

 2025 WINTER 1-CREDIT INTENSIVE CLASSES

WINTER + SPRING CLASSES 2025 - IMA MFA

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78366	DaVinci Resolve for Color Grading	2 sessions Jan 4 + 5, 10:30am-6:00pm	online	Iris Devins
IMA 78344	Grant Writing as Practice for Non-Fiction Media	5 sessions January 6, 10, 13, 17 + January 21 10:00am-1:00pm	online	Tracie Holder
IMA 78348	Writing About (Your) Art	2 sessions Jan 11 + 12, 10:30am-6:00pm	544 HN	Kelsa Trom

2025 SPRING 1-CREDIT INTENSIVE CLASSES

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78397	Projection Mapping	2 sessions March 8 + March 9, 10:30am-6:00pm	544 + 543 HN	CHIKA
IMA 78349	From Body to Movement: Performative Art and Film	3 sessions March 15, March 22 + April 5 1:00pm-5:00pm	544 HN	Yehui Zhao
IMA 78360	Impact Producing	2 sessions March 29 + March 30, 10:30am-6:00pm	544 HN	Cecilia Mejia
IMA 78381	Archival Media: Process and Strategies for Finding and Using Archives in Documentaries and Multimedia Projects	2 sessions April 26 + April 27, 10:30am-6:00m	544 HN	Melissa Saucedo
IMA 78384	Ecoacoustics Sound Lab: Deep listening, place, and multispecies soundscapes in a changing climate	2 sessions May 3 + May 10, 10:30am-6:00pm	544 HN	Dylan Gauthier

2025 SPRING 3-CREDIT CLASSES:

MONDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78069	Site, Sound, Process, and Place :: Times Square Red. Times Square Blue	M, 2:00pm - 5:00pm	Production	online + HN 544	Kara Lynch
IMA 78081	Sound Environments	M, 6:00pm-8:50pm	Production	544 HN	Hans Tammen
IMA 78202	Third Cinema	M, 6:00pm-9:50pm	Analytical	502 HN	Reiko Tahara

TUESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78007	Animation Studio : 2D Animation	T, 9:30am-12:20pm	Production	544 HN	Poyen Wang
IMA 75300	Doc 2: The Short Film	T, 2:00pm-5:20pm	Production	544 HN	Alex Mallis
IMA 75500	Advanced Studio	T, 6:00pm-8:50pm	Production	544 HN	André Daughtry

WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 76700	Intro Physical computing (crosslisted)	W, 10:30am-1:20pm	Production	470 HN	Jesse Harding
IMA 78012	Socially Engaged Games	W, 6:00pm-8:50pm	Production	544 HN	Ricardo Miranda
IMA 70000	Visual Culture	W, 6:00pm-8:50pm	Analytical	502 HN	Jesal Kapadia

THURSDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78082	3D Character Animation (crosslisted)	Th, 9:30am-12:30pm	Production	470 HN	Poyen Wang
IMA 78079	Sound Design for Film	Th, 6:00pm-8:50pm	Production	online	David Briggs

FRIDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 7801A	Collaborative Documentary	F, 10:00am-1:00pm	Production	544 HN	Katie Mathews

OTHER:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78100	Collaborative Media Residency		Production		Mentor
IMA 79600+ IMA 79800	Thesis Preproduction Thesis Production	Class times TBD	Production		IMA faculty

WINTER 2025 COURSE DESCRIPTIONS:

IMA 78366 : 1 credit


DaVinci Resolve for Color Grading

[Iris Devins](#)

2 sessions

Saturday + Sunday, January 4 + 5, 10:30am-6:00pm
online

Description:

Students will learn how to import a timeline from another NLE (non linear editing system), such as Adobe Premiere, and conform the timeline within Resolve. The class will cover the various controls and scopes for color grading, approaches to correcting footage, creating stylized looks, and workflows with LUTs. We will also discuss advanced color topics such as color spaces, color science, and various color management strategies within Resolve. The topics we cover in class will be applicable to Resolve Studio as well as the free version of Resolve. 

IMA 78344 : 1 credit


Grant Writing as Artistic Practice for Non-Fiction Media

[Tracie Holder](#)

5 sessions

Mondays + Fridays, January 6, 10, 13, 17 & Tuesday, January 21 from 10:00am-1:00pm
online

Description:

This course is designed for non-fiction filmmakers who have a project in development. Over the course of five weeks, you will complete a full Common Core grant application, the widely-used industry standard. The goal of this class is to learn to think strategically and build confidence in your fundraising and proposal writing abilities while developing a solid road map to begin the process. We'll review the specific components of a proposal, how to convey ideas visually and strike a balance between the big, broad brushstroke ideas and small details that make your project come alive on the page. We'll also cover the most common mistakes made when writing grant fundraising proposals and how to avoid them. A central goal of the workshop is to gain an understanding of how to incorporate fundraising and proposal writing into your artistic practice so that it becomes an organic step in moving your current and future projects forward. 

IMA 78348 : 1 credit

Writing About (Your) Art


[Kelsa Trom](#)

2 sessions

Saturday + Sunday, January 11 + 12, 10:30am-6:00pm

in person - Room 544 HN (IMA Grad Lab)

Description:

It can be difficult to contain your creative practice in words. And yet, effectively communicating about your work can unlock opportunities for funding, press, exhibitions, presentations, and more. Building a personal artistic vocabulary can also lead to insights and renewed perspectives. In this class, we'll focus on a variety of pieces of writing that artists are often asked to produce, including your bio, artist statement, and grant proposals. Through a series of formal and unconventional activities - drawing on physical movement, imagination, critique, and interviews - students will generate new writing that will clarify their artistic methods and intentions. 

