash

Wednesday 2-5:50

FA 389A

3 credits

Rm 530F/539F

What can an image do? How does the image represent? How are images used to convey an idea, thesis, or narrative? How can the moving image propose alternative visions and critical thinking? This course will focus on viewing, producing and discussing moving image works that reflect on the political. The works

THE COOPER UNION SCHOOL OF ART

AUDIOVISUAL

presented in class will provide a broad view of artistic political moving image-making, considering experimental approaches to production, the performance and retelling of histories, the personal perspective, witnessing, the forensic, postcolonialism, post-ethnography, among other topics. We will primarily engage with and produce work that endeavors to enact its politics through form.

GRAPHIC DESIGN

Graphic Design I

Key

Monday 2-5:50

FA 211, Section I

3 credits

Rm 806CS/624CS

Graphic Design I

Joel

Thursday 2-5:50

FA 211, Section II

3 credits

Rm 806CS/624CS

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. Fall only.*

Typography

Tep

Friday 10-1:50

FA 215

3 credits

Rm 901CS

Empirical explorations of typographic messages through placement, massing, weight, size and color are analyzed to develop an understanding of aesthetic composition of typographic form and meaning. Legibility, unpredictability and sequencing, as well as the use of grid structures, are investigated. The development of critical judgment about typography is emphasized. *3 credits. Prerequisite: Graphic Design I. Pre- or corequisite: Graphic Design II.*

Publication Design

Glauber

Wednesday 2-5:50

FA 311A

3 credits

Rm 901CS

The complex issues unique to book design are explored through studio projects and presentations that emphasize the grid, effective sequencing and typographic form.

Adv. Design: Theory & Practice

Stanton Chair Robyn Kanner

Thursday 6-9:50

FA 315A

3 credits

Rm. 901CS

This advanced course in design is a blend of conversation and making. The impact of design in society is prevalent now more than ever. This means that we, as people who put out work that influences culture, need

GRAPHIC DESIGN

to understand the ethical responsibility we have to those living in society. We will accomplish this together through reading theory, having group discussions, making work, and talking about that work. What are the stories that you, as a designer, want to tell? Why should people listen to them? How will listening impact their life? What are the tools that you, as a designer, want to create? Why do you think they'll work? How will you know for certain? Students are expected to leave this course more prepared to tackle the challenging problems that society has better than when they started.

Adv. Design: Open Studio

Silverman

Thursday 2-5:50

FA 317A

3 credits

Rm. 901CS

In this course students will complete two fully realized independent projects. Emphasis will be placed on contemporary graphic design and typographic practices and on developing a personal voice and aesthetic. Students are expected to regularly present their works-in-progress and to participate actively in class discussions. Visiting lecturers, readings, and individual meetings with the instructor will complement group critiques.

Interactive Design Concepts

Singh

Friday 2-5:50

FA 326

3 credits

Rm 806CS

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.

Motion Graphics

Vondracek

Tuesday 6-9:50

FA 328

3 credits

Rm. 804CS

Students will explore the conceptual and technical challenges of design for the television screen. All aspects of industry video/ broadcast production are introduced and integrated into a design core focused on strong communication. Projects include identity design, combining kinetic typography, animation, sound and video. The course includes workshops in After Effects, Final Cut Pro and Protools. *3 credits. One-semester course. Prerequisites: Graphic Design I and II. Pre- or corequisite: Typography.*

PAINTING

Painting

Evans

FA 130A, Section I

Monday 2-5:50

3 credits

Rm 630C/F

Painting

Cornejo

FA 130A, Section II

Tuesday 2-5:50

3 credits

Rm 630C/F

Painting

Bluestone

FA 130A, Section III

Friday 2-5:50

3 credits

Rm 630C/F

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.*

Adv. Painting

Visiting Artist Amie Cunat

Wednesday 10-2

FA 331A

3 credits

Rm 630C/F

Students in this class are asked to consider what their work asks of its viewer, and what a painting can do. The aims of this course are to discover how a student's unique control within chosen medium(s) reveals their intent and how to put words to that experience. Throughout the semester, seeing contemporary and historical work through lectures and gallery visits, in addition to maintaining an individual sense of the events forming our country today will guide discussions. Selected projects will also be assigned to provoke, challenge, expand, and question preoccupations in painting. Although much of the course is devoted to individual studio visits and conversation, the group will meet each week to share or critique work.

