Audiovisual I
Khalil
FA-275-1
Monday, 2-5:50pm
3 credits
Rm 530F/539F

Audiovisual I
Hedditch
FA-275-2
Tuesday, 9-12:50pm
3 credits
Rm 530F/539F

Audiovisual I
Liu
FA-275-3
Wednesday, 2-5:50pm
3 credits
Rm 530F/539F

Audiovisual I
Changalvae
FA-275-4
Friday, 2-5:50pm
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
FA-272-1
Thursday, 2-5:50pm
3 credits
Rm 530F/539F
Pre-Req: AV I

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.

Animation Workshop
Reeves
FA-376-1
Wednesday, 9-12:50pm
3 credits
Rm 530F/539F
Pre-Req: AV I

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.
AV Projects: Installation
Dean
FA-385A-1
Tuesday, 2-5:50pm
3 credits
Rm PCS F
Pre-Req: AV II

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.

AV Projects: The Acoustic Mirror
Nguyen
FA-386A-1
Tuesday, 6-9:50pm
3 credits
Rm 530F/539F
Pre-Req: AV II.

Inspired by Kaja Silverman’s psychoanalytic inquiry into the gendering of voices in historical cinema, this course will explore the co-dependencies between moving image and sound. In particular this class asks: what are the ways in which sound and image are able to reclaim or subvert one another to produce new meanings, and what are the hierarchies being disrupted when we choose to remix, cover, mute, and speak over? We will try to understand how the impulses of nostalgia, sentimentality, and revisionist histories can generate formal techniques around re-appropriation. A special emphasis will be put on global and viral forms of self-made media such as ASMR, cover songs, karaoke, and remixes. These vernacular practices will be analyzed in conjunction with a historical survey of films, artworks, and music as a revolutionary force. Students will conduct their own experiments in re-appropriative strategies through workshops and assigned media projects, and the class will be structured around group critiques, listenings, and viewings.

Updated 5/22/2023
Please note: some course descriptions are subject to revision prior to registration.
### Drawing I

**Hoffman**  
FA-240A-1  
Monday, 2-5:50pm  
3 credits  
Rm 903CS  
Pre-Req: Basic Drawing

**Rodriguez**  
FA-240A-2  
Wednesday, 9-12:50pm  
3 credits  
Rm 903CS  
Pre-Req: Basic Drawing

**Lehyt**  
FA-240A-3  
Friday, 9-12:50pm  
3 credits  
Rm 903CS  
Pre-Req: Basic Drawing

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**  
FA-341A-1  
Monday, 2-5:50pm  
3 credits  
Rm 624CS  
Pre-Req: Drawing I

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.

**Payne**  
FA-342A-1  
Friday, 2-5:50pm  
3 credits  
Rm 903CS  
Pre-Req: Drawing I

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.  

*CANCELLED*
Adv. Drawing
Masnyj
FA-343A-1
Thursday, 6-9:50pm
3 credits
Rm 903CS
Pre-Req: Drawing I

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.

Adv. Drawing
Miller
FA-345A-1
Wednesday, 9-12:50pm
3 credits
Rm 630C F
Pre-Req: Drawing I

Offered to students working independently in any medium. Must be self-motivated. Class meetings will include workshops with traditional and non-traditional drawing materials, as well as group and individual critiques.
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.

**Typography**

**Tep**

FA-215-1

Wednesday, 2-5:50pm

3 credits

Rm 901CS

Pre-Req: GD II

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.

**Visual ID Design**

**Glauber**

FA-320-1

Tuesday, 2-5:50pm

3 credits

Rm 901CS

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

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.
Adv. Design: Type Design
Famira
FA-315A-1
Wednesday, 9-12:50pm
3 credits
Rm 806CS/901CS
Pre-Req: GD II and Pre/Co-Req: Typography I

This course will establish a fundamental understanding of how typefaces work, both technically and aesthetically, and provide experience in the techniques used to create them. After a basic introduction to the design space shaped by the different kinds of contrast and construction the students will acquire manual drawing skills and the digital drafting techniques which will lead them to their own, original design. The class will focus on developing a concept into a structurally sound typeface. This practical in-depth project will help develop an analytical grasp of the design space. CANCELLED

Motion Graphics
Vondracek
FA-328-1
Wednesday, 6-9:50pm
3 credits
Rm 804CS
Pre-Req: GD II and Pre/Co-Req: Typography I

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.

