

● 2025 SUMMER CLASSES

SUMMER + FALL CLASSES 2025 - IMA MFA

COURSE #	CLASS	DAY + TIME	LOC	INSTRUCTOR
IMA 7801B	3-credit: Field Work: Analyzing Installation Work	Starts on Monday, June 16, 4-8pm Thursdays 4-8pm: June 19, 26, July 3, 10, 17 & Tuesdays 3-7pm: June 24, July 1st, 8, 15 Analytical in person	544 HN + offsite	Zorica Čolić
IMA 78337	1-credit: New Media Storytelling and Mapping Strategies	Wednesdays June 4, 11, 25 - 11am-4pm Production in person	544 HN	Betty Yu

2025 FALL 1-CREDIT INTENSIVE CLASSES

COURSE #	CLASS	DAY + TIME	LOC	INSTRUCTOR
IMA 78313	Premiere Editing and Post Production Workflow Production in person	2 sessions Sat + Sun September 7 + 8, 10:30am-6pm	online	Iris Devins
IMA 78370	History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice Production in person	3 sessions Saturday Sept 13, 12pm-4pm Sunday, Sept 14, 11am-5pm Saturday, Oct 4, 11am-4pm	544 HN	Walis Johnson
IMA 78301	Intensive Tools and Techniques: Sound Recording Production in person	2 sessions Sat + Sun October 25 + 26, 10:30am-6pm	436 HN (TV STUDIO)	JT Takagi
IMA 78378	The Accident that Pricks : Family and Photography Production in person	3 sessions Sunday, Oct 19, 10am-1pm (zoom) Sat, Nov 8, 10am-3pm (in person) Sat, Nov 15, 9am-3pm (in person)	544 HN + 543 HN	Lynne Sachs

2025 FALL 3-CREDIT CLASSES:

MONDAYS:

COURSE	CLASS	DAY + TIME	CLASS TYPE	LOC	INSTRUCTOR
IMA 70900	History and Theory of Documentary	M, 6pm-9:50pm	Analytical	502 HN	Reiko Tahara
IMA 75000	Emerging Media 1	M, 6pm-8:50pm	Production	544 HN	Ricardo Miranda

TUESDAYS:

COURSE	CLASS	DAY + TIME	CLASS TYPE	LOC	INSTRUCTOR
IMA 74700	Documentary Editing	T, 10am-1pm	Production	544 HN	Kelly Anderson
IMA 75100	Documentary 1	T, 5pm-8:20pm	Production	544 HN	Alex Mallis
IMA 78087	Digital Resistance	T, 6:10pm-9pm	Analytical	zoom	Kara Lynch

WEDNESDAYS:

COURSE	CLASS	DAY + TIME	CLASS TYPE	LOC	INSTRUCTOR
IMA 78502	Story Strategies	W, 10am-1pm	Production	544 HN	Andrew Lund
	Open night for events / workshops				

THURSDAYS:

COURSE	CLASS	DAY + TIME	CLASS TYPE	LOC	INSTRUCTOR
IMA 76600	3D Virtual Environments	Th, 2pm-5pm	Production	544 HN	Poyen Wang
IMA 78008	Experimental TV Studio	Th, 2pm-5pm	Production	436 HN (TV STUDIO)	Jesal Kapadia
IMA 78013	Audio Narratives	Th, 6:10pm-9pm	Production	544 HN	Mitra Kaboli

FRIDAYS:

COURSE	CLASS	DAY + TIME	CLASS TYPE	LOC	INSTRUCTOR
IMA 78088	Techniques of Cinematography	F, 10:10am-2pm	Production	544 HN + 543 HN	Sean Hanley
IMA New	Movement, Machines & Mixed Reality	F, 2pm-5pm	Production	436 HN (TV STUDIO)	Heidi Boisvert
IMA 76500	Interactive Installation <i>*crosslisted class with undergraduates</i>	F, 4pm-6:50pm	Production	544 HN + 543 HN	Sha Sha Feng

OTHER:

COURSE	CLASS	DAY + TIME	CLASS TYPE	INSTRUCTOR
IMA 78100	Collaborative Media Residency		Production	Mentor
IMA 79600+ IMA 79800	Thesis Preproduction Thesis Production	Class times TBD	Production	IMA faculty

>>>>> SUMMER 2025 CLASS DESCRIPTIONS

IMA 7801B: 3-credits

Field Work: Analyzing Installation Art

[Zorica Čolić](#)

10 sessions

Starts on Monday, June 16, 4-8pm

Thursdays 4-8pm: 19, 26, July 3, 10, 17

& Tuesdays 3-7pm: June 24, July 1st, 8, 15

in person | analytical: Room: 544 Hunter North + field trips in NYC

Course Description:

This course examines the history, theory and practice of installation art as a distinct and expansive mode of artistic production, emphasizing its role in challenging institutional boundaries, reconfiguring viewer relationships, and responding to social, political, and geographic contexts. We will analyze the formal and conceptual aspects of installation art, exploring topics such as multi-channel video, sound installations, exhibition design, immersive technologies (AR/VR), site-specificity, institutional critique, surveillance, and the theatricality of installation art.

