

IMA MFA SUMMER 2024 CLASSES

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78067	<u>Psychology and Practice of Sound Design in Media</u> 3-credits	11 sessions Wednesdays, June 5-Aug 8 5:00pm-9:00pm hybrid	<u>David Briggs</u>
IMA 78502	<u>Story Strategies</u> 3-credits	11 sessions Tuesdays, June 4-Aug 13 9:00am-12:30pm Online	<u>Andrew Lund</u>
IMA 78383	<u>Body in Art: Health and Care</u> 1-credit	3 sessions August 6, 11 and 14 1:00pm-5:00pm in person	<u>Zorica Čolić</u>

IMA MFA FALL 2024 CLASSES

1-CREDIT CLASSES:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78313	<u>Premiere Editing and Post Production Workflow</u>	2 sessions Sat + Sun, Sept 7 + 8 10:30am-6:00pm online	<u>Iris Devins</u>
IMA 78370	<u>History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice</u>	3 sessions Friday Sept 13, 2:00pm-6:00pm Saturday Sept 14, 11:00am-5:00pm Saturday Sept 21, 11:00am-4:00pm in person	<u>Walis Johnson</u>
IMA 78301	<u>Intensive Tools and Techniques: Sound Recording</u>	2 sessions Sat + Sun, Sept 28 + 29 10:30am-6:00pm in person	<u>JT Takagi</u>
IMA 78347	<u>Experiments in Sound Design</u>	2 sessions Sat + Sun October 19 + 20 10:30am-6:00pm In person	<u>Ari Melenciano</u>

3-CREDIT CLASSES:

MONDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 70900	<u>History and Theory of Documentary</u>	M, 6:00pm-9:50pm in person	<u>Reiko Tahara</u>
IMA 78093	<u>Hybrid Docs</u>	M, 6:00pm-9:00pm hybrid	<u>André Daughtry</u>

TUESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 74700	<u>Documentary Editing</u>	T, 10:00am-1:00pm in person	<u>Kelly Anderson</u>
IMA 75400	<u>Advanced Studio : Emerging Media (section 1)</u>	T, 2:10pm-5:00pm in person	<u>Jesse Harding</u>
IMA 75000	<u>Emerging Media 1</u>	T, 1:10pm-5:00pm in person	<u>Zach Nader</u>
IMA 74400	<u>Microcultural Incidents</u>	T, 1:10pm-4:00pm in person	<u>Michael Gitlin</u>
IMA 78087	<u>Digital Resistance</u>	T, 6:10pm-9:00pm zoom	<u>Kara Lynch</u>
IMA 76600	<u>3D Virtual Environment</u>	T, 6:10pm-9:00pm in person	<u>Poyen Wang</u>

WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78042	<u>Social Practice Art and Community Engagement</u>	W, 11:10am-2:00pm in person	<u>Betty Yu</u>
IMA 75400	<u>Advanced Studio: Emerging Media (section 2)</u>	W, 2:10pm-5:00pm in person	<u>Matthew Gantt</u>
IMA 78008	<u>Experimental TV Studio</u>	W, 6:10pm-9:00pm in person	<u>Jesal Kapadia</u>

THURSDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78014	<u>Spaces Speak: Archives, Architecture, Oral Histories and Audio AR</u>	Th, 10:10am-1:00pm in person	<u>Andrew Demirjian</u>
IMA 75100	<u>Documentary 1</u>	Th, 1:00pm-4:20pm in person	<u>Alex Mallis</u>
IMA 78068	<u>Spectral Signals</u>	Th, 5:00pm-8:30pm in person	<u>Anthony Hawley</u>
IMA 78013	<u>Audio Narratives</u>	Th, 6:10pm-9:00pm in person	<u>Mitra Kaboli</u>

FRIDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78088	<u>Techniques of Cinematography</u>	F, 10:10am-2:00pm in person	<u>Sean Hanley</u>

OTHER:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78100	Collaborative Media Residency		Andrew Lund
IMA 78800	MFA Thesis Project class 3 credits (old thesis model)	Class Times TBD	Advisors
IMA 79600	MFA Thesis Preproduction 3 credits (new model)	Class Times TBD	Advisors
IMA 79800	MFA Thesis Production 3 credits (new model)	Class Times TBD	Advisors
IMA 79900	MFA Thesis Extension <i>(if approved at end of previous semester)</i> 1 credit (new model)	Class Times TBD	Advisors

>>>>> SUMMER 2024 COURSE DESCRIPTIONS

IMA 78067 : 3 credits

Psychology and Practice of Sound Design in Media

[David Briggs](#)

11 sessions

Wednesdays, June 5 - Aug 8, 5:00pm-9:00pm

hybrid | production

June 5, 12, 19, 26 - in person

July 3, 10, 17, 24, 31 - remote/zoom

Aug 7 - in person & Thursday, Aug 8th - in person

Course 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. 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.