Adv. Painting

Visiting Artist James Miller

Thursday 2-5:50

FA 335A

3 credits

Rm 630C/F

The goal of this course is to strengthen students' current studio projects with an emphasis on building a sustainable studio practice and forward momentum. We will focus on personal tool-building, through both visual theory and material processes, considering each artist's painting studio as an adaptive instrument for experimentation. Individual and Group critiques will dictate the assignment of readings, projects, and exhibition viewings.

PAINTING

Adv. Painting

Alex Katz Chair Doron Langberg

Thursday 10-1:50

FA 336A

3 credits

Rm 901CS

The goal of this class is to help students arrive at clarity and specificity of their content, and critically examine the formal ways in which they express it. Through lectures and assignments, we will focus on process- from amassing source material to planning a painting- and on color- as an emotional and meaning-making tool. Individual studio visits, group critiques, reading and writing, and field trips, will provide structure, inspiration, and motivation as we look deeply and honestly into each person's work. We aim to discover the significance of existing impulses and inclinations, as well as new means of expression.

Adv. Painting: Katz Guest Artist Series

Sillman

Monday 6-9:50

FA 339A

3 credits

Peter Cooper Ste.

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.*

PHOTOGRAPHY

Lens/Screen/Print I

Stroh

Thursday 6-9:50
FA 206, Section I
3 credits
Rm 604F

Lens/Screen/Print I

Williams

Friday 2-5:50
FA 206, Section II
3 credits
Rm 604F

LSP I Lens/Screen/Print I is the first section of a two-semester trajectory. This is an immersive foundation course in the practice of photography focusing on a critical engagement with lens technology, color theory/management and combined analog/digital workflows. Topics include: exploratory and technical knowledge of 35mm and medium-format analog cameras, DSLR cameras, lenses and lighting conditions, fluid movement through digital black-and-white and color processes, such as digital imaging editing software, scanning analog color, and digital printing in black-and-white and color. Exposure to critical theory and major philosophical arguments central to lens, screen and print based practices will be explored. This is an assignment driven class.

Photography/ Sculpture: Between Object and Image

Backström

Tuesday 2-5:50
FA 361A/ FA 392A
3 credits
Rm 604F/414F

This class will investigate the boundary space between photography and sculpture from a material and conceptual perspective. We will explore photography as a dimensional, concrete object. Conversely, we will consider indexical processes and image support as sculptural practice. We will look at newer technology where object and image merge, such as 3D printing, CNC printing, and printing on different materials. Through critiques, readings, visiting artist, presentations, and discussion, the class will probe the liminal space between object and image within art practice.

Photography

Wolf Chair Nancy Davenport

Wednesday 6-9:50
FA 364A
3 credits
Rm 604F

This is a project-based seminar which focuses on photography as a discursive practice. We will examine specific questions relevant to photography now (regarding the relation between politics and aesthetics, mediums and mobility, how images can function to both approximate and deny a sense of 'reality'...) and discuss these issues in relation to each students' studio objectives. The format of the class will integrate slide presentations, readings, group discussion and critique. Towards the end of semester, students will develop individual proposals and complete a final project. Although there will be an emphasis on strategies and critical theory related to lens-based media, these ideas can be mined to inspire a wide range of practice.

PHOTOGRAPHY

Students with different priorities can thrive in this class— from artists who focus on photography to artists who work across different media. *Prerequisite: Photo I.*

Photography **VanDerBeek**

Wednesday 10-1:50

FA 365A

3 credits

Rm 604F

ADVANCED PHOTOGRAPHY AND RELATED MEDIA: This course is reflective of the expansive and dynamic state of contemporary photography. It is materially focused yet organized around significant conceptual shifts within the medium as well larger global transformations instigated by emergent technologies within and outside the field of photography. Students must come prepared to contribute and engage. **Structure of Class:** The first part of the course will be an exploration of both historical and contemporary practices organized around core themes within the medium. The second part of the course will be work sessions, individual critiques and or group discussion supporting the development of each student's individual projects. Presenting substantial and resolved works for critique throughout the semester is a requirement for each participating student.

Photography **W. Raad**

Monday 2-5:50

FA 369A

3 credits

Rm 604

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. Photo- graphic issues and representation will be the subject of reading and class discussions. *3 credits.*
Prerequisite: Photo I.

PRINTMAKING

Silkscreen I

La Rocca

FA 250, Section I
Wednesday 2-5:50
3 credits
Rm 544F

Silkscreen I

Diuguid

FA 250, Section II
Thursday 10-1:50
3 credits
Rm 544F

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.*

Lithography I

Nobles

Wednesday 10-1:50
FA 251
3 credits
Rm 515F

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.*

Etching I

Ancona

Monday 2-5:50
FA 252
3 credits
Rm 515F

This course's objective is to introduce and familiarize students with the fundamental techniques and concepts of intaglio printmaking: drypoint, hard ground, soft ground, aquatint, and scraping/burnishing, among others. Historical and contemporary references will be utilized throughout the semester to underscore the importance of combining technique with individual ideas. Students will learn the proper use of materials, and through critiques, discussions, and demonstrations develop a knowledge and skill level necessary to create effective works in intaglio print. Over the course of the semester students will complete a series of projects crafted to introduce and then expand upon techniques, as well as to explore different approaches to generating imagery. Throughout, students will be challenged to use etching to relate to, expand upon and dialogue with other areas of their work. We will periodically take time during class to hang and discuss work. Through critiques students will share what they have made and how they have solved problems. Student development of a visual vocabulary, technical skills, critical thinking, and an aesthetic understanding integral to this course. *3 credits. One-semester course. May not be repeated.*

PRINTMAKING

Paper: Materiality and Sustainability

Martin

Friday 10-1:50

FA 253

3 credits

Rm 515F

This studio course explores making paper from traditional to contemporary approaches. The course incorporates specified instruction and experimentation driven by student independent projects. The exploration of the structural and historical uses of Western and Eastern methods including contemporary issues of recycled and alternative fibers will frame an understanding of the potential uses and appearances of handmade paper. From a basis in sheet forming, pigmenting, sizing, and the use of additives, the class will move into an emphasis on paper as a visual and sculptural object, covering paper casting and other three-dimensional approaches. *3 credits. One-semester course. May not be repeated.*

Experimental Printmaking

Nobles

Wednesday 6-9:50

FA 354A

3 credits

Rm 515F

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

Relief

Shibata

Friday 2-5:50

FA 355

3 credits

Rm 515F

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.*

SCULPTURE

Sculpture

Visiting Artist Brandon Ndife

FA 391A, Section I

Monday 2-5:50

3 credits

Rm 414F

Sculpture

Laris Cohen

FA 391A, Section II

Thursday 10-1:50

3 credits

Rm 414F

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.*

Sculpture/ Photography: Between Object and Image

Backström

Tuesday 2-5:50

FA 392A/ FA 361A

3 credits

Rm 604F/414F

This class will investigate the boundary space between photography and sculpture from a material and conceptual perspective. We will explore photography as a dimensional, concrete object. Conversely, we will consider indexical processes and image support as sculptural practice. We will look at newer technology where object and image merge, such as 3D printing, CNC printing, and printing on different materials. Through critiques, readings, visiting artist, presentations, and discussion, the class will probe the liminal space between object and image within art practice.

Sculpture: Arte Povera

Lehyt/Bedarida

Wednesday 10-1:50

FA 393A/HTA 313, Section I

3 credits

Rm 414F

As an art history and studio class hybrid, Sculpture: Arte Povera merges the pedagogy of both with the hope to expand ways of thinking and talking about sculpture while making it. Arte Povera serves as a case study and an entry point to anchor the discussion historically and methodologically. Emerged in 1960s Italy to protest American imperialism, technocracy, and consumerism, Arte Povera has resounded globally for its focus of non-traditional, organic materials, process, and performativity. The course will raise questions on materials and their temporality, ethics, politics, and cultural specificity.

All students will do both studio and art history work. Students taking the class for HTA credits will produce more written work, and students registered for studio credits will produce more sculptural work.