SPRING 2025 1-CREDIT COURSE DESCRIPTIONS:

IMA 78397: 1 credit

Projection Mapping

[CHiKA](#)


2 sessions

Saturday + Sunday, March 8 + March 9, 10:30am-6:00pm

in person - Room 544 HN (IMA Grad Lab) + Room 543 (Black Box Theater)

Description:

The course introduces students to real-time animation, the latest projection mapping technologies, and techniques, enabling them to create site-specific projection-mapped installations in two days. The instructor will walk through two softwares, Modul8 and Madmapper. The students will learn how to make real-time animations from static images, mix video content, and map their creations onto specific 3d or 2d surfaces within the space. Students will work together to create a collaborative installation through an ideation phase with their interests. They will experience the process of an art project from concept to public presentation, further developing and exercising their newfound skills. Students will have the

opportunity to present their installation within the space and by seeing others interact with and respond to the piece, they will learn how projection mapping projects can be applied innumerable and benefit from a constructive critique. Course Requirements: No knowledge of video or animation making is required. Bring your enthusiasm. 

IMA 78349 : 1 credit

From Body to Movement: Performative Art and Film

[Yehui Zhao](#)

3 sessions

Saturdays, March 15, March 22 + April 5, 1:00pm-5:00pm

in person - Room 544 Hunter North (IMA Grad Lab) + Room 543 (Black Box Theater)

Description:

In contemporary discourse on gender, racial, and accessibility justice, performance art has played a significant role in deconstructing colonialism and exploitation, while simultaneously exploring the intersection of identity, history, and the impact of globalization across communities. This course examines how artists can reenter troubled spaces through gesture, movement, dance, and vocals. We will participate in exercises including performative walks and creative captioning and discuss works by influential performance artists such as Patty Chang, Christine Sun Kim, Ana Mendieta, Lynne Sachs, Zhang Mengqi, and Yoko Ono, exploring the intersections of bodies and sites, labor and technology, mobility and access, memory and landscape. The course is divided into three sessions, serving as an incubator for a performative project that each student will develop and create (a performative film, an audio performance, or a live performance).

Students will tailor performances to their individual interests, experiment with performative elements in storytelling, and consider the following questions:

- How do gestures/motions originate from personal, historical and collective narratives?
- How can bodies interact with/intervene in both physical and systematic environments?
- How can performance emphasize or rewrite our relationship to people/history/machines/social issues?



IMA 78381 : 1 credit

Archival Media: Process and Strategies for Finding and Using Archives in Documentaries and Multimedia Projects


[Melissa Saucedo](#)

2 sessions

Saturday + Sunday, April 26 + April 27, 10:30am-6:00pm

in person - Room 544 Hunter North (IMA Grad Lab)

Description:

This class offers the knowledge and skills needed when working with archives for nonfiction narratives. It will provide the information and understanding of how to extensively research for archival material, obtain licenses, clearances, and release forms, as well as manage budgets and organize large databases while closely communicating with creative colleagues in your project. We will learn the specifics and differences between public domain, fair use, the Freedom of Information Act (FOIA), Creative Commons licenses, rights, and clearances within different types of narratives, whether film, audio, or installations. We will also look into the future of archival production as AI technology develops and its legal and creative implications. 

IMA 78384 : 1 credit

Ecoacoustics Sound Lab: Deep listening, place, and multispecies soundscapes in a changing climate


[Dylan Gauthier](#)

2 sessions

Saturdays May 3 + May 10th, 10:30am-6:00pm

in person - Room 544 Hunter North (IMA Grad Lab)

This immersive workshop invites students to explore ecoacoustics—the study of environmental sounds within ecosystems—and deep listening practices to engage with the layered soundscapes of multispecies environments in the context of climate change. Designed for those interested in the intersections of sound art, environmental studies, and multispecies ethnography, this course emphasizes field-based learning and creative experimentation in sound recording and composition. Over two days, students will engage in hands-on fieldwork, deep listening exercises, and collaborative sound-making. The course will focus on capturing, analyzing, and interpreting environmental soundscapes using a variety of tools, including hydrophones, parabolic microphones, and other recording devices. Students will learn how to tune into and document the subtle interplay of natural and anthropogenic sounds, uncovering the sonic stories of diverse species and their habitats. Through critical discussions, students will consider how climate change is reshaping the acoustic ecologies of various landscapes and explore sound's potential to deepen public engagement with environmental issues.

By the end of the course, students will have developed a small portfolio of sound-based projects that weave scientific insight with creative expression. Whether their interests lie in sound art, ecological research, or environmental activism, participants will gain the skills and inspiration to create resonant work that amplifies the voices of the natural world in times of ecological crisis. 

IMA 78360 : 1 credit

Impact Producing

[Cecilia Mejia](#)

2 sessions

Saturday + Sunday, March 19 + March 30, 10:30am-6:00pm

in person - Room 544 Hunter North (IMA Grad Lab)

Description:

Impact Producing is an emerging field in the film industry that uses issue-driven films as catalysts to create social, political, or cultural change through advocacy and engagement. Just as films have producers to manage the creative and financial process from script to screen, they also increasingly need Impact Producers to take the film campaign from production to impact. This hands-on class will guide participants through the essentials for becoming an Impact Producer for documentary, narrative films, and other content by identifying key skills, goals, and understanding best theories and practices. Participants will learn the scope of work necessary for building allies and partnerships, creating and measuring successful campaigns, and transforming passion for social change into a viable career path. Participants will also learn different dynamics of change through structure and public policy practices.

What You Will Learn:

- Be able to identify the impact dynamics (the kinds of change) that film can drive.
- Be able to write a strategic plan for an impact vision.
- Be able to interpret, measure, and evaluate impact through analysis.
- Be able to extend the life of a film through impactful conversation and discussions.
- Be able to work and create change on the community level.



