



School of Art Spring 2022 Course Descriptions

Note: Descriptions for established courses are available on the [Course Listings](#) page of the website.

Audiovisual

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Rottenberg

FA-385B-1

Monday 2–5:50

Students will explore ideas around using 'time' as a material, and develop 'time-based' works, such as video, performance, and sound, to realize a complete work. The class will examine the process, both conceptual and technical, of making a time-based art using a variety of non-traditional mediums. Throughout the semester, we will review and discuss each other's projects as they develop, as well as watch and analyze seminal time-based works from art, theater, and film history. Practical elements such as researching, filming/recording, editing, and displaying works will be discussed. Collaboration and teamwork are encouraged, as well as exploring new mediums and new 'ways of making'.

3 credits

Rm 530 F/ 539F

Pre-Req: AV II, Film II, or Video II

AV: Cinema & Language

Sia

FA-385B-2

Monday 6–9:50

This course will explore the relationship between cinema and language. From the essay film, to inter-titles, to subversive play of subtitles and translation, to radical uses of captioning and spoken description vis-a-vis accessibility and more, this course considers the multiple ways that language emerges in, relates to and complicates the moving image. The focus is a non-linear history and theory of narrative and technique. Students are expected to attend all screenings, keep up with the assigned readings and are encouraged to produce film/video work and/or zine as a final project.

3 credits

Rm 530 F/ 215F

Pre-Req: AV II, Film II, or Video II

AV: Diary Film

Beard

FA-389B

Wednesday 2-5:50

How to make a movie with the materials of one's own life, its patterns and developments? This question lies at the heart of the diary film, a rich subgenre of both the documentary and lyrical traditions. The course will offer an opportunity for students to make cinema in an autobiographical mode through an ongoing series of exercises. Parallel to these projects will be historical and theoretical considerations of the diary film as a form.

Screenings of works by Shigeo Kubota, Jonas Mekas, Ed Pincus, Anne Charlotte Robertson, et al will be paired with readings from the journals of filmmakers, such as Kathleen Collins and Andrei Tarkovsky, as well as selections from classic diaries by the likes of Alice James, Samuel Pepys, and Sei Shōnagon, to name a few. Fictionalized diary films (e.g., David Holzman's Diary) will also be accounted for. Class discussions will provide an occasion to collectively discuss your own work alongside that of your peers, and reflect upon the distinctions between the diary as a written practice and a visual idiom, as well its ethical challenges and aesthetic possibilities.

3 credits

Rm 530F/539F

Pre-Req: AVII, Film II, Video II

AV: The Finish Line

Reeves

FA-387B

Thursday 2-5:50

Animation, film, and video students will develop a deeper understanding and handle on editing, sound design, and the project completion process in this advanced course. Students will focus primarily on editing and completing a project of theirs which is already in-progress. Carefully planning final shooting or animation work can be a part of the process, as are sound design, editing from a rough-cut to picture-lock, the sound mix, and color correction. Some class periods will begin with instruction on specific techniques, followed by in-class editing exercises. Some days we will hold class critiques, and other class periods will consist of individualized instruction with the professor, while students not in a meeting work on their individual projects. Course material focuses on media works with a beginning, middle, and end. Students making work based on loops or installation should consider if this course is appropriate to their needs.

Editing is perhaps the most underappreciated, yet enormously consequential aspect of making films and videos. A creative, sophisticated, and informed editor can greatly improve an actor's performance, an animator's final work, a director's missteps, and an inexperienced writer's less successful choices. It's the final gateway to a solid and impactful media creation.

3 credits

Rm 530F/539F

Pre-Req: AVII, Film II, Video II, *Animation Workshop*, or professor permission

Graphic Design

Adv.Design: Open Studio

Frank Stanton Chair in Graphic Design

Glauber

FA-317B-1

Tuesday 2-5:50

Students will develop a series of personal and unconventional narratives through writing prompts and mix-media studio exercises. The goal is to expand methods and visual techniques when designing or expressing an idea/story. Emphasis will be placed on contemporary graphic design/art practices and developing a personal voice and aesthetic. Visiting lecturers, readings, and individual meetings with the instructor will complement group critiques.

3 credits

Rm 901CS

Pre-Req: GD II, and Pre/Co-Req: *Typography I*

Information Design

The James Craig Designing with Type Visiting Artist

William Bevington

FA-315-1

Wednesday 2-5:50

This class provides a foundation for graphically representing information as an effective user's tool. Students learn how to make complex information easily understood through visual patterns.