Adv. Design: Open Studio
Rub, Frank Stanton Chair
FA-317A-1
Thursday, 9-12:50pm
3 credits
Rm 806CS/901CS
Pre-Req: GD II and Pre/Co-Req: Typography I

Students will develop a series of personal and unconventional narratives through writing prompts and mixed-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.
Painting I
Hoffman
FA-130A-1
Tuesday, 2-5:50pm
3 credits
Rm 630C F

Painting I
Miller
FA-130A-2
Wednesday, 2-5:50pm
3 credits
Rm 630C F

Painting I
Bluestone
FA-130A-3
Thursday, 2-5:50pm
3 credits
Rm 630C F

Painting I
Payne
FA-130A-4
Wednesday, 6-9:50pm
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.

Adv. Painting
Bluestone
FA-331A-1
Thursday, 6-9:50pm
3 credits
Rm 630C F
Pre-Req: FA-130 A & B

This course will work with students in individual and group settings to discuss their work and personal development as an artist, as well as engage students with relevant practical, historical and contemporary discussions around painting. Discussions, critical feedback, suggestions, and prescriptions given to students are sounding boards and/or opportunities for students to further locate their practice and voice as an artist. Students will rely more on their individual studio spaces as sites from creation, research, presentations and meetings with faculty and visitors. In this way, the course might reflect the professional space of the artist studio. Debate around ideas, process and material should be expected as well as respect for each student's personal journey. Lectures, field trips and the presentation of various media and demonstrations can be expected.

Adv. Painting
TBA
FA-332A-1
Thursday, 9-12:50pm
3 credits
Rm 630C F
Pre-Req: FA-130 A & B

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.
Adv. Painting: Alex Katz Chair
Kahlhamer
FA-336A-1
Friday, 2-5:50pm
3 credits
Rm 630C F
Pre-Req: FA-130 A & B

In this seminar, students will express the social, intellectual, and psychological undercurrents of their work, articulating their long-term studio practice goals. Students will be expected to explain the historical and cultural context from which their work emerges. Students will cultivate awareness for what an audience might take away from their work.

We will discuss the distinctions between studio practice and social practice, striving to create an artistic discourse that is authentic, earnest, and persuasive. Students are encouraged to engage with hybrid genres, such as the intersection of contemporary art and music. Students will emerge from this course with a confidence to make the work that compels them, to take possession of their ideas, and to follow their obsessions. By the courses end, they will have gained a fluency in articulating their visions and will be able to navigate the art world with self-assurance and grit.

Adv. Painting: Katz Guest Artist Series
Villalongo
FA-339A-1
Monday, 2-5:50pm
3 credits
Rm 630C F
Pre-Req: FA-130 A & B

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.
# PHOTOGRAPHY

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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.

# Lens/Screen/Print II

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Lens/Screen/Print II is the second half of a two-semester trajectory. This course builds upon the foundations of LSP I with an emphasis on post-production and a critical engagement with lens technology, color theory/management and combined analog/digital workflows. Technical knowledge of the tensions and possibilities found between "digital" and "analog" spaces in relation to critical theory and major philosophical arguments central to lens, screen and print based practices will contribute to student development. Topics include advanced digital editing and printing techniques, analog black-and-white production methods, such as shooting with black-and-white film and darkroom printing, advanced medium-format cameras and scanners, as well as introduction to new technologies and modes of display. A distinction in LSP II is a focus on experimentation, articulation and acumen. Students are encouraged to begin to develop semi-autonomous ways of working over the course of the semester, this includes supervised independent or collaborative projects. This course will afford students the opportunity to build a coherent body of work in preparation for advanced study.

Updated 5/22/2023
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Photography and Ecology  
Backström  
FA-361A-1  
Wednesday, 9-12:50pm  
3 credits  
Rm 604F  
Pre/Co-Req: L/S/P II; or Photo I

What kind of photographic practice is needed or valid in a time of extreme ecological crisis? Do catastrophic events demand catastrophic responses? How can one work sustainably with photographic materials, taking into account its entangles histories of extraction and present effects? What does it mean to image the world ecologically? How are the working conditions of the artist affected acknowledging practice as part of an interdependent system? This studio class will approach photography from an ecological perspective, addressing questions such as material histories, photographic apparatuses, labor conditions, data flows, perspectives of scale, and naming. Through critiques, discussion, readings, screenings, and invited guests, this studio course will ask questions on photography and ecology. Throughout the semester, we will develop a lexicon of terms and build a shared archive of references to address these questions.