IMA 78502 : 3 credits

Story Strategies

[Andrew Lund](#)

11 sessions

Tuesdays, June 4 - Aug 13, 9:00am-12:30pm

online | production

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

Remote mode:

As a writing intensive critique focused class, Story Strategies is an ideal course to run remotely. Critique discussions work well on Zoom, and this will constitute the bulk of what we do together. We will also take advantage of Zoom breakout rooms for periodic exercises that highlight various aspects of the scriptwriting process as well as to facilitate smaller group discussions.

IMA 78383 : 1 credit

Body in Art: Health and Care

[Zorica Čolić](#)

3 sessions

August 6, 11 and 14, 1:00pm-5:00pm

In person

Course Description:

This three-day course will focus on the representation of health and care in art from the 1970s to the present. Through screenings, close readings, and discussions, we will examine how artists express the vulnerability of our bodies and the maladies that afflict them, revealing structural aspects of our societies. While focusing on video practices, the course will also cover artworks in other media—photography, performance, installation, and mixed-media works—that are crucial for understanding these themes. We will examine how artists destabilize the separation of public and private spheres, starting with the AIDS crisis that mobilized the art community to engage with medical topics (Gregg Bordowitz, David Wojnarowicz), through narratives and documentation of illnesses such as cancer (Hanna Wilke), as well as women's health, reproductive rights, menopause/aging (Lynn Hershman Leeson, Yvonne Rainer), and artists revealing not only personal struggles but also institutional implications (Carolyn Lazard). We will explore artists addressing ableism (Park McArthur, Berenice Olmedo, Panteha Abareshi). Finally, we will explore the concept of 'radical kinship,' a project for interdependent sociality and a politics of collective care. Students will develop a project—individually, in groups, or pairs—in their chosen medium (video, sound, text, performance, or a combination of media) that reflects some of these themes. Their work will be supported through presentations, analysis, independent research and discussions.

>>>>> FALL 1 CREDIT 2024 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

Friday Sept 13, 2:00pm-6:00pm

Saturday Sept 14, 11:00am-5:00pm

Saturday Sept 21, 11:00am-4:00pm

in person | production

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, September 28 + 29, 10:30am - 6:00pm

in person | production

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 78347 : 1 credit

Experiments in Sound Design

[Ari Melenciano](#)

2 sessions

Saturday + Sunday, October 19 + 20, 10:30am-6:00pm

in person | production

Course Description:

"Experiments in Sound Design" introduces students to a vibrant realm of sonic innovation. This course serves as a playground for exploring unconventional approaches to sound, inviting students to create novel approaches in auditory perception and creativity. This course will consist of a presented survey of experimental sound work, hands-on workshops with Ableton and other experimental tools for unconventional sound manipulation, and a study of the psychology of sound perception. Through a series of exercises, students will experiment with sound synthesis, manipulation, and composition, culminating in the creation of a collection of sonic experiments that challenge traditional notions of audio artistry.

>>>>> FALL 3 CREDIT 2024 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

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 78093 : 3 credits

Hybrid Docs

[André Daughtry](#)

15 sessions

Mondays, 6:10pm-9:00pm

hybrid | production

Course Description:

Hybrid filmmaking can be a vehicle to explore the subconscious voice of our subjects, how do you develop the subject's point of view through their dreams, memories, nightmares? This course is a combined screening and production class. We will compare work by filmmakers who not only blurred the boundaries between documentary and fiction, they created their own visual language. Screenings are paired with critical readings that explore the essay film, narration, re-enactments, reflexivity, cinematography and montage. We will examine narration by exploring a variety of modalities that consist of but are not limited to the use of first- or third-person, fictional narrators, multiple narrators, etc.. The use of speculative approaches and possible

non-human narrative sources will be examined as well. We will identify the nuances of re-enactments, from poetic gestures to fully-realized scenes with actors. You will create two projects in class that reflect the formal experiments discussed, and give a presentation on a reading (from class) of your choice. The second project may be a continuation of the first, if the scope requires it. Projects may be done individually or collaboratively. Filming and editing skills are required.