SPRING 2025 3-CREDIT COURSE DESCRIPTIONS:

MONDAYS:

IMA 78069 : 3 credits


Site, Sound, Process, and Place :: Times Square Red, Times Square Blue

[Kara Lynch](#)

Mondays, 2:10pm-5:00pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:

Together we will read Samuel Delany's paired essays: Times Square Red, Times Square Blue and discuss Delany's ideas of Contact and Network in relation to our everyday human exchanges in public space. Participants will generate experiments, prototypes, proposals, and works in progress, and interdisciplinary research projects that listen deeply to the city/place as site and intervene into public space. In addition to close reading of the text, we will also explore 'deep listening' through on-site exercises, and we will consider interdisciplinary approaches to site-specific and site-sensitive integrated media art practices. The thematic focus of the seminar will critically engage issues of place-making, public and private space, memory, aftermath, the archive, and public demonstration. This course will focus on developing methods and tools to approach installation and media making as practices in conversation with diverse media: video, digital, audio, photo, film, performance, and the plastic arts. Each participant will link these discussions and exercises to their respective practices and research projects. This is a hybrid, synchronous course meeting in person and on zoom. 

IMA 78081 : 3 credits

Sound Environments


[Hans Tammen](#)

Mondays, 6:00pm-8:50pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:

Sound Environments is a production course in which students engage with and experience contemporary issues and techniques of sound in relation to space & architecture (real and virtual ones). Depending on student's interests, we'll explore linear and non-linear sound for installations and visuals, immersive environments, sound walks, sonic materialism, acoustic ecology and urban noise - taking clues from works by Ellen Fullman, Hildegard Westerkamp, Alvin Lucier, Pauline Oliveros, Natasha Barrett, David Tudor and others. These works focus on acoustic phenomena and auditory perception, and we will produce sound installations, performances and sonorous sculptures throughout the semester, using a variety of loudspeakers (or everyday objects turned into loudspeakers) for artistic purposes. A special focus is on the spatialization of sound, i.e. placing sound at various locations in the room, either using multiple speakers, or other

sound objects. No special software is required to take this course, although we may use Reaper (a cheap but nevertheless professional alternative to other Digital Audio Workstation software for audio editing and mixing), and Max/MSP (for interactive and generative sound). 

IMA 78202 : 3 credits

Third Cinema

[Reiko Tahara](#)

Mondays, 6:10pm-10:00pm

Analytical class | in-person - Room 502 Hunter North

Description:

Third Cinema is a neglected film theory in Western cinema studies. Born in Latin America in the 1960s–70s in the midst of socialist revolutions and consequent authoritarian military dictatorships, its pioneers sought alternative cinema culture models for the betterment of local societies outside of Hollywood (First Cinema) and European art films (Second Cinema). Far from being an isolated movement, and beyond the Cold-War frame (left vs right), their spirit influenced and informed the cinemas of liberated Africa and Asia and helped the rise of pan-African and Pan-Arabic film movements (production and exhibition). Efforts were made to connect voices from formerly colonized regions, as well as minoritized communities in the First World. A small number of scholars, mainly scholars of color and professors in post-colonial studies, tried to keep the concept of Third Cinema alive by reinterpreting it for the post-Cold War, post-modernized world community. Ethiopian born scholar Teshome Gabriel proposes a new term, “Third Cinemas,” as a concept of living theory that has crossed the lines of geography, culture, class, race, gender, and religion. He writes: “This multicultural, polyvocal status of Third Cinemas need not, I stress, imply a loss of political commitment (as is sometimes claimed), but rather a multiplication of modes of resistance.” How has the rise of OTTs and the pandemic changed our global mediascape today? Are the First and Second Cinemas still alive? Where can we go from here? We will together investigate and evaluate the ideas, players, and approaches of Third Cinema(s) then and now and workshop to ponder if and how the mediamakers with a social conscience can find alternative distribution routes outside the dominant industries. You will read, watch, discuss, research, and share information with the class. Besides weekly reading and outside viewings, major assignments will be powerpoint presentation and discussion leaders (1-2 times each per semester depending on the class size). There will be no midterm. You will write a blog entry in lieu of the final exam about alternative global production/exhibition routes for underserved communities in the world as possible third cinema practices today. Highly recommended reading before taking this course: *The Wretched of the Earth*, by Frantz Fanon. Trans. Richard Philcox with commentary by Jean-Paul Sartre and Homi K Bhabha. Grove Press, NY, 2004. We will read two chapters in the course but reading the whole book before taking the course will enhance your understanding of the materials by far.



IMA 78007 : 3 credits

Animation Studio : 2D Animation

[Poyen Wang](#)

Tuesdays, 9:30am-12:20pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:

This hands-on class is an introduction to animation using 2D digital tools. We will explore historical precursors to digital animation by viewing the work of experimental and animated video works. Class time will consist of screenings, software tutorials, and in-class exercises. Students will be encouraged to create personal, documentary, and experimental 2D animations with the tools they learn in class. Animation in general is a highly technical field, the objective of this class is to explore your creativity and communicate your visual interests. Topics covered will include producing a flip book, stop motion animation, vector animation, motion graphics, and sound and video production. Students will be required to complete weekly assignments and a final semester project demonstrating the skills necessary to create animated artwork. The course is designed to introduce students to primary tools for 2D digital animation in a workshop format through demonstration and exercise. For the final project, students must submit a project proposal. The final project proposal should include the Project Title, Project Description (Approximately. 100-200 words), at least 10 Reference Images, Storyboard/Thumbnail Sketches, Timeline, and any other supporting materials. 🌱

IMA 76700 : 3 credits

Intro to Physical Computing


[Jesse Harding](#)

Wednesdays, 10:30am-1:20pm

Production class | in-person - cross-listed - Room 470 Hunter North

Description:

Physical computing is a set of tools and practices that enable artists, designers, and hobbyists to create electro-mechanical works that sense and affect the physical world. Working in media beyond the screen and the standard desktop, laptop, or mobile computer, physical computing practitioners use electronic components and physical materials to build devices that bridge the gap between the digital and physical worlds. This course introduces students to microcontroller programming, electronics, and physical interaction design. The bulk of the course will focus on using the

Arduino microcontroller to create experiences that extend beyond the computer screen. We will also examine the use of electronics and interactivity in art and design. Weekly hands-on labs, assignments, and readings will help students gain technical proficiency with these tools and develop a critical and creative eye for interactive technology. **This class is cross-listed with undergraduates. 