Photography  
De La Torre, Henry Wolf Chair  
FA-368A-1  
Thursday, 9-12:50pm  
3 credits  
Rm 604F  
Pre/Co-Req: L/S/P II; or Photo I

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

Updated 5/22/2023
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Photography: Alternative Processes
Williams
FA-366A-1
Friday, 2-5:50pm
3 credits
Rm 604F
Pre-Req: L/S/P II, or Photo I

This course breaks down barriers between digital and analog photography, transforming meaning and content through various forms of manipulation. Its fast-paced, hands-on demos include hand-applied photographic emulsions (such as cyanotype, Van Dyke, palladium, and liquid light) and digital printing/transferring options (beyond emulating the traditional print, on surfaces such as paper, wood, metal, fabric, etc.). The production of large-format analog and digital negatives will also be explored. Adjustments for remote teaching include live-streamed and pre-recorded demos of processes as well as presentations focusing on contemporary and historical uses of processes. Students unable to work on campus will be provided supplies for “safe-for-home” processes so they may work concurrently with what is available in the lab. These include Anthotypes, Cyanotypes, Lumen printing, Chlorophyll printing, building capture devices, Wondersauce inkjet transfers (non-toxic), and gel-medium transfers.
Screen Printing
Larocca
FA-250-1
Tuesday, 2-5:50pm
3 credits
Rm 544F

This introductory course covers all aspects of contemporary Screen printing as a photomechanical stencil printing method. In a series of demonstrations, lectures and projects, students will become familiar with stencil making, color separation, printing, color mixing and image registration with the goal of building a broad knowledge of Screen printing. Methods for producing images by hand and by computer output are both addressed. Attention will be paid to the use of Screen printing within fine art, design and popular culture spheres as a way of discussing the history and current use of the process.

Lithography I
Nobles
FA-251-1
Wednesday, 9-12:50pm
3 credits
Rm 515F

This is a comprehensive course covering the full range of lithographic techniques. Instruction begins with hand working processes on lithographic stones and progresses through to contemporary approaches of digital image preparation for output to photographic printing plates. A series of projects and critiques are targeted to develop command of the material process and place the use of Lithography in contemporary visual practice.

Etching I
Ancona
FA-252-1
Monday, 2-5:50pm
3 credits
Rm 515F

This course is an introduction to the process of etching and printing from metal plates. Topics covered are the full range of platemaking techniques, from traditional wax grounds to contemporary photographic grounds, and printing techniques, including chine-collé, multi-plate color work and surface rolling. Lectures and critiques will place the practice of Etching in historical and contemporary context.
Paper: Materiality and Sustainability
Martin
FA-253-1
Monday, 9-12:50pm
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.

Experimental Printmaking
Nobles
FA-354A-1
Wednesday, 6-9:50pm
3 credits
Rm 515F
Pre-Req: 2 Printmaking Classes

Experimental Printmaking
TBA
FA-354A-2
Thursday, 2-5:50pm
3 credits
Rm 515F
Pre-Req: 2 Printmaking Classes

This course is focused on advanced studies across all forms of print media toward the development of individual student work. Instruction will build on the introductory level courses, covering color separations, extended techniques, experimental approaches, and additional print media forms. Student development will be driven by individual meetings and a series of group critiques.

Pre-requisites: 2 of the following 5 courses: Etching, Lithography, Relief, Paper: Materiality and Sustainability, or Screen Printing.

Relief
TBA
FA-355-1
Friday, 2-5:50pm
3 credits
Rm 515F

This course provides an introduction to Relief printing techniques. Projects will cover hand carving wood and alternative surfaces, with specific attention to the Japanese water-based woodblock tradition and the western oil-based tradition. Instruction will cover printing by hand, as well as printing on Etching presses, hydraulic presses and Letterpresses.

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SCULPTURE

Sculpture
Adams
FA-391A-1
Thursday, 2-5:50pm
3 credits
Rm 414F

“Sculpture” will be understood as open to an expansive and morphing definition of its limits. Students may draw from its historical traditions or choose more experimental modes of production. The course will be structured as an open studio, where students can work in a variety of media. Students are expected to work independently in initiating their research, concepts, choice of mediums, and the installation/context for their projects.

Sculpture: Retroactive Reasoning
Masnyj
FA-392A-1
Tuesday, 6-9:50pm
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.