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

IMA 74700 : 3 credits

Documentary Editing

[Kelly Anderson](#)

15 sessions

Tuesdays 10:10am-1:00pm

in person | production

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 74400 3-credits

Microcultural Incidents

[Michael Gitlin](#)

Tuesdays, 1:10pm-4:00pm

In-person | production

Course Description:

Microcultural Incidents is a film production course, focused on experimental documentary. Through production work, screenings, and readings, we will seek to uncover, define, and explore the wide variety of ways in which an ethnographic impulse is manifested in contemporary experimental film and video practice. Themes and topics to be examined include: the forces at play in the cultural constitution of self; the “salvage paradigm” and the desire for the lost; the pleasure and problematics of intercultural encounters; methods of observation and myths of objectivity; varieties of reflexivity;

ritual and the utopia of ecstatic community; the position and influence of subcultures; and the problem of postcolonial humanism and the totalizing eye. Our readings and screenings will take us across boundaries between experimental film and video, on the one hand, and more traditional works of “visual anthropology” on the other, and across genre boundaries within these two broadly defined disciplines. We will be looking for areas of formal similarity and difference and for convergences or dissimilarities of intention and methodology. For example, how does the historical methodology of visual anthropology, with its scientific gloss in which shooting film or tape becomes “collecting visual sampling data” and interview subjects become “informants,” affect its claims of objectivity and veracity? Readings and screenings will be conducted with a critical eye in which both the intersection and the collision of ideas will be foregrounded, and contradictions between and within texts will be highlighted. Screenings should be understood not as arising out of a canon of “great works” but as instances of particular themes or tendencies. “In this world of fragile mirrors, standing beside men and women for whom any clumsy action may provoke or inhibit trance, the observer’s presence can never be neutral.” –Jean Rouch, from *On the Vicissitudes of the Self* “I do not intend to speak about, just speak nearby.” – Trinh T. Minh-ha, from *Reassemblage*. There are two production assignments for this class. The first piece should be a short project made specifically for the course (not something carried over from a previous semester). The formal and conceptual boundaries of this short project are open-ended but it should in some way engage with experimental approaches to ethnographic practice. Possible approaches might include a piece documenting the microculture of your living space, with an eye for the totemic; a piece which explores various methods of observing and documenting a particular zone of activity, for example returning to the site of observation several times over several days; or a piece which documents a public ritual or ecstatic activity. This list of approaches is by no means exhaustive. The second project can either be something begun during this semester or a continuation of work already begun. If the latter, it’s important that substantial progress be made during the course of the semester. A course pack with readings drawn from a variety of sources will be available on the course Blackboard. Each student will be expected to moderate the discussion of at least one course reading during the semester.

Microcultural Incidents:
The Ethnographic Impulse in Experimental Film and Video

IMA 75000 : 3 credits

Emerging Media 1

[Zach Nader](#)

15 sessions

Tuesdays 1:10pm-5:00pm

in person | production

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.

IMA 75400 : 3 credits

Advanced Studio : Emerging Media (section 1)

[Jesse Harding](#)

3-4 group sessions, 2 individual meetings

Tuesdays, 2:10pm-5:00pm

In person | production

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.

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.

The type of work developed can be any medium, with a specific focus on pcomp/electronics, installation, fabrication (both digital and traditional/craft), and kinetics.

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.

IMA 76600 : 3 credits

3D Virtual Environments

[Poyen Wang](#)

15 sessions

Tuesdays, 6:10pm-9:00pm

in person | production

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.

-----> **WEDNESDAY CLASSES**

IMA 78042 : 3 credits

Social Practice Art and Community Engagement

[Betty Yu](#)

15 sessions

Wednesdays, 11:10am-2:00pm

in person | analytical or production

Course Description:

Focusing on the history of social engaged art and practice, this class will consider the possibilities and limitations of community-based collaborations through readings, case studies, lectures, discussion, and the development of our own public art interventions.