Central to the course are discussions, critiques, and field visits to exhibitions, designed to help students develop a sophisticated approach to both the analytical and aesthetic aspects of installation-based work. Weekly readings will introduce key texts and creative practices by artists, curators, historians, and theorists such as Claire Bishop, Erika Suderburg, Juliane Rebentisch, Miwon Kwon, Boris Groys, Hito Steyerl, Mark B. Hansen, and Alexander Galloway, among others. The readings and discussions are aimed at cultivating a critical vocabulary for assessing the relationship between artistic intent, material execution, and audience reception.

Assignments include smaller exercises designed to strengthen students' presentation skills and their abilities in conceptualizing and communicating installation projects. Students will also develop an independent research project on a topic of their own choosing, in the form of a research paper or a visual essay, 10 pages long including a bibliography (up to 15 if it contains images). The aim of the course is to equip students with the analytical and creative tools necessary for scholarly and artistic engagement with the medium. ●

IMA 78337 : 1 credit

New Media Storytelling and Mapping Strategies

[Betty Yu](#)

3 sessions

Wednesdays June 4, 11, and 25, 11:00am-4:00pm

in person | production : 544 Hunter North

Course Description:

This 3-day intensive class examines best practices and strategies for using art, culture, media and emerging technologies to advance place-based, site specific community collaborations. Students will explore participatory, new media, interactive and cultural production approaches to engage community members in placekeeping and collective storytelling. Some of the strategies discussed include large scale public projections, story circles , 3-D storytelling, geo-located audio walking tours, placekeeping walks as counter cartography, archive material, photography, community mapping, augmented reality, online mapping and other immersive media platforms. Students should have an idea of what issue, community or group they want to focus, and students can incorporate existing media and archive material into their projects. ●

>>>>> FALL 1 CREDIT 2025 COURSE DESCRIPTIONS

IMA 78313 : 1 credit

Premiere Editing and Post Production Workflow

[Iris Devins](#)

2 sessions

Saturday + Sunday, September 7 + 8, 10:30am - 6:00pm

online | production

Course Description:

Adobe Premiere and Developing a Post-Production Workflow introduces Premiere to new editors as well as experienced editors coming over from other editing programs. The workshop will provide an overview of Premiere's layout and tools, and students will develop a strategy for media organization within Premiere. The instructor will use examples from her own work to demonstrate strategies for developing a post-production workflow within Premiere from the camera to the final exported video. Additionally, the workshop will discuss strategies for more advanced post-production workflows, such as preparing Premiere projects for graphic design, visual effects, and color correction. ●

IMA 78370 : 1 credit

History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice

[Walis Johnson](#)

3 sessions

Saturday Sept 13, 12pm-4pm

Sunday, Sept 14, 11am-5pm

Saturday, Oct 4, 11am-4pm

in person | production : Room 544 Hunter North

Course Description:

Oral history is a long form interview that differs in significant ways from the typical journalistic or focused interview. It is often referred to as “history from the bottom-up” as it values the narratives of ordinary people and their interpretation of their life history and subjective experience over what we usually define as “fact”. It is increasingly employed in filmmaking, podcasts, photography installation and other hybrid art and media projects. In this 3-day workshop, students will learn the principles and best practices of the oral history interview. We will view work across different media and practice conducting interviews ourselves. How might oral history practice be a beginning research stage of a documentary media project? What are the ethics and principles of the oral history interview and how might they be considered and applied in your projects? What role do values of shared power and reciprocity, deep listening and silence, play in an interview experience and our interpretation of it? How does the practice of oral history expand our understanding of memory, what it means to “remember” an event or emotional experience, and open us to new ways of knowing and exploring history, our subjects and ourselves? Students are expected to complete short readings, participate in discussion, in-class practice exercises and conduct an outside oral history interview, and submit a short final reflection write-up. 🟦

IMA 78301 : 1 credit

Intensive Tools and Techniques: Sound Recording

[JT Takagi](#)

2 sessions

Saturday + Sunday, October 25 + 26, 10:30am - 6:00pm

in person | production : 436 Hunter North (TV Studio)

Course Description:

In this class students will learn and apply sound production theories and techniques. A hands-on course, students will become familiar with the language of audio professionals, practice with the school equipment, and be introduced to professional gear and current industry practices used by sound recordists, sound mixers and boom operators.