Sculpture
Krieger
FA-393A-1
Wednesday, 6-9:50pm
3 credits
Rm 414F

This is a mult/inter/trans/cross-disciplinary sculpture class that places an emphasis on building recognition and implementation of personal vocabularies through humor, generosity, rigor, and courage. Conceptual prompts invite students to realize their three independent projects over the course of the semester, while engaging in generative critique, class discussions, and individual studio visits. The course will encourage expansive thinking around the environmental, historical, social, material, and conceptual, inspiring students to consider resonant interpretations and possibilities within their choices and actions. The aim of the class is to deepen cognizance for how and why we make, perceive, interpret, and place work in the world.
Sculpture
Baker
FA-393A-2
Thursday, 6-9:50pm
3 credits
Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole.

Students are encouraged to present multiple works, re-works, or one evolving investigation throughout the course. Critiques will focus on how projects perform in their current stage, with an emphasis on experimentation, play, and discovery as essential components of the creative process. Students are expected to engage in-depth as makers and viewers equally in this collective space.

In addition to class discussions and critiques, we will visit relevant exhibitions and participate in individual studio visits.

Sculpture
Farmiga
FA-394A-1
Wednesday, 2-5:50pm
3 credits
Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.
Sculpture  
**Fitzpatrick**
FA-397A-1  
Monday, 2-5:50pm
3 credits
Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

Sculpture  
**Magid**
FA-398A-1  
Monday, 9-12:50pm
3 credits
Rm 414F

This is a sculpture studio course. While all media are welcome, we will approach the course with sculptural concerns. The theme of the class is Narrative and Sculpture with a focus on Relationships to Systems. This class is loosely defining a system as a group of interacting or interrelated elements that act according to a set of rules to form a unified whole. The class is broken into three ways of exploring this theme: Artists intervening within existing systems; Artists reinventing or creating their own systems; Artists displacing or circulating material from one system to another. Together we will look at examples of artists practice which fall within these themes, visit related exhibitions, and host visiting artists. Throughout the class, students will make their own works or projects with these themes in mind.

Sculpture  
**Ross**
FA-398A-2  
Friday, 9-12:50pm
3 credits
Rm 414F

This course will explore intuition and personal reasoning as research toward the production of sculptural projects. It will consist of several prompts posed to students as catalysts for making multi-dimensional artworks. The prompts will be sourced from key theoretical texts, yet initially presented to students with no explanation or historicization. Students will make their works responding to these fragmented topics, drawing most importantly from their own conjectures and interpretations. Prior to each session of critique students will be presented with the theoretical texts that the prompt references. During critique, what will be realized is the relevance of one's own position, elucidated relationships between discourse and media, and the expansiveness of contemporary sculpture.

Updated 5/22/2023
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THE COOPER UNION SCHOOL OF ART

STUDIO ELECTIVES

FALL 2023

Performance I
Laris Cohen
FA-290-1
Friday, 2-5:50pm
3 credits
Rm 414F

This course is an introductory course to performance based track. This is an immersive course in the foundations for practice in performance. Through a wide range of methods and specific techniques this course focuses on a critical engagement with concepts such as time, movement as a language, voice and vocalization, script and score, narrative, event, audience, live experience, duration, body as a tool, interaction, context, documentation. The course will address varied approaches within the field, as well as their historical and current manifestations through lectures and attending performances. Exposure to critical theory and major philosophical arguments central to performance-based practices will be explored, along with development of individual and collaborative studio work. The class aims at giving the student techniques, language, and a range of positions for developing art based performance work. This is an assignment driven class.

Project in Sound Art
Poff
FA-281-1
Monday, 6-9:50pm
3 credits
Rm 539F

The function and habits of the contemporary museum and its supporting partner, the commercial gallery, are under tremendous critical and social pressure. Vital interventions by artists into the appearance and function of these institutions have proved to be explosively important to what art can and could do. May not be repeated.
Teaching as Collaborative Social Practice  
Rasheed  
FA-301-1  
Thursday, 2-5:50pm  
3 credits  
Rm 903CS

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.