IMA 75300 : 3 credits


Doc 2: The Short Film

[Alex Mallis](#)

Tuesdays, 2:00pm-5:20pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:

This course asks students to take a single documentary project from an idea to a proposal through production. There will be a strong focus on story development and pre-production planning and conceptual approaches to filming and writing the project, as well as careful attention to craft elements of cinematography, lighting and sound design. The student should have a project idea in advance of the first class, and be prepared to develop a proposal, do research, and complete substantial filming during the term, as well as preparing material for post-production. Actual editing will be confined to a rough assembly. The course assumes a solid basic knowledge of cinematography, and will help build on that knowledge. The main focus will be on how to develop a rigorous approach to story and how to actually make a film that balances in the best way the tensions between form, readability and personal vision. In addition to craft concerns, the class will address a variety of conceptual issues in terms of the aesthetics and strategies of documentary, looking at different approaches, and interrogating observational, experimental and other models for the problems they solve, and the ones they create. This will include screenings and readings grouped around different discussions that have evolved around documentary media. 

IMA 75400 : 3 credits

Advanced Studio

[André Daughtry](#)

Tuesdays, 6:00pm-8:50pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

This class doesn't meet every week - 6-7 sessions that meet as a group - And additionally 2-3 one-on-one meetings with the professor.

Description:

Advanced Studio offers an environment in which students can develop a project of their own choosing, and in any stage of development, while receiving faculty mentoring and periodic group critiques. The primary goal of the course is to achieve a significant amount of work on a project of their own in a supportive critical context. The type of work developed can be any medium/can be film/can be installation based/ emerging media/ can be specific mediums listed here. In addition to group critiques, there will be two or three times over the course of the semester that students would meet one-on-one with the professor for conceptual and/or technical support on their project. 🌱

WEDNESDAYS:

IMA 78012 : 3 credits

Socially Engaged Games

[Ricardo Miranda](#)

Wednesdays, 6:00pm - 8:50pm

Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:

This studio-based production course is an introduction to game development. Students will work collaboratively to design and prototype games that foster social change, education and civic engagement. Students will explore concepts in game design and a history of socially engaged games through reading, discussion and presentation. Although there will be an introduction to various software packages, such as A-Frame, Lens Studio and Unity, course production will be highly flexible and students will decide how many works they undertake as well as the format of game or games that they realize such as physical games or performative games as well as virtual games. Each meeting will be a combination of lecture, workshop and production. 🌱

IMA 70000 : 3 credits


Visual Culture

[Jesal Kapadia](#)

Wednesdays, 6:00pm-8:50pm

Analytical class | in-person - Room 502 Hunter North

Description:

This seminar is a research-oriented critical exploration of practices of visual culture – how images work, and what they do – across media, time period and geographic boundaries, designed to give participants a broad overview of useful tools for thinking about the visual world. Drawing from a variety of disciplinary frames including art history, media studies, critical theory, cultural studies, performance art, psychoanalysis, feminist and black studies, the course will engage in examining the world we live in through visual politics, especially questions concerning war and violence; history and memory; control of the mind and knowledge; the collective body and its powers; nature of work and its refusal, practices of commoning and destituent power; in/visibility in state and unofficial/informal archives, oral cultures and ephemera; eco-feminism, anti-colonial and abolitionist struggles. Participants will be asked to create a final project on a topic of their own choosing, typically in the form of a research paper or a visual essay (10 to 15 pages long with a bibliography, including a paper in draft version, video or time-based media of 7-10 minutes long.) At the core of the seminar is the idea of self-directed research. Participants are urged to explore these potential intersections in relation to works, writings, publications and forms they are developing and researching outside of this course. These topics will be discussed during midterm and approaches shared before the finals. Each participant will also make a presentation in class based on one or more of the readings. The seminar will ask participants what the engagement with thought and action means to them, in relation to visibility. What are good questions to consider in relation to the power of images and the images of power? What are the implications of the forms of storytelling you choose to use, and who is the subject who makes this media? There will be approximately 2-3 articles per week, and some suggested reading material, by authors and artists including Nicholas Mirzoeff, Raymond Williams, Trinh T Minh-ha, Harun Farocki, Silvia Federici, Peter Linebaugh, Renée Green, Fred Moten, Laura Harris, Theresa Hak Kyung Cha, CAMP collective, Franco 'Bifo' Berardi, Gayatri Spivak, Hito Steyerl, Maria Galindo and Mujeres Creando, Sylvia Wynter, Suely Rolnik, Carla Bottiglieri, Sabu Kohso, amongst others. 

IMA 78082 : 3 credits


3D Character Animation

[Poyen Wang](#)

Thursdays, 9:30am-12:20pm

Production class | in-person - cross-listed - Room 470 Hunter North

Description:

This production course is an introduction to the fundamentals of 3D character animation. In this project-based learning class, students will learn how to create 3D character animation using the software Autodesk Maya. Topics covered will include 3D modeling, lighting and shading 3D characters, character rigging, basic animation, and rendering. Students will be encouraged to create personal and experimental 3D character animations with the tools they learn in class. They will also consider 3D character animation within a broader artistic context, learning from the practices of contemporary artists and storytellers. Students will be required to complete assignments, a midterm project, and a final project demonstrating the skills necessary to create 3D character animation. This class is crosslisted with undergraduates. 