Fundamental best practices are emphasized and documentary styles versus dramatic setups will be covered. In addition to learning the technical skills students will also become familiar with sound's role in media production, and better understand how both audio production and post-production sound design contribute to the film/video production process. ●

IMA 78378 : 1 credit

The Accident that Pricks: Family and Photography

[Lynne Sachs](#)

3 sessions

Sunday, Oct 19, 10am-1pm (zoom)

Sat, Nov 8, 10am-3pm (in person)

Sat, Nov 15, 9am-3pm (in person)

1st session on zoom + 2 sessions in person | production : 544 Hunter North + 543 Hunter North (Black Box Theater)

Course Description:

The Accident that Pricks: Family and Photography is a course in which we will explore the ways in which images of our mother, father, sister, brother, cousin, grand-parent, aunt or uncle might become material for the making of a personal film. Each participant will come to the first day with a single photograph they want to examine. You will then create a cinematic presence for this image by incorporating storytelling and performance. In the process, we will discuss and challenge notions of truth-telling and language. This course is inspired by French theorist Roland Barthes' theory of the punctum, the intensely subjective effect of a photograph, and Italian novelist Natalia Ginzburg's writing on her family living under Fascism during World War II. Ginzburg was a prescient artist who enjoyed mixing up conventional distinctions between fiction and non-fiction: "Every time that I have found myself inventing something in accordance with my old habits as a novelist, I have felt compelled at once to destroy it. The places, events, and people are all real." Each student participant will produce a live performance with moving image which will be presented at the end of our third class meeting. ●

>>>>> FALL 3 CREDIT 2025 COURSE DESCRIPTIONS

-----> MONDAY CLASSES

IMA 78204 : 3 credits

History and Theory of Documentary

[Reiko Tahara](#)

15 sessions

Mondays, 6:00pm-9:50pm

in person | analytical : Room 502 Hunter North

Course Description:

This course examines canonical films from the first 120 years of documentary filmmaking, while also tries to look into the pioneering works by filmmakers from marginalized communities often ignored in documentary History. It is encouraged that you learn to view the old films in their historical and theoretical context, as you also cultivate a critical eye reflecting and deepening the understanding of the contemporary concept of intersectionality. We will analyze the formal and technological innovations of documentary's pioneers, and consider the opportunities and responsibilities of today's storytellers. It will give you a foundation to work from as you ponder your own style, aesthetics, and ethics in media creation -please consider taking this course early in the program. There will be weekly reading responses. The midterm will be an academic essay, and the final will be either an academic essay or a semi-academic video essay. No prior knowledge in documentary history is necessary. ●

IMA 75000 : 3 credits

Emerging Media 1

[Ricardo Miranda](#)

15 sessions

Mondays, 6:10pm-9:00pm

in person | production : Room 544 Hunter North

Course Description:

This production course introduces students to the fundamentals of Adobe Photoshop, Illustrator, and After Effects, and is suitable for both those familiar with these softwares and students with little to no previous experience. Through the lenses of visibility, photographic reproduction of our world, and contemporary art, we discuss ways in which artists use media to

understand and generate our world. We look at ways to create artworks and supporting documents, exploring strategies to work with color, layout, framing, typography, and the principles of design to create persuasive visual communication. The course provides historical context through readings and analysis of aesthetic techniques and movements from the history of art and design; including photomontage, glitch, animation, motion graphics, text/image relationships and more. Additionally, we actively consider the ways contemporary artists have used the techniques and concepts we discuss to center storytelling in rich and dynamic ways. ●

-----> **TUESDAY CLASSES**

IMA 74700 : 3 credits

Documentary Editing

[Kelly Anderson](#)

15 sessions

Tuesdays 10:10am-1:00pm

in person | production : Room 544 Hunter North

Course Description:

In this workshop style class, we will cover documentary post production practices and concepts. Students should bring footage to work with – hopefully most of what you will need for a short film though it is acceptable to do some pickup filming in the fall. Topics will include post production workflows, strategies for organizing material and finding themes and story arcs, creating assemblies and rough cuts, seeking and dealing with feedback, and basic preparation for sound and picture finishing. Through readings, film screenings, student presentations and exercises, we will explore how editing creates meaning out of raw materials by organizing the flow of images and sounds. What forms suit your goals as a director, and the material you are working with? What are the ethical, moral, or political implications of various forms? This class assumes students will come to class with basic Premiere Pro knowledge, but technical demonstrations will be included as needed. ●

IMA 75100 : 3 credits

Documentary 1

[Alex Mallis](#)

15 sessions

Tuesdays 5:00pm-8:20pm

in person | production : Room 544 Hunter North

Course Description:

DOC 1 gives students a very hands-on introduction to the aesthetic and practical fundamentals of digital media production in a lecture/lab format. This foundational course in time-based media offers students a grounding in contemporary techniques, the workflows of non-fiction film, and the different approaches to cinematography, sound recording and accompanying post-production strategies. Students are introduced to a range of media production equipment and techniques, including:

- Time-based audio and visual storytelling
- Observational and continuity-based approaches to documentary cinematography and editing • Lighting for field production
- The use of video cameras and audio recording equipment
- Editing techniques, sound design, and color correction for documentary material