The aim of this course is to examine, critique and problematize the theory and practice of social practice art across artistic disciplines. Studying the historical and ideological roots of social practice art is vital to understanding the catalyst role of artists today and into the future. How does the praxis of cultural activism and theoretical frameworks contribute to contemporary and historical social movements? Combining analysis, theory and practice, this course tracks the potential of cultural practice to reimagine social and structural relations; or more humbly, to offer creative alternatives. Placing emphasis upon collective process and community-building as foundational to social justice and social practice work, students will work together to develop a final public project. Our explorations will integrate social practice strategies with critical community-centered approaches, while engaging personal and political perspectives. Placing emphasis upon collective process and community-building as foundational to social justice and social practice work, students will hone their artist statements and create pitch decks detailing a community engaged curatorial plan for a future exhibition.

IMA 75400 : 3 credits

Advanced Studio : Emerging Media (section 2)

[Matthew Gantt](#)

3-4 group sessions, 2 individual meetings

Wednesdays, 2:10pm-5:00pm

in person | production

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.

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.

Work developed in this studio can focus on virtual environments, 3D simulation, spatial audio, sound art, and experimental/electronic music, though may be of any medium.

IMA 78008 | 3 credits

Experimental TV Studio : Counter-planning from the Green Screen

[Jesal Kapadia](#)

15 sessions

Wednesday, 6:10pm-9:00pm

in person | production

Course Description:

This experimental course invites participants to combine practices of filmmaking with television production in the context of experimental video and performance art. We will

use these cross-disciplinary modalities as vehicles for rethinking and reimagining our practices of image-making, as well as dissecting our own subjectivities in relation to 'the hidden work' that goes on in the TV studio. The space-time of the green screen will be turned inwards, into a deconstruction site, to learn how to create images and objects of knowledge differently, in preparation for epistemological performances. Tracing the paths of Pirate TV, Guerilla TV and other experiments in emancipatory media practices, we will explore performance for the camera, particularly in relation to the body as a space of resistance, as well as the collective body and its powers. Improvising with a spirit of collaboration and cooperation, participants will create several short exercises by enacting 'scores', altering screens with pre-recorded and live footage, and freely share time and skills by working as 'crew' on each other's assignments. The work of Joan Jonas, fluxus artists Nam Jun Paik and Shigeko Kubota, Nancy Holt and Richard Serra, Willaim Greaves, Renée Green, Mumbai-based collective CAMP, Aldo Tambellini, Black Audio Film Collective, Teresa Hak Kyung Cha, Harun Farocki and Arthur Jafa will be screened and discussed, along with the writings of Gayatri Spivak, Eduoard Glissant, Suely Rolnik, Fred Moten and Stephano Harney, among others.

Participants will develop one in-depth final work that will be produced at the end of the semester (something that could continue to develop beyond the scope of this course). There will be scheduled workshops in using the tools and resources of the TV Studio. Familiarity with camera operation, video formats and basic video editing will be required before enrolling in this course.

→ THURSDAY CLASSES

IMA 78014 | 3 credits

Spaces Speak: Archives, Architecture, Oral Histories and Audio AR

[Andrew Demirjian](#)

15 sessions

Thursdays, 10:10am-1:00pm

in person | production

Course Description:

Spaces Speak will work with archival materials from the Center for Puerto Rican Studies at Hunter College (CENTRO) to collaboratively create a new publicly available artwork in East Harlem. We will explore the aesthetics of working from archival materials to assemble an engaging artwork. Of particular interest in the archive is the trove of FBI documents detailing government-sanctioned surveillance of East Harlem community members throughout the 20th Century. Throughout the class, we will engage with new scholarship that explores concepts of affect, heritage, atmosphere, ethics, and oral histories to inform and guide our creative inquiries as well as place our research in a broader social-historical context. This course will feature multiple guest lecturers from specialists working at CENTRO to scholars from the Department of Africana and Puerto Rican/Latino Studies at Hunter College. In Spaces Speak, we will learn valuable techniques for examining large quantities of language to find intriguing patterns across interviews and learn about techniques for creating poetic collages of material. We will

parse transcripts to create semantic, sentiment, parts of speech analysis, and other linguistic approaches, for ways of framing language that can provide distinctive insights and emotionally resonant artwork. In addition, we will examine an array of location-based artistic practices to inspire our aesthetic approach. One of the outcomes of this course will be a collaboratively created publicly available audio augmented reality artwork, students may also choose other creative forms of working with material we encounter in the archives. Student outcomes from Spaces Speak: Archives, Architecture, Oral Histories and Audio AR include discovering new aesthetic methods for telling stories that are tied to physical space and the visceral experience of place that explores the ephemeral and concrete data that makes up the lived experience. The project's learning outcomes also include techniques for analyzing historical research, computational problem solving, organizing and structuring databases, and social science practices, as well as the ability to apply new research on co-creation from the MIT Open Documentary Lab.