IMA 78067 : 3 credits

Sound Design for Film


[David Briggs](#)

Thursdays, 6:00pm-8:50pm

online

Description:

This course puts equal emphasis on both the creative and practical aspects of the art and craft of sound design in media. The current industry-standard post-production sound editorial process for film and television streaming media will be presented; students will learn how this process can then be applied to any media project involving audio. While this is not a software course per se, students will be introduced to Pro Tools software, the industry standard tool for sound editing. In class and through assigned exercises, students will be empowered to conceive the sound design for their own projects, regardless of the editing software employed. Additionally, we'll screen examples of the inspired use of sound in a wide range of films, so that students can see and hear how an intentional use of sound can elevate their work and enhance their visions. Classes will be conducted online, with students listening on headphones for the best listening experience

and sound design analysis. Ultimately the goal is to open students' minds and ears to the influence that sound has over our perceptions and emotions, so that the use of sound can become a powerful tool in any of their creative projects. 

FRIDAYS:

IMA 7801A : 3 credits


Collaborative Documentary

[Katie Mathews](#)


Fridays, 10:00am-1:00pm


Production class | in-person - Room 544 Hunter North (IMA Grad Lab)

Description:


Filmmaking is inherently collaborative work. Non-fiction also denotes an engagement with real issues and/or real people. And yet in the mythology about film and media we often hear about one key player, and don't learn about the collaborations that are so vital to pushing a project forward. In this class we will engage with the successes, failures, ideals, and challenges of artistic collaborations. We will meet with practicing artists to hear about their edge-pushing alliances, study collaborative works, and learn about some of the mechanisms that can help and hinder collaboration. We will explore different types of collaborations; with participants; actors; archives; other cross-disciplinary artists in theater, sound, poetry, dance, and music; scientists; intimacy coordinators; even looking at deeper collaborations made with emerging technology like games and generative AI. Throughout the class, students will engage in many smaller creative exercises designed to deepen their understanding of the lessons. Alongside this course of study, students will embark on a semester-long collaborative project resulting in the creation of original work, as well as a personal collaboration manifesto or set of reflections on the collaborative act. Students can come to class with a collaborative project already in mind or generate something early in the semester. 

Faculty bios:


David Briggs is a professional sound editor whose Supervising Sound Editor credits include the television series Tokyo Vice, Palm Royale, Tales of the City, Divorce, and for film, Anne McCabe's Idina Menzel: Which Way to the Stage, Matt Wolf's Recorder: the Marion Stokes Project, Mitchell Lichtenstein's Teeth, David Thorpe's Do I Sound Gay?, and Sam Feder's Kate Bornstein is a Queer and Pleasant Danger. He is a two-time MPSE Golden Reel nominee for his Dialogue/ADR editing on Severance and Wes Anderson's Moonrise Kingdom. Since 2008 he has been an Adjunct Professor teaching Sound Design for Filmmakers in the Graduate film program at City College New York. 


CHIKA received her BFA at the School of Visual Arts and her Masters from the Interactive Telecommunications Program at New York University, Tisch School of the Arts. As an educator, she is the founder of a Projection and LED Pixel Mapping Workshop, Mappathon™, teaching mapping techniques and technology, from conceptualizing to finalizing the installation and artist development through her practice. Currently, she is teaching at ITP, NYU, and Queens College. Since 2017, She has been a Paseo festival advisory council and a Designers-in-Resident at New York Hall of Science in 2020 - 2022. She was a Visible Future Lab resident at the School of Visual Arts in 2019, New Media resident at Mana Contemporary in 2018, Harvestworks workspace resident, Elsewhere artist resident in 2017, Bronx Museum AIM program, Laboratory resident, BRIC Media arts fellow, Triangle workshop resident in 2016, Made in NY Media Center by IFP resident in 2015, Eyebeam Spring Summer resident in 2013, IAC teaching and research fellow and ITP research resident in 2012 and Experimental TV Center resident in 2009. Her work has been shown in the US as well as in numerous international venues and festivals. Some sites include American Museum of Natural History, Museum of Art and Design, New York Hall of Science, Bronx Museum, Eyebeam, Harvestworks, Hammer Museum (San Francisco), San Francisco Art Institute (San Francisco), Centre d'Art Contempo Rain (Geneva), Museo Regional de Guadalajara (Mexico), Matador Madrid (Madrid), International Biennial Contemporary Art ULA-2 (Venezuela), Mapping Festival (Geneva), Mutek (Montreal), Dumbo Art Festival, World of Light (Los Angeles), and Arcadia Earth, amongst others. 


André Daughtry is a Brooklyn-based interdisciplinary photography and media artist, writer and performer born in Queens, NY. André's work as a "speculative social documentarian" explores contemporary expressions/experiences of the spiritual, mystical and theological in the contexts of pluralistic democracies. His exhibitions include My Time with the Descendants of Atlantis, California Institute of the Arts (CalArts), Valencia, CA, 2015; CalArts MFA Show, Los Angeles, 2015; Artist-in-Residence Exhibition, Redline Gallery, Denver, 2012-2013. He received his MFA in Photography and Media from the California Institute of the Arts (CalArts) and an MA in Theology and the Arts from Union Theological Seminary in the City of New York. André is an inaugural recipient of the Allan Sekula Social Documentary Award, California Institute of the Arts (CalArts), 2014; Robert E. Seaver Award in Worship and the Arts, Union Theological Seminary in the City of New


York, 2017; Artist-in-Residence, Redline Gallery, Denver, 2012-2013. Artist-in-Residence, Lower Manhattan Cultural Council (LMCC) WorkspaceProgram, 2018-2019 <https://www.andreaughtrystudio.com/> 


Iris Devins is a writer, director, and producer. She recently finished a festival run with her narrative short, TRASHY BOOTY—a dark dramedy about two dumpster diving trans women who find a hitchhiking robot in the outskirts of Philadelphia. TRASHY BOOTY premiered at Outfest Los Angeles 2020 with additional selections at festivals, such as Edinburgh International Film Festival, NewFest, Inside Out, and Indie Memphis. Her previous short, AFTER THE DATE, premiered at Frameline and screened at festivals such as Hollyshorts and Athens International Film + Video Festival. She is developing her first narrative feature, which received a development grant from the Independence Public Media Foundation in Philadelphia. Her work has also received support from the Sundance Institute, the Leeway Foundation, and the John S. and James L. Knight Foundation. 