There will be four projects due: a short silent film, an audio portrait with mixed tracks, an interview assignment, and a final short documentary work. ●

IMA 78087 : 3 credits

Digital Resistance

[Kara Lynch](#)

15 sessions

Tuesdays, 6:10pm-9:00pm

online | analytical

Course Description:

This seminar on media analysis and production will consider how constructions of power are embodied in technologies and conversely, how technologies shape our notions of authority and how we actively mobilize against it. In recent years, access to information and images has shifted dramatically. Handheld technologies, social media networks, live

web-streaming, video games, and podcasts eclipse mass-media broadcast channels distributing entertainment, news, and information. Drawing upon Media Arts, Critical Ethnic Studies, and Cultural Studies, we will examine models of Digital Resistance in order to understand: the relationship of race to representation; precursors to contemporary innovations; Corporate Media and Government gate-keeping of information; modes of production; the relationship between media, information and action. Through readings, responses, visual projects, and research, students will learn to critically read and make digital media and contend with it as a mass language. Throughout this semester, as their Digital Resistance, students will address the following questions: “What are examples of anti-racist and de-colonial media?” and “How do we make actively anti-racist and de-colonial media?” Participants in this course will develop independent research projects/papers and create a collective digital platform in order to contribute their research, writing, and media making to public discourse. ●

→ WEDNESDAY CLASSES

IMA 78502 : 3 credits

Story Strategies

[Andrew Lund](#)

15 sessions

Wednesdays 10:10am-1:00pm

in person | production : Room 544 Hunter North


Course Description:

Story Strategies teaches fiction filmmaking and screenwriting concepts for students interested in integrating narrative techniques into their media making practice. An intensive writing workshop in which students explore essential techniques for the effective creation of organic cohesive stories for the screen, students employ conventional and alternative dramatic structures and characterizations, amplify audience engagement, implement and subvert genre conventions, and refine expressive script language. The course covers ideation and story development methods and analyzes writing practice approaches that support varied modes of creative expression. During workshop sessions students will develop critique approaches and systems to synthesize feedback. They learn to analyze the writing of others and offer constructive feedback to improve work that is not their own while enhancing their own writing and revision process. Dramatic elements analyzed include: central question, plot goal, life need, obstacles, conflict, complication, tension, rising action, character arc, parallel action, POV, and exposition. Storytelling techniques covered include: surprise and suspense, plant and payoff, motifs and patterns, information disparity and dramatic irony, turning points and reversals, slow disclosure and revelation, subjective and objective drama, temporal compression and expansion, objects and locations as narrative devices, and narrative progression in the cut.

Students will learn to:

- Embrace cinematic storytelling by constructing narratives with images rather than illustrating with them.
- Dramatize internal states (thoughts and feelings) by generating external representations through action, behavior, setting, framing, composition, and other concrete details.
- Use sound as a core storytelling component to define space, reveal character, establish mood, and generate rhythm and tone.
- Deploy narrative conventions to amplify audience engagement and activate audience participation in the storytelling process.
- Apply narrative strategies to reenactments, non-linear stories, experimental films, social action narratives, and documentary projects.
- Intentionally articulate your connection to your story, your rationale for telling it, your way of structuring it, and your intended audience for it.
- Develop your authorial voice through a commitment to writing craft, word choice, action and image order, using language as a lens, and revision.
- Incorporate filmmaking craft in writing by applying acting, directing, and editing techniques throughout the writing process.
- Learn screenwriting form and format conventions to create scripts that serve as foundations for collaboration across film departments.
- Analyze short fiction films to excavate meaning, core narrative concepts, structural approaches, story conventions, and short form tropes.

Projects include:

- Children's picture book
- Day in the life visual narrative
- Personal story pitch
- Fictional adaptation of a nonfiction story
- Short script exercises that explore voice over narration, non-chronological structures, neutral dialogue and subtext, character discovery and decision reversal stories, and odd couple frameworks.
- Final project: a short fiction film script, the first act of a feature script, or a documentary treatment 

→ THURSDAY CLASSES

IMA 76600 : 3 credits

3D Virtual Environments

[Poyen Wang](#)

15 sessions

Thursdays, 2:10pm-5:00pm

in person | production : Room 544 Hunter North

Course Description:

This production course is an introduction to the fundamentals of 3D computer graphics. In this project-based class, students will learn how to construct 3D virtual environments using the software Autodesk Maya and Substance painter with hands-on and in-class exercises, including modeling 3D assets, lighting and shading 3D models, applying custom textures, basic animation, visual effects and rendering of final images. They will also consider 3D computer graphic imagery within a broader artistic context, learning from the practices of contemporary artists and storytellers, and be encouraged to think in a critical and conceptual way. By the end of the course, students will have the foundational skills to construct 3D virtual environments and will be able to begin building a portfolio with 3D computer graphic work. ●