Computational Studio: Technosculpture  
Tyler and Enxuto  
FA-327-1  
Wednesday, 9-12:50pm  
3 credits  
Rm 801CS

This course is designed to enhance conventional approaches to materials-based art production through an introduction to digital fabrication. Students will learn fundamental skills and will utilize a variety of digital fabrication methods including 3D printing, laser cutting, and CNC machining, along with multiple software & capture methods such as: Rhino 3D, Grasshopper, and 3D scanning. This is an interdisciplinary course to augment existing practices through access to new tools, materials, and concepts for making. We will move between classroom computers, the AACE lab, and individual studios to explore topics such as built environments, sculptural methods, and speculative design. Weekly topics will be supplemented with technical workshops and visiting speakers. As background, we will explore the history of digital fabrication, and ask critical questions about its relevance and impact on creative industries and society more broadly.

Updated 5/22/2023  
Please note: some course descriptions are subject to revision prior to registration.
Projects: Draft Notation
Raven
FA-384A-1
Monday, 9-12:50pm
3 credits
Rm 604F

In this class, we will develop shared systems of notation and models from which to construct and analyze individual student research and practice. The course is designed for students who intend to initiate or develop a semester long (or beyond) art project. Students are expected to present their work-in progress several times each semester, to research the works of other artists, writers, and thinkers, and to participate actively in class discussions. Class meetings will alternate between in-class presentations and discussion, and one on one meetings with the professor.

Draft Notation is a drawn system used to construct and analyze woven fabric. Used and written about extensively by Bauhaus master weaver Anni Albers, it uses a specialized, straightforward drafting technique to understand complex weaves. As Albers wrote: Whenever the piece of cloth that is the subject of analysis can be cut, this process of tracing the course of each thread—usually with the help of a long needle—is greatly simplified. For, by cutting along a filling thread, for instance, the path of the thread can be seen in cross section when looked at from above, and the following filling threads can be lifted out one by one, giving a chance for easier observation of the thread’s intersections than when seen on the face of the fabric only.

Projects: Exhibition: Design and Practice
Ashford
FA-384A-2
Tuesday, 2-5:50pm
3 credits
Rm 901CS
Pre-Req: Juniors/ Seniors

This practical studio course will design and produce exhibitions. We will explore critical theory and histories only to the extent that they enable this practice. The function and habits of the contemporary museum and its supporting partner, the commercial gallery, are under tremendous critical and social pressure. Vital interventions by artists into the appearance and function of these institutions have proved to be explosively important to what art can and could do. The course proposes that architectural space, catalogs, signage, and archives are opportunities for the public presentation of artistic invention. Students will be encouraged to approach public display beyond the containment of single practices, authors, or disciplines. Transfigured by formal arrangement, the conditions of an exhibition's ability to address consciousness, community, education, and social reality will be our subject. Students will use the exhibition spaces, archives, and histories of the Cooper Union as well as sites and contexts beyond campus, when possible.

Updated 5/22/2023
Please note: some course descriptions are subject to revision prior to registration.
Projects: Point and Line (Presence and Place)
Lehyt
FA-384A-3
Friday, 2-5:50pm
3 credits
Rm 414F

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 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 specific practices will be a constant in the class. Student work, which can be in any media, will be discussed in extended group critiques.
Calligraphy
DiEdwardo
TE-216-1
Wednesday 6-9:50pm
2 credits
Rm 624CS

Geometry, optical balance and the stoke 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 principals that are the basis of classical and modern letter forms. 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.

Techniques in Website Programming: HTML/CSS/ JavaScript
D. Bailey
TE-305-1
Monday, 6-9:50pm
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. CANCELLED

Casting Techniques
Wilhelm
TE-390-1
Monday, 2-5:50pm
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.
Science: Conceptual Physics
Kreis
RS-201-I
Thursday, 10-12:50 pm
3 credits
Rm 215F

The course will take an approach that emphasizes how scientists hold their views on how the world works. It will be a combination of history, astronomy and physics, with an emphasis on the classical physics of Newton and his followers. It will also touch on more modern developments, such as relativity and quantum mechanics, which help explain events ranging from sub-atomic scales up to black holes.

Science: Astronomy
Kreis
RS-201-G
Tuesday, 9-11:50 pm
3 credits
Rm 215F

The course starts with how to measure things, such as units of time, length and mass. We introduce the celestial sphere, which will help us to understand such things as days as measured by the Sun and by a star. This will also help to understand seasons. We then introduce a short history of western astronomy. We look at the universe, starting at home (Earth and Moon) and move out---solar system (Sun and planets), stars, galaxies and cosmos. Along the way, we look at how we look (light and telescopes), and how we measure things (distance, brightness and color).