Dylan Gauthier activates a range of media including sound, performance, video, sculpture, architecture, and photography and creates research-based and collaborative projects that explore the intersections between ecology, architecture, landscape, and community-based public art. Gauthier's individual and collective projects have been exhibited at the Centre Pompidou, Musée national d'art moderne, the Parrish Art Museum, CCVA at Harvard University, the 2016 Biennial de Paris (Beirut), (New York:) the Center for Architecture, The International Studio and Curatorial Program, the Chimney, the Neuberger Museum at SUNY Purchase, Columbus College of Art and Design, the Walker Art Center, EFA Project Space, and other venues in the US and abroad. His writings about art and public space have been published by De Gruyter, Contemporary Art Stavanger, Parrish Art Museum, Urban Omnibus, Art in Odd Places, and Routledge/Public Art Dialogue, among others. In 2015 he was the NEA-supported Ecological Artist-in-Residence at the International Studio and Curatorial Program (ISCP); in 2016 he was a Socrates Sculpture Park Emerging Artist Fellow (NY), and in 2017/18 he was the inaugural Artist-in-Residence at the Brandywine River Conservancy and Museum of Art. In 2018 he was a resident at Shandaken Projects at Storm King and was a visiting artist at NYU Abu Dhabi. He co-curated (with Kendra Sullivan) the exhibition *Resistance After Nature* at Haverford College in 2017 and *Beyond Species/Beyond Spaces* at Cape Cod Modern House Trust, in collaboration with the Center for Coastal Studies and the CC National Seashore in 2018. Gauthier received his MFA in Integrated Media Arts from Hunter College, CUNY. He has taught courses on emerging media in the Department of Film and Media Studies at Hunter College, as well as courses on environmental design, plastic, and waterways in the First Year Program at Parsons, The New School and at Mass Art. Gauthier is a founder of the boatbuilding and environmental art collective Mare Liberum, and of the Sunview Luncheonette, a co-op for art, politics, and communalism in Greenpoint, Brooklyn. He is co-organizer, with Mariel Villeré, of [Freshkills Field R/D](#), an artist-research residency based at NYC's largest former landfill. He was recently named artist-in-residence at the New York City Urban Field Station and was an Eyebeam Rapid Response fellow in 2020 for his project *Delete Me When I'm Gone*, aka [deadsouls.xyz](#), a project on digital afterlives and anonymity that was covered by the New York Times and BuzzFeed. He is a Visiting Assistant Professor in the Bi-Co Environmental Studies Department at Haverford College. 

Jesse Harding is an artist, educator, and fabricator primarily interested in interactivity, superposition, materiality, and perception. In addition to his role with Hunter College, he teaches in the Design + Technology program at Parsons, has led sessions at NYU's ITP Camp, and has taught at BMCC and NYU Steinhardt. Jesse's sculpture-based artistic practice often makes use of mediation, perception, and physics, wherein unexpected relationships of information can form. www.cosmicharding.com 

Tracie Holder is a filmmaker, producer and film funding specialist. She leads grant-writing, funding workshops and pitch training at industry events internationally. Holder is widely regarded as a “go-to” person for filmmakers seeking U.S. funding having raised more than \$3 million in film grants for her own projects. Clients include: IDFA, Ramallah Docs, Sheffield Doc Fest, Doc Lab Poland, Edinburgh Pitch, Docs Lisboa, Sundance Collab, Firelight Media, DOC NYC, and Chicken & Egg, among others. Holder was a longtime consultant to Women Make Movies, Development/ Funding Strategist for Abby Disney’s Fork Films and former board member of New York Women in Film. Holder teaches all aspects of producing to graduate film students at the New York Film Academy and Hunter College. She is a film industry envoy on behalf of the American Film Showcase, an international program of cultural diplomacy that organizes filmmaking masterclasses and workshops for emerging and established filmmakers around the world. 


Jesal Kapadia is an artist living between New York City and Bombay. Using photography, experimental video, poetry and performance art, her work explores the potential forms of non-capitalist subjectivities. From 2001-2015, Jesal co-edited the art section for Rethinking Marxism (a journal of economics, culture and society). She has been organizing, living and thinking together with different communities of care (Feminist Research on Violence; Casablu; Autonomous Center for Art Time; Revolutionary Health and Health for Revolution) to collectively hold spaces and situations through which to refuse, re-arrange and re-enchant the capacity of art in creating new sensibilities for being together, especially in response to the political, economic and ecological catastrophes that we live in. Several self-organized encounters, groups of study, pamphlets, conversations, movements, interviews, writings, images, sounds and other ephemera, or what could also be imagined as living archives for building new knowledges have emerged through these processes. Such practices of commoning, weaving the intelligence of friendship and affection in the connective fabric that allows for removing conscious and unconscious dynamics of patriarchy from our bodies, has been central to these experiments. Jesal is an alumni of Whitney Independent Study Program, and an affiliate and teacher at the International Center for Photography NY since 2004, where she has taught in their General Studies and Creative Practices Program. Her lecture-performances and workshops have been hosted at several artist-organized spaces, most recently at the Ecoversities Film Festival 2020, Sensibile Comune at the Gallerie Nazionale d’Arte Moderna in Rome, Common Infra/ctions at Les Laboratoires d’Aubervilliers in Paris, the Summer School at Caffé Internazionale in Palermo. Her artist books, installations and videos have been presented at ICA Boston, Anthology Film Archives NY, Experimenta film festival India, and the Guangzhou Triennial in China. 