IMA 78008 : 3 credits

Experimental TV Studio: Counter-Planning from the Blue Screen

[Jesal Kapadia](#)

15 sessions

Thursdays 2:00pm-5:00pm

in person | production : Room 436 Hunter North (TV Studio)

Course Description

Can a TV studio become a convivial space to reorganize the way we create, receive and distribute images today? This course invites participants to combine practices of filmmaking and television production in the context of experimental video and performance art, where the usual 'control room' and the 'black box' will be converted into a 'decomposition site', and the gaze of the camera will be drawn inwards, to examine our own infrastructures of listening, of the ways we gather and assemble. We will use these cross-disciplinary modalities as vehicles to rethink and revise our relationship with technologies that constantly capture us, extracting the very life out of our bodies and our planet, and unlearn our habits of consuming media. Exploring the Jungian idea of 'shadow work', the 'cine-dance' from Butoh and 'operational images' from

Harun Farocki, we will take back the space of mediation to create autonomous zones of care and circulate knowledge that already exists in the space. Starting with 'Counter-planning from the Shop-floor' to Silvia Federici's 'Counter-planning from the Kitchen', we will question how artistic work is valued or exploited in the capitalist system, and attempt 'to see things in the dark' as Nick Mierzoeff puts it, sharing stories through the rubble and through the smokescreens. Pirate TV, Guerilla TV and many experiments in emancipatory media practices will be discussed in the context of early performance art. Participants will create collective exercises in enacting 'scores', altering screens with pre-recorded and live footage, improvising with props, sound and other textual material. In the spirit of collaboration and cooperation, time and skills will be shared freely by working as 'crew' on each other's assignments. Each participant will produce one final project by the end of the semester. The work of Joan Jonas, Nam Jun Paik, Shigeko Kubota, Nancy Holt and Richard Serra, William Greaves, Paper Tiger TV, The Otolith Group will be screened and discussed, along with the writings of Dee Dee Halleck, Theresa Hak Kyung Cha, Eduardo Glissant, Franco 'Bifo' Berardi, and CCRA. There will be scheduled workshops in using the TV Studio and the control room equipment. Familiarity with camera operation, video formats and basic video editing will be required before enrolling in this course. Commitment to weekly readings, outside class preparation and weekly attendance is strict. ●

IMA 78013 : 3 credits

Audio Narratives

Mitra Kaboli

15 sessions

Thursdays, 6:10pm-9:00pm

in person | production : Room 544 Hunter North

Course description:

This hands-on production class will focus on narrative strategies, production techniques, ethical considerations and critical listening in the field of audio narratives, radio/podcasting. The outcome of this course is for the student to develop thoughtful, nuanced and creative audio stories. There will be an emphasis on experimentation in the medium while maintaining a narrative arc thus pushing the medium forward. The student will develop strong production skills like interviewing, field recording, audio editing and mixing. Additionally, this course will examine how narrative audio makers seek financial support and distribute their shows. ●

-----> **FRIDAY CLASSES**

IMA 78088 : 3-credits

Techniques in Cinematography

[Sean Hanley](#)

Fridays, 10:10am-2:00pm

in person | production : Room: 544 Hunter North + 543 Hunter North (Black Box Theater)

This course serves as an introduction to the theory, art, science, and practice of cinematography for both documentary and narrative production. Topics of discussion, with corresponding hands-on learning labs, will cover the operation of digital and 16mm film cameras, advanced exposure and lighting theory, advanced lighting techniques for interior and exterior scenarios, lens choice, camera movement, and cinematic composition. Over the semester we will view contemporary examples of film, tv, and documentary for inspiration along with planned guest lectures. Students will shoot multiple exercises for class critique. Pre-req for this class is Documentary 1. ●

IMA NEW : 3-credits

Co-Creating Impactful Stories with Movement, Machines & Mixed Reality

[Heidi Boisvert](#)

Fridays, 2:00-5:00pm

in person | production : Room: 436 Hunter North (TV Studio)

Course Description:

This course challenges students to deconstruct and reimagine how emerging technology can be used to expand the language of performance across dance, theater, music, games and film/TV. Students will co-create artistic works about a subject or global issue that speaks to them. Students will experiment with motion capture, wearable sensors, depth cameras, virtual & augmented reality, artificial intelligence, machine learning and theatrical control systems using game engines and other real-time interactive environments. The course blends seminar-style creative research investigation, movement explorations, both technical and artistic, with hands-on participation in interdisciplinary group productions. ●

IMA 76500 : 3-credits

Interactive Installation

[Sha Sha Feng](#)

Fridays, 4:00-6:50pm

in person | production : Room: 544 Hunter North + 543 Hunter North - Black Box Theater

Course Description:

This hands-on course will focus on the current state of interactive media in a collaborative environment. Students will create projects integrating video, sound, and text. The course will explore various technologies and equipment such as using sensors for real-time interactivity. Lectures and exercises focus on applying interactivity, interface, and usability design concepts to projects. Students will gain skills in coding concepts, hacking existing technology, and the process for interactive media projects. The course will cover the process from the project idea to research, designing, building, testing, planning, and use of space (real and virtual) for presentation. The course will culminate in a public show – an exhibition of installation work and an electronic portfolio on the web. Here's a link to the iArt Showcase archive: <http://i-art.us>

**This is a cross-listed course with Film and Media undergraduates.* ●

IMA 78100 : 3-credits

Collaborative Residency

Faculty Mentor

**We can only accommodate up to three Collaborative Residencies a semester*

A Collaborative Residency is something where the student proposes a project that involves an outside collaborator; an outside artist or organization. The project would need to be completed at the end of the semester or have made substantial progress and it should be something that both parties can use. A one-page proposal is required from the student and submitted for Graduate Committee approval before registering. The proposal would need to detail the project and the nature of the collaboration and has to be submitted at least two weeks before the semester starts (in this case, no later than EOD August 11th) An IMA faculty mentor will also be selected by the student based on availability to give feedback on the progress. The faculty mentor will be compensated for 9 hours of mentorship over the semester and has to issue a letter grade for the collab at the end of the semester. ●

Faculty Bios:

Kelly Anderson's most recent film is *Emergent City* (ITVS, with Jay Arthur Sterrenberg), which is premiering at the 2024 Tribeca Festival. Her previous films include *Rabble Rousers: Frances Goldin and the Fight for Cooper Square*, which she created with IMA alum Ryan Joseph and Kathryn Barnier. Her other work includes *My Brooklyn*, a documentary about gentrification and the redevelopment of Downtown Brooklyn that won the Audience Award at the 2012 Brooklyn Film Festival and was broadcast on the PBS World series *America ReFramed*. Her other work includes *Every Mother's Son* (with Tami Gold), which won the Audience Award at the Tribeca Film Festival and aired on the PBS series *POV*, and *OUT AT WORK* (with Tami Gold), which screened at the Sundance Film Festival and was broadcast on HBO. She is the author (with Martin Lucas) of *Documentary Voice & Vision: a creative approach to non-fiction media production* (Focal Press, 2016). Kelly has received grants and fellowships from ITVS, the Ford Foundation, the New York State Council on the Arts, the Redford Center, and others. She received the UFVA's George Stoney Award for Excellence in Documentary, and from 2015 to 2017 she was the Co-Chair of New Day Films. She currently chairs the Department of Film and Studies at Hunter College. Kelly-Anderson.com ●

Heidi Boisvert is an interdisciplinary artist, experience designer, creative technologist and academic researcher who interrogates the neurobiological and socio-cultural effects of media and technology. Simply put, she studies the role of the body, the senses and emotion in human perception and social change. Boisvert is currently mapping the world's first media genome, while taking great care with its far-reaching ethical implications. She founded futurePerfect lab, a creative agency and think-tank that works with social justice organizations to design playful emerging media campaigns to transform the public imagination. She also co-founded XTH, a company creating novel modes of expression through biotechnology and the human body. Presently, she is working with David Byrne on *Theater of the Mind*, a new immersive theater piece and co-curating *EdgeCut*, a live performance series. Boisvert, who holds a Ph.D. in Electronic Arts from Rensselaer Polytechnic Institute, is an Associate Professor of AI and the Arts within the School of Theatre + Dance. She is also a Senior Research Fellow at the Norman Lear Center (based at the University of Southern California's Annenberg School for Communication), a research affiliate in the Open Documentary Lab at the Massachusetts Institute of Technology and a member of NEW INC, the cultural incubator at The New Museum of Contemporary Art. She serves on the advisory board of American Documentary *POV Spark* and was selected by ZERO1 and the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the United States in Turkey. ●

Zorica Čolić is a visual artist and educator, born in the former Yugoslavia (now Serbia) and based in New York City. Using a wide range of media such as video, sound, found objects, text and installation, she explores issues around the human body as a cultural symptom, focusing on how its health and well-being intersect with politics, sexuality, gender, class, and

economy. Čolić was a resident artist at the Whitney Museum's Independent Study Program, The Bronx Museum of the Arts, NYFA's Immigrant Artist Mentoring Program, Institute for Electronic Arts, and International Summer Academy, Salzburg, Austria, to name a few. She is a 2023 NYFA/NYSCA Artist Fellow in Digital/Electronic Arts. She has been exhibiting in solo and group shows internationally, including exhibitions in New York at: Elizabeth Foundation for the Arts Project Space, Microscope Gallery, WhiteBox, The Bronx Museum of the Arts, Harvestworks Digital Media Arts Center, and in Europe: Museum of Contemporary Art, Leipzig, Germany, The Energy Museum of Santralistanbul, Istanbul, Turkey, Museum of Yugoslav History, Belgrade, Serbia, and many more. She earned an M.F.A. in Electronic Integrated Arts from Alfred University (Alfred, NY), and a B.F.A. in Painting from Academy of Arts (Novi Sad, Serbia). She also publishes her texts and media works, most recently, a video and text "Cutaneous Vision" were included in the Issue "Touch" of the Flat journal, published by UCLA's department of Design Media Arts. ●