Areas of classical and modern arrangements of 2D space through grids and other systems are explored. This class is useful for every area of design, because the ability to handle information and abstract data plays an important role in most design assignments, from websites to mass communications.

3 credits

Rm 806CS/ 901CS

Pre-Req: GD II, and Pre/Co-Req: Typography I

Adv.Design: Posters

DeRose & Essl

FA-317B-2

Wednesday 6-9:50

Posters present a fundamental design opportunity; they aim to communicate a succinct message while the viewer is (generally) on the go. Posters are direct communication between designer and audience and have served as a tool for protest and announcements for centuries. This class considers the poster: A simple, two-dimensional object that a designer could easily spend their entire career considering. Classwork will require critical thinking about messaging and formal execution. Presentations and discussions about contemporary poster design will accompany weekly critiques.

3 credits

Rm 806CS/901CS

Pre-Req: GD II, and Pre/Co-Req: Typography I

Data Science and Design Projects for Social Good

Keene, Shapiro, & Woods

FA-315B-2

Thursday 6-9:00

Information sourcing and visual communication play an integral part in helping non-profits identify and solve problems. In this interdisciplinary course, art, engineering, and architecture students will collaborate with each other to utilize visual communication and machine learning to create infographic posters, websites, or installations. All data is provided by non-profits in the greater New York City Area. This course will encourage students to stretch beyond their known field of study to create more complex and engaging forms of data visualization. Lectures and guest critiques will provide insight into the world of information design and give a real-world context to the work made in the course.

3 credits

Rm 806CS/901CS

Pre-Req: GD II, and Pre/Co-Req: Typography I, and Instructor Permission

Painting

Advanced Painting:

Katz Guest Artist Series

Amy Sillman/Keltie Ferris

FA-339B

Monday 6–9:50

How does an artist find their voice and sustain it over a lifetime? One answer is to understand art as a process that arises from both the heart and the brain, a kind of machine where these two areas work dynamically together. The aim of this class is to help advanced students achieve a more nimble and trusting artmaking process and a greater degree of critical intelligence. We will try to align production and conversation, bringing language to what you already do instinctually, and meanwhile developing the guts and rigor to investigate other work and ideas that you are not already aligned with, or that may seem outside your area. The goal is the expanded field: to widen, question, cross-fertilize, and push your work individually and collectively. The class will include individual studio visits, class critiques, visiting exhibitions, reading and discussing texts by artists writing about their processes.

3 credits

Rm 630C F

Pre-Req: Painting (2 semesters)

Advanced Painting

Alex Katz Chair in Painting

Juan Uslé

FA-336B

Wednesday 2–5:50

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

Rm 630C F

Pre-Req: Painting (2 semesters)

Bio:

Juan Uslé is widely recognized for vivid paintings and works on paper that engage the viewer with entrancing rhythmic patterns. These patterns are composed of systematic brushstrokes that exist in a dual state: embracing repetition while practicing singularity. Sourcing inspiration from memories both lived and dreamt, these patterns can be evocative of the vibrations in bustling New York City; echo the fluidity of bodies of water; or serve as a transcript of real time through a filmstrip-like recording of the artist's own heartbeat. In over forty years, Uslé has approached his medium, which includes painting and photography, through representational and abstract lenses. In more recent years, the use of light to generate emotion rather than volume has been a central focus for the artist.

In March 2020, Uslé was announced the 13th winner of The Daniel and Florence Guerlain Drawing Prize. In 2002, he won Spain's National Award for Plastic Arts. Uslé has also participated in the Venice Biennale (2005); Documenta IX (1992); the Istanbul Biennial (1992); and the Bienal de São Paulo (1985).

Full Biography: <https://www.galerieelong.com/artists/juan-usle>

Advanced Painting

Visiting Artist Amie Cunat

FA-331B

Thursday 10–1:50

Students in this class are asked to consider what their work asks of its viewer and what a painting can do. How can an artist's unique control within their chosen medium(s) reveal intent and how can they put words to that experience? Although much of the course is devoted to individual studio visits, the group will meet each week to discuss work, unpack readings, or visit exhibitions. A selection of prompts will also be given to provoke, expand, and question the artist's connection with their process and influences.