Kara Lynch a time-based artist, lives en exilio in Indian Territory and el Bronx. Conjuring autonomy for Black Indigenous people across Diaspora, kara's art practice is re-memory, vision, and movement. Ambivalent towards hyper-visual culture, she is curious about duration, embodiment, deep listening, and sound experiments. Through low-fi, collective practice and social intervention lynch explores aesthetic/political relationships between time + space. This artist's practice is vigilantly raced, classed, and gendered – Black, Queer and Feminist. lynch is anchor artist for INVISIBLE - episodic, multi-site installations excavating the terror and resilient beauty of Black-Indigenous experiences; co-editor of 'We Travel the Space Ways: Black Imagination, Fragments and Diffractions' – an edited volume of Black Speculation; and director of 'BlackRussians' – a feature documentary. Recent explorations include: Strange & Oppositional, a collaborative exhibition concerned with Aesthetics of Blackness; RuleReverse! a series of video-performance interventions learning from Sylvia Wynter's Maskerade; "Come Prepared or Not At All" a series of drawings tracing Black Towns and Futures, and Blues U - a bi-monthly radio show on radiocoyote.org/FM 90.1 Tulsa. kara is a core collaborator on RadioOutlaw, a low-frequency, micro-broadcast radio studio situated inside of a reconstructed (mobile) vehicle, and a member of the art band, LATE BLOOMER. kara completed the MFA in Visual Arts at the University of California, San Diego and has been a research fellow at the African and African Diaspora Studies Department, University of Texas Austin and the Academy of African Studies at Bayreuth University in Germany. kara is an Emerit@ Professor of Video and Critical Studies at Hampshire College, a 2020-23 Tulsa Artist Fellow, a principled artist with GalleryOfTheStreets, a core collective member of Black Life Response and a co-shaper of Black Flight Experiments. 


Alex Mallis is a Cuban-American, Jewish filmmaker raised in New Hampshire now living in Brooklyn, NY. His films have been selected for multiple festivals internationally. His work has been distributed by PBS, Criterion, Roku, The New Yorker, The Atlantic, Pitchfork, The Huffington Post, and Vimeo Staff Picks. His short documentary SHUT UP AND PAINT (2022) was awarded Grand Jury Prize at IFF Boston and Big Sky Documentary Film Festival, shortlisted for the 95th Academy Awards, and was broadcast nationally on POV. Alex received an MFA in Integrated Media Arts from Hunter College (CUNY) and is an active member of the Brooklyn Filmmakers Collective and the Meerkat Media Collective.

<https://www.alexmallis.com> 

Katie Mathews is a filmmaker, researcher, and educator working across documentary and fiction. Named as one of DOC NYC's 40 Under 40 Filmmakers to Watch, her collaborative approach is focused on creating spaces for truth and transformation. She is currently directing the feature documentary *Roleplay* about a group of college students who use theater to confront campus rape culture that had its World Premiere in Competition at SXSW. Recently she wrote and directed the narrative short *Dark Moon* about a father-daughter relationship faced with Dementia chosen as a Vimeo Staff Pick and co-directed an audio-first experimental film called *Signal and Noise* about the sounds of Guantánamo Bay Detention Center, winner of a Special Jury Prize at the New Orleans Film Festival. Previously she produced and story edited *Mossville*, a feature documentary about environmental racism that won Human Rights awards at festivals around the world and screened for the United Nations. She also directed and produced *Post Coastal*, an NEA and Smithsonian-

funded documentary series about Louisiana coastal communities and climate change. In 2022, she received the prestigious Princess Grace Award for Film with the Wendy Ferguson Honor for distinction. She has been a fellow in renowned programs such as the Gotham Documentary Lab (2021), the Points North Fellowship and Pitch (2019), and the New Orleans Film Society's Southern Producers Lab (2018). She holds a BA in Communications from Northwestern University and recently completed her MFA in Integrated Media Arts from CUNY-Hunter College. She currently teaches documentary and film at Hunter College in New York. <https://www.katie-mathews.com/> 

Cecilia R. Mejia is a second generation Filipino - American born and raised in Brooklyn, New York. She has worked for over a decade in development for nonprofit organizations, including NGOs at the United Nations. She has a master's degree in Public Administration and Affairs. She's worked with grassroots organizations focusing on underrepresented communities. Cecilia has a number of producing credits on films focusing on critical social impact issues, including the award-winning feature film *Yellow Rose* (Sony) and Isabel Sandoval's *Lingua Franca* (Array). She has also worked on a number of projects as an Impact Producer, including the award-winning *Call Her Ganda* by PJ Raval and the upcoming Hybrid Documentary, *Asog*. She's combined her passion for film and philanthropy working with Arts-based youth organizations like Scenarios USA and Art of Me. Concurrent with her work, Cecilia is also an adjunct at NYU Tisch School of the Arts, teaching courses designed for the next generation of social impact producers and filmmakers, a position she's held since 2019. She is the founder of Remedias Productions, a production company focused on social impact storytelling and producing. Her documentary and narrative film work have been screened at festivals including Tribeca Festival, Cannes Film Festival and CAAMFest; she has been featured in numerous profiles and has published widely about the impact producer profession. She was one of the 2022-2023 recipients awarded NYU's Dr. Martin Luther King, Jr. Faculty Award which acknowledges outstanding faculty who exemplify the spirit of Dr. King through scholarship, justice work and who promote his principles in their research, teaching, leadership, and community-building efforts. She was most recently named as the new Vice President of External Affairs for American Documentary. 

Ricardo Miranda Zúñiga approaches art as a social practice that seeks to establish dialogue in public spaces. Having been born to immigrant parents and grown up between Nicaragua and San Francisco, an awareness of inequality and discrimination was established at an early age. The ways that inequality and power manifest themselves in our lives are consistent threads in Ricardo's work. Themes such as immigration, discrimination, gentrification, and the effects of monetization extend from highly subjective experiences and observations into works that tactically engage others through popular metaphors while maintaining critical perspectives. Ricardo maintains a research-based practice employing computer technologies to present content in a manner that may generate interaction and discussion among participants/viewers/users. 