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 ●

Sha Sha Feng combines the best of both the arts and technology to develop socially conscious media. She is a multimedia programmer and designer and holds a BA in Computer Science and Music and MFA in Integrated Media Arts. Her work includes a range of experiments which integrate web based art and open source technologies. She is also the co-founder of DIVAS (Digital Interactive Visual Arts Sciences) for Social Justice – a grassroots community organization that aims to bridge the digital divide and teach media literacy and cultural awareness amongst young women of color. ●

Sean Hanley is a director and cinematographer working in documentary and moving images. His short films navigate the construction of Nature through studies of landscape, place-making, and the experience of the non-human. His work has screened at venues and festivals including the Ann Arbor Film Festival, the Edinburgh International Film Festival, the New Orleans Film Festival, FLEXfest, Antimatter, the Aurora Picture Show, UnionDocs, the Imagine Science Film Festival, and the Paris Festival for Different and Experimental Cinema. As a cinematographer, he has lensed three feature-length projects for filmmaker Lynne Sachs starting with Your Day is My Night(2013, MoMA Documentary Fortnight), Tip of My Tongue (2015, Closing Night of MoMA Documentary Fortnight), and the The Washing Society (2018, BAMCinemaFest). His cinematography has also screened at the National Gallery of Art, the Museum of Fine Arts Boston, the Brandywine River Museum, Anthology Film Archives, and online for SFMOMA, the New Museum, and Art21. He is a proud member of

the Meerkat Media Collective, a group of media makers practicing collaboration and consensus. He holds a BFA in Film Production from Emerson College and an MFA in Integrated Media Arts from CUNY Hunter College.

<https://www.sean-hanley.com> ●

Walis Johnson is a Brooklyn-based artist/researcher whose work documents the experience and poetics of the urban landscape through oral history, documentary video, and artist walking practices. Her practice consists of multiple works grouped around specific themes and meanings. Discussions that emerge are expansive, open-ended and grow richer over time. Her [Red Line Archive Project](#) has been presented nationally and internationally. She holds an MFA from Hunter College in Integrative Media and film and has taught at Parsons School of Design. ●

Mitra Kaboli is an award-winning audio documentarian and multimedia artist who has been working professionally in radio and podcasting since 2012. Her work has been featured on The Heart, ESPN's 30 for 30 and countless other outlets. Currently, she is the host and producer of the critically-acclaimed podcast Welcome to Provincetown. ●

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. ●

Andrew Lund is a narrative filmmaker and entertainment lawyer. He produced and co-edited the feature film Brief Reunion, which was distributed internationally on television, VOD, and digital outlets following theatrical exhibition in New York and LA, and a successful festival run, including the award for best narrative film from the University Film and Video

Association (UFVA) and the audience award for best film at the Gotham International Film Festival. My Last Day Without You, on which Andrew served as a producer, was also recently released theatrically after winning top producing honors at the Brooklyn International Film Festival. Andrew is the Executive Producer of nine feature films that tackle social and political issues, including The Hungry Ghosts, Vanaja, named by Roger Ebert as one of the top five foreign films of 2007, and Arranged, an international hit that Variety called “a pure pleasure to watch.” Andrew has been a judge in the narrative short film category at the Rhode Island International Film Festival (an Academy Award and BAFTA qualifying festival). He also created and curates the Short Film Repository, which houses educational extras that support the study and production of shorts. Andrew’s writing on film includes an essay, “What’s a Short Film, Really?” in “Swimming Upstream: A Lifesaving Guide to Short Film Distribution” by Sharon Badal, and two upcoming books for Peter Lang Publishers that examine the short film as its own art form and explore the relationship between a film’s running time and its form and content. Since 2011, Andrew has been Director of the IMA MFA Program. In this role, he has focused on how narrative strategies and storytelling techniques can contribute to a wide range of media projects. A Faculty Associate at the Roosevelt House Public Policy Institute, Andrew served on the College’s Committee on Interdisciplinary Programs, the Presidential steering committee for the formation of an Arts Administration Program, and the advisory board for the Mellon Foundation funded Arts Across the Curriculum initiative. Andrew also founded CinemaTalks, an independent film screening and discussion series. Andrew serves on the Advisory Board of the Rhode Island International Film Festival and the Vision Committee for the Gamm Theatre in Pawtucket, Rhode Island. An Associate Professor in Hunter’s Film & Media Department, Andrew has an honorary advisory appointment to the Film Studies Department at the University of North Carolina Wilmington and has taught in the Graduate Film Division of Columbia University, where he received J.D., M.F.A. and B.A. degrees. ●