IMA 75100 : 3 credits

Documentary 1

[Alex Mallis](#)

15 sessions

Thursdays, 1:00pm-4:20pm

in person | production

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 78068 : 3 credits

Spectral Signals

[Anthony Hawley](#)

15 sessions

Thursdays, 5:00pm-8:30pm

in person | analytical or production

This seminar focuses on the study of film, sound, and text-based works that expand the conventional parameters of non-fiction and essay formats to question what trust we can place in the formal and aesthetic markers conventionally associated with nonfiction and documentary. It will explore what productive and generative potentials such forms carry now as well as artistic practices that present speculative histories and cultural hauntings to destabilize recorded truths (i.e., what may have been excluded or suppressed). Students will read, view, discuss, and listen to a variety of cinematic, sonic, and linguistic works by artists including Chantal Akerman, Razan AlSalah, Itziar Barrio, Black Quantum Futurism, Mati Diop, Harun Farocki, Moor Mother, Paul B Preciado, Claudia Rankine, Raqs Media Collective, Mika Rivera, et al. This course occurs in conjunction with the Fall 2024 Hunter Moving Image Alliance visiting artist series, which will include several guests on zoom and in-person during the semester. Students will be involved in the organizing of these events as well as the leading and hosting of conversations with guests open to the class and the public. This is a graduate elective course open to MFA, Art History MA & IMA students. In addition to our discussions, students will have the opportunity to present work for critique and may work in any medium. This class is located at 502 Hudson (Tribeca area).

IMA 78013 : 3 credits

Audio Narratives

[Mitra Kaboli](#)

15 sessions

Thursdays, 6:10pm-9:00pm

in person | production

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.

IMA 78088 : 3 credits

Techniques in Cinematography

[Sean Hanley](#)

15 sessions

Fridays, 10:10am-2:00pm

in person | production

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.

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

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.

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.

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.andredaughtrystudio.com/>

Andrew Demirijan builds linguistic, sonic and visual environments that disrupt habituated ways of reading, hearing and seeing. His interdisciplinary artistic practice examines structures that shape consciousness and perception, questioning frameworks that support the status quo and limit thought. The works are often presented in non-traditional spaces and take the form of mixed-media installations, generative artworks, video poems, augmented reality apps and live performances. Andrew's work has been exhibited at The Museum of the Moving Image, The New Museum – First

Look: New Art Online, The Arab American National Museum, The Newark Museum, Fridman Gallery, Transformer Gallery, Eyebeam, The Ford Foundation Gallery, White Box, the Center for Book Arts, and many other galleries, festivals and museums. The Smithsonian, MacDowell, Nokia Bell Labs, Puffin Foundation, Artslink, Harvestworks, Rhizome, Diapason, The Experimental Television Center, The Bemis Center, LMCC Swing Space, the MIT Open Documentary Lab and the New Jersey State Council on the Arts are among some of the organizations that have supported his work. Andrew teaches theory and production courses in emerging media in the Film and Media Department and the Integrated Media Arts MFA program at Hunter College.

<https://www.andrewdemirjian.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.

Matthew D. Gantt is an artist, composer and educator currently based in Troy, NY. His practice focuses on sound in virtual spaces, generative systems facilitated by idiosyncratic technology, and digital production presets as sonic readymades. He worked as a studio assistant to electronics pioneer Morton Subotnick from 2016 – '19, and has been an active participant in the NYC creative community, presenting or performing at spaces such as Pioneer Works, Issue Project Room, Roulette, Babycastles, Silent Barn and similar, as well as abroad (IRCAM Academy, Paris, Koma Elektronik, Synthesis Gallery, Berlin). Gantt has taught electronic and experimental composition across institutional and grassroots contexts, including Harvestworks, CUNY Brooklyn, Bard College, Sarah Lawrence, and community workshops aimed at creating equitable access to developing technologies. In Fall '19, he joined the Games and Simulations, Art and Sciences PhD program at