3 credits

Rm 630C F

Pre-Req: Painting (2 semesters)

Photography

Photography

Hewitt

FA-365B

Wednesday 2-5:50

This class will explore photography as an open-ended way of working and thinking. The class is designed to expose students to the practice of photography (constructing images) in our contemporary context. Though this is primarily a studio course, class critiques of student work are augmented by a selection of readings, film screenings and museum visits. Throughout the semester, students will discuss their work one-on-one with the professor and as a group. We will investigate photography as a practice involving diverse forms, ideas, and methods.

3 credits

Rm 604F

Pre/Co-Req: L/S/P II, or Pre-Req: Photo I

Advanced Photography: Maladjusted

Henry Wolf Chair in Photography

Carrie Schneider

FA-364B

Friday 10-1:50

In this course, students will develop an independent body of work. Loosely structured around the concept of “Maladjusted,” as defined by artist/filmmaker Cauleen Smith (b. 1967, Riverside, California), course activities will include conversations with visiting artists, close reads of texts, field trips, individual meetings with the instructor, and group critiques.

3 credits

Rm 604F

Pre/Co-Req: L/S/P II, or Pre-Req: Photo I

Bio:

Carrie Schneider Carrie Schneider has presented her photographs and videos at the Museum of Contemporary Art, Chicago; the Finnish Museum of Photography, Helsinki; Galería Alberto Sendros, Buenos Aires; santralistanbul, Istanbul; Kunsthal Charlottenborg, Copenhagen; Pérez Art Museum Miami; The Andy Warhol Museum, Pittsburgh; The Art Institute of Chicago; and The Kitchen, New York.

Her work has been reviewed in The New York Times, Artforum, VICE, Modern Painters, and The New Yorker. She received a Creative Capital Award, a Fulbright Fellowship, and attended the Whitney Museum of American Art’s Independent Study Program and Skowhegan School of Painting & Sculpture. She received an MFA from the School of the Art Institute of Chicago and a BFA from Carnegie Mellon University, Pittsburgh. Schneider serves on the boards of Iceberg Projects and A.I.M by Kyle Abraham.

Full biography: <http://carrieschneider.net/>

Printmaking

Experimental Printmaking

Mildred Beltré

FA 354B-2

Monday 10-1:50

In this course we will explore experimental techniques and concepts that compliment and augment traditional modes of printmaking such as etching, lithography, silkscreen and relief processes. Students will develop projects as they work to understand printmaking within an expanded field of visual inquiry. We will also explore the potential of the multiple as a way to create unique pieces and further develop our aesthetic understanding of print. Traditional, yet somewhat alternative, processes such as trace monotype, pochoir, and white line woodcut will be explored. Non-print techniques and materials will also be employed to further our understanding of strategies for creating repeatable images. Color, multiple printing, work in series and book formats will also be discussed as possibilities in developing student projects.

3 credits
Rm 515F
Pre-Req: 2 Printmaking Classes

Sculpture

Sculpture
Pascher
FA-392B-1
Tuesday 2-5:50

This course is primarily a workshop for the production and discussion of student work. It aims to help students learn how to articulate their vision, to clarify and express their ideas in material form, while developing their intuitive capabilities. It will also provide them with a critical vocabulary with which to gain a greater self-understanding and sound rationale for their projects. Intention, process, and context will be emphasized, as will the larger cultural, historical and social frame. Open to any materials, media, and forms, the course is intended to foster rigorous, independent artistic thinking and making. Lectures, readings, films, and field trip(s) will complement group critique and individual meetings with the instructor. One-semester course.

3 credits
Rm 414F
Pre-Req: N/A

Sculpture
Hewitt
FA-394B
Wednesday 10-1:50

This class will consist of focused studio visits with the professor and an invited guest artist. The goal is for students to develop three projects over the course of the semester that include studio research, experimentation, realization, and documentation.

3 credits
Rm 414F
Pre-Req: N/A

Sculpture
Visiting Artist
Baseera Khan
FA-392B-2
Friday 2-5:50

This course helps students evolve projects in relation to their lived experience and social surroundings. Class discussions address conceptual and material processes along with the development of one's personal histories. Research and process will be given equal weight to finished work. Intention, content, form, materiality will be registered against legacies of artists and artmaking to analyzed larger questions of culture in relation to one's artistic practice. Student work will be reviewed by the entire class and by the instructor regularly. Lectures, invited guests, readings and field trips will complement studio critiques.