SCULPTURE

Sculpture

Lehyt

Thursday 6-9:50

FA 393A, Section II

3 credits

Rm 414F

This course is based on the development of an in-depth practice that connects to the multiple properties of sculpture. Thematic subjects will be open, based on individual body of work, at the same time, subject positioning, viewer/author relationship, and clarity of reading will be studied. Classes will be guided by the theoretical and affective connections the students have in their engagement with materials and the practice of sculpture as idea and as concrete daily activity. Ideas and mediums will be discussed and analyzed in relation to context, and historical grounding. Texts of different kinds will be used as complementary to the work being produced and as tools for each student. Group critiques will focus on delving deeply into each student's work with special emphasis on connecting what the student wants the work to be, how it functions, is experienced and read. *3 credits.*

Sculpture

Farmiga

Wednesday 2-5:50

FA 394A

3 credits

Rm 414F

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.*

Sculpture

Visiting Artist Kevin Beasley

Thursday 2-5:50

FA 397A, Section I

3 credits

Rm 414F

TBA

SCULPTURE

Sculpture

Ashford

Friday 2-5:50

FA 397A, Section II

3 credits

Rm 414

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.*

Sculpture

Gwathmey Chair Daniel Arsham

Wednesday 6-9:50

FA 398A

3 credits

Rm 215F

This course will introduce students to a multiverse of creative artistic practice and the evolution of design aesthetics. Each class will begin with a brief introduction that will be given by Arsham around a specific topic. Guest lecturers will give presentations on various topics including the evolution of Porsche Design from 1965 to the present and how it relates to sculptural tradition; sneaker culture beginning in the 1990s and its core ethos; the evolution of digital art, the emergence of NFTs, and what that means for artists and the art market; as well as science fiction and its ability to unveil and convey things that we might not otherwise know or perceive about our societies. The lectures will be followed by a Q&A with the guest lecturer and a class discussion. Arsham will also conduct studio visits and critiques.

STUDIO ELECTIVES

Project in Sound Art

Poff

Monday 6:30-10:20

FA 281

3 credits

Rm. 539F

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.*

Teaching as Collaborative Social Practice

Olivera

Wednesday 6-9:50

FA 301

3 credits

Rm 901CS

As a practicum, this course invites students to actively explore the evolving role of the artist engaged in teaching as an art practice. The aim is to help the undergraduate who is currently teaching or who has interest in teaching in The Saturday Program. Through the course students will begin to frame pointed questions, such as: What is art? What is architecture? What constitutes community? What kind of societal questions can art/architecture raise while still being art/architecture? How can human interaction be seen and understood as a work of art or as architecture? Introductions to artists, art collectives and institutions that hold varied approaches to the notion of community, education, social discourse and positionality will also be essential to the learning environment.

Computational Studio

Samuels/Enxuto

Monday 6-9:50

FA 327

3 credits

Rm 215F/414F

The class will be focused on suppression of dissent and the ways in which technology, advocacy and law converge to create new methods to combat abuses of power as well as create pathways for justice and accountability. We will be studying protest movements and the role artists and architects play in rendering visible the relationship between cities, law enforcement and excessive use of force. The discussion of the class will be global, studying the effects of state sponsored violence against civilians and protesters around the world (including examples in Ukraine, Nicaragua, Iraq and Sudan, among others), but specific focus will be paid to protest, policing and excessive use of force in the United States. We will examine how the proliferation of citizen video has changed the documentation of protests and police violence and we will explore the

STUDIO ELECTIVES

use of 2d and 3d tools, originally developed for the gaming industry, that have now been appropriated for use in court to visualize and analyze spaces of public assembly as powerful forms of evidence. The class will include guest speakers from across the disciplines of law, human rights practice, art, advocacy and activism.

Projects

W. Raad

Monday 6-9:50

FA 384A

3 credits

Rm 901CS

This course is open to all third and fourth year students who intend to initiate or pursue a longer term (longer than a semester) art project. Students are expected to present their work-in progress weekly, to research the works of other artists, writers, and thinkers, and to participate actively in class discussions. *Open to all 3rd and 4th year students. May be repeated with instructor's permission.*

Performance

Fusco

Tuesday 2-5:50

FA 395A

3 credits

Peter Cooper Ste

Performance is essentially an ephemeral medium: it involves actions taking place in real time over short period. Performance is almost always presented in public; it is enacted by people (or by machines operated by people); and it is experienced through direct engagement with the performers. Throughout the semester, we will be looking at key examples of performance art from the past five decades to understand how artists have explored gesture, movement, conduct, speech and embodiment within art practice. *3 credits. One semester course.*