Melissa Saucedo received a Fulbright Scholarship for graduate studies in documentary and non-fiction films at Hunter College's IMA-MFA program. Born and raised in Northeast Mexico, she's a bilingual filmmaker with over a decade of experience in documentary production and editing. She started working as an archival producer in 2016 while working for


The Constitution Project Series, short films that explain the stories behind the U.S. Constitution. She also worked on Lincoln's Dilemma for Apple+, Vice News Tonight, and continues working on multiple archival-driven independent films. Her work has been shown in several Mexican and International film festivals like Monterrey's International Film Festival, The Rhode Island International Film Festival, and the New Latin Wave Cinema Series at The Anthology Film Archive. She's a member of the Federation of Commercial Audiovisual Libraries (FOCAL Internation), Brown Girls Doc Mafia (BGDM), and the newly created Archival Producers Alliance (APA). She's currently based in Bushwick and is learning to fly a drone for media projects. 🌱

Reiko Tahara is an educator, translator, programmer, and independent documentary filmmaker. Her experimental documentary works have been exhibited widely across the states including at SXSW, Hawaii Int'l FF, Margaret Mead, NY Asian American FF, Walker Art Center, Pacific Film Archive, also internationally in Brazil, Sri Lanka, Japan, Canada, Singapore, etc. She has been a recipient of grants from NEA, NYSCA, Jerome Foundation, and Center for Asian American Media, among others, and several fellowships including the Emerging Artists Overseas program from the Japanese government and Andrew W. Mellon Transformative Learning in the Humanities at CUNY. She is Co-founder and Programmer of the Uno Port Art Films (est. 2010), a DIY film festival in Okayama, Japan, which showcases indie films under the theme of "Life, Art, Film" with an emphasis on filmmakers from underrepresented world communities. She has degrees from Waseda University (Tokyo) and the New School (NYC), studied journalism at the Univ. of Illinois at Urbana-Champaign, and mentored under a documentary professor-author Deirdre Boyle, and filmmakers Rea Tajiri and Alan Berliner. Besides at IMA, she teaches at NYU and DCTV on a regular basis, and has taught at Temple University (PA), City College, and New School. At IMA, she has taught: Theory and Criticism of Documentary; New Currents in Documentary; Third Cinema; and Documenting histories, Asia, Asian-America. 🌱

Hans Tammen is just another worker in rhythms, frequencies and intensities. He likes to set sounds in motion, and then sit back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear. This flows like clockwork, "transforming a sequence of instrumental gestures into a wide territory of semi-hostile discontinuity; percussive, droning, intricately colorful, or simply blowing your socks off" (Touching Extremes). His projects include site-specific performances and collaborative efforts with dance, light, video, and theater, and have been presented at festivals in the US, Canada, Mexico, Russia, Ukraine, South Africa, India, the Middle East and all over Europe. He regularly writes for large ensembles, notably his 18-piece chamber-jazz ensemble Third Eye Orchestra, and the all-electronic Dark Circuits Orchestra, both founded in 2005. In 2021 FLUX String Quartet commissioned him to write a large work for string quartet and live electronics. As a Deputy Director at Harvestworks Digital Media Art Center from 2001 to 2015 he was responsible for the Client Services, Education and Artist In Residence program, helping countless digital media artists through completion of their works. He was an arbitrator at BTQ in the 1990s, spending a decade advising unions about electronic monitoring and surveillance at the workplace, and negotiating union contracts to minimize surveillance aspects. He

received his undergraduate and graduate degrees from the University of Kassel, studying on a scholarship from the Friedrich Ebert Foundation. <https://www.tammen.org> 

Kelsa Trom is a culture worker, writer, and program designer. In her current work, she enables interdisciplinary collaborations between artists and scientists who are working toward new commissions in sculpture, immersive installation, sound art, public art, and more. As associate director of programs at NEW INC, Kelsa worked directly with more than 500 artists, supporting their creative direction, promotion, and professional development. Over the past 15 years, she has run cultural programming, design research, communications, and community building in the arts and elsewhere. She has led grantmaking initiatives as well as a variety of professional development opportunities for artists, designers, writers, and nonprofit leaders. 

Poyen Wang is an artist and filmmaker, born and raised in Taiwan and currently based in New York City. Informed by his queer and immigrant experiences, his recent work uses 3D computer graphics to create a cinematic space that is tactile and immersive, offering resistance and tenderness, and grappling with issues of identity, sexuality, and masculinity. He approaches image-making as a theatrical endeavor, staging scenes of psychological tension to explore the emotional landscape of the self. Wang has had solo exhibitions at Essex Flowers, New York; Taipei Digital Art Center, Taiwan; 18th Street Arts Center, Los Angeles; Flux Factory, New York; and the National Taiwan Museum of Fine Arts. His recent works have been included in the VIDEONALE.19 - Festival for Video and Time-based Art at the Kunstmuseum Bonn, the 40th Kassel Dokfest in Germany, and the Fifth AIM Biennial at the Bronx Museum of the Arts in New York, among others. He teaches full-time at the Hunter College Department of Film and Media Studies. His website: <https://poyenwang.com> 

Yehui Zhao Yehui Zhao is a multi-media artist whose work explores migration, decolonization, heritage, and regeneration. As an immigrant born in China and living in the US, Yehui thinks of film as her third language. Her work takes root in the feminist legacies of the global south, drawing inspiration from revolutionary history, womanhood and daughtership, and the community's undocumented collective memory. Yehui's films have been featured at UnionDocs, DOC NYC, Prismatic Ground, Microscope Gallery, Asian American International Film Festival, Spain Moving Images Festival, Timeless Awards, and other programs. Yehui has published paintings, prints, and writing at Brooklyn Rail, Brooklyn Review and Action, Spectacle. She is a recipient of the IDA Pare Lorentz Documentary Fund, the New York State Council on the Arts grant, and the York Women in Film and Television Scholarship. Yehui holds an MFA in Integrated Media Arts from Hunter College and a Master of Science in Social Work from Columbia University. Yehui is an Adjunct Professor in Communication and Media Arts at Marymount Manhattan College and currently serves as the Art Director of 128 LIT, an award-winning international platform for art and literature. 