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> ●

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. ●

Lynne Sachs is an experimental filmmaker and poet based in Brooklyn, New York. Strongly committed to a dialogue between cinematic theory and practice, she searches for a rigorous play between image and sound, pushing the visual and aural textures in each new project. Over the course of her career, Lynne has worked closely with fellow filmmakers Craig Baldwin, Bruce Conner, Barbara Hammer, Chris Marker, Gunvor Nelson, Carolee Schneemann, and Trinh T. Min-ha. Throughout her career, we can trace the ways that her experimentation dares to confront social and political issues by embracing both familiar and intimate processes. Lynne investigates the implicit connection between the body, the camera, and the materiality of film itself. Using archives, letters, portraits, confessions, poetry and music, her films take us on a critical journey through reality and memory. Regardless of the passage of time, these films continue to be extremely contemporary, coherent and radical in their artistic conception. Lynne has produced over 40 films as well as numerous live performances, installations and web projects. She has tackled topics near and far, often addressing the challenge of translation — from one language to another or from spoken work to image. These tensions were investigated most explicitly between 1994 and 2006, when Lynne produced five essay films that took her to Vietnam, Bosnia, Israel/Palestine, Italy and Germany — sites affected by international war — where she looked at the space between a community's collective memory and her own subjective perceptions. Her films have screened at MoMA (Museum of Modern Art), Tate Modern, Image Forum Tokyo, Wexner Center for the Arts, and festivals such as New York Film Festival, Oberhausen Int'l Short FF, Punto de Vista, Sundance, Vancouver IFF, Rotterdam and Doclisboa. Retrospectives of her

work have been presented at MoMI (Museum of the Moving Image), Sheffield Doc/Fest, BAFICI, Cork Film Festival, Havana Film Festival, among others. Both the Edison Film Festival and Prismatic Ground Film Festival at the Maysles Documentary Center gave her awards for her lifetime achievements in the experimental and documentary fields. ●

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. ●

JT Takagi has produced and directed a dozen films, four of which have aired on PBS, and has received numerous awards and fellowships. She is also a documentary sound recordist, with credits on PBS, Netflix and HBO programs and more, including feature documentary films like the Oscar nominated Strong Island, and Black Panthers: Vanguard of the Revolution. She has received both Emmy and CAS nominations for her sound work. She works with the progressive media arts center, Third World Newsreel. ●

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> ●

Betty Yu is a socially engaged multimedia artist, photographer, filmmaker and activist born and raised in New York City to Chinese immigrant parents. Yu integrates documentary film, new media platforms, and community-infused approaches

into her practice, and she is a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. She holds a BFA from NYU's Tisch School of the Arts, an MFA in Integrated Media Arts from Hunter College/CUNY, and New Media Narratives program certificate from the International Center Photography. Yu teaches new media, video, social practice, art and activism at Hunter College and Pratt Institute. In addition to over 20 years of community, media justice, and labor organizing work. Among various distinctions, her multimedia work was part of the After the Plaster Foundation, or, "Where Can We Live?" exhibition at Queens Museum from 2020-21. In Fall 2020, she curated Imagining De-Gentrified Futures at Apex Art in Tribeca, NYC. In 2018, she had a solo exhibition at Open Source Gallery in New York. In addition, her work has also been presented at the Brooklyn Museum, NY Historical Society, Tenement Museum, Artists Space/ISP Whitney Museum, Margaret Mead Film and Video Festival, Tribeca Film Festival's Interactive Showcase, 2019 BRIC Biennial, Pace University Art Gallery, Transmitter Gallery, 601 Artspace, SPACE, City Lore and Squeaky Wheel Film and Media Art Center. In 2017 Ms. Yu won the Aronson Journalism for Social Justice Award for her film "Three Tours" about U.S. veterans returning home from war in Iraq, and their journey to overcome PTSD. Ms. Yu has been awarded artist residencies and fellowships from The Laundromat Project, A Blade of Grass, International Studio & Curatorial Program, Social Practice CUNY, Intercultural Leadership Institute, Skidmore's Documentary Storytellers' Institute, KODA, Asian American Arts Alliance, Pratt Taconic, En Foco, China Residencies, Flux Factory and Santa Fe Art Institute. Yu has received numerous grants for our work including support from Art Matters Foundation, Brooklyn Arts Council, En Foco, Laundromat Project, Foundation for Contemporary Arts, Wave Farm Media Arts, Asian Women Giving Circle, Culture Push, City Artist Corp and the Paul Robeson Fund for Independent Media. Betty sits on the boards of Third World Newsreel and Working Films; and on the advisory board of More Art.

<http://www.bettyyu.net> ●