3 credits

Rm 414F

Pre-Req: N/A

Studio Electives

Computational Studio: Rendering as Seeing

Enxuto & Singh

FA-327

Monday 2–5:50

Rendering is the process of synthesizing images. Throughout history, artists have created unique rendering techniques—Jan Van Eyck's Camera Obscura, Hilma af Klint's embodied spirituality, Charles Gaines's generative systems. Through these techniques they were able to render their vision of the world in new ways.

This course explores theoretical approaches to rendering such as generative systems, simulated emergence, virtual worlds, and interactive tool building. Practically, students will be exposed to rendering 2D, 3D and moving images with code using Processing, SVG, Three.JS and other web based technologies. Through hands-on assignments, students will create unique rendering techniques that extend their art practice.

3 credits

Rm 804CS

Pre-Req: N/A

Projects: Open Studios

Ashford

FA-384B-2

Monday 2–5:50

Projects: Open Studio. Formerly titled "Sculpture", this course proposes a shared context to pursue student's ongoing art or design projects. Students are expected to present their work-in progress weekly, to research the works of other artist-designers, writers, and thinkers, and to participate actively in class discussions.

3 credits
Rm 414F
Pre-Req: N/A

Teaching as Collaborative Social Practice

Rasheed

FA-301
Wednesday 6–9:50

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 support the undergraduate who is currently teaching or who has an interest in teaching in The Saturday Program. In this course, we will explore questions such as: What is [un]learning? What constitutes community? To what extent is teaching an art practice? To what extent is art itself, pedagogical? How is knowledge produced through art? How does art and art-making prompt us to build ecosystems between these emergent bits of knowledge? Introductions to an interdisciplinary set of readings, artists, collectives and institutions that hold varied approaches to the notion of community, learning, social discourse and positionality will also be essential to the class. This course is not designed as an overview or survey. This class is designed as an opportunity for collective inquiry and play. Weekly sessions will include short lectures, collaborative activities, and discussions.

3 credits
Rm 903CS
Pre-Req: N/A

Projects: Point and line, Presence and Place

Lehyt

FA-384B-3
Friday 2–5:50

The course will collapse the material properties of artworks with our ways of perceiving Now. It will be structured around lectures and student's work. Cultural and global ways of understanding will be foregrounded with specificity, as in for example, the study of the necessity of Frédéric Bruly Bouabré to create a new written language to maintain traditions in the face of colonial administration. The enormous abys between place and understanding will be studied as a generative space of thought and work. To have a sense of the density of precise practices, located in the specificity of place, will be a constant in the class. Student work, which can be in any media, will be discussed in extended group critiques.

3 credits
Rm 901CS
Pre-Req: N/A

Electives

Contemporary Art Issues: Artists Writing

Fusco

SE-401B-1

Monday 10–1:50

This seminar will focus on writing by and for artists. It is designed to help sharpen students' technical and conceptual fluency with writing about art, including but not limited to their own work. There will be weekly writing assignments, the purpose of which is to isolate and clarify the key elements of writing used to describe and comment on art and aesthetic experience. We will devote sections of the course to experimenting with description, analysis and critique, and personal chronicles. Students will also be expected to produce several different kinds of writing, some that are more objective and based on observation, and others that are more subjective. Every week we will spend the first part of class analyzing brief examples of different kinds of prose styles, genres and expository tactics that artists and critics use to write about art and the experience of being an artist. We will look at personal chronicles, memoirs reviews, manifestoes and theoretical tracts by contemporary artists.

3 credits

Rm 604F

Pre-Req: N/A

Science: Elements of The Scientific Method

Istomina

RS-201-C

Tuesday 9–11:50

The course will explore the theoretical foundations and practical applications of the scientific method: a set of concepts and methodologies necessary for the production of knowledge in natural sciences. The lectures will outline the fundamental elements of the method: observation, classification, experiment, measurement, inductive and deductive reasoning, logic, hypothesis testing and falsification, etc. They will trace the development of the method from its beginnings in the work of Aristotle to contemporary applications in genetics, geosciences and theoretical physics. The course's practical assignments will help students to apply the major elements of the scientific method - observation, experiment, and empirical data analysis - to individual projects drawing on students' personal interests and/or everyday experiences.

3 credits

Rm 215F

Pre-Req: N/A

Science: Astronomy

Kreis

RS-201G

Friday 10–12:50

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.

3 credits

Rm 215F

Pre-Req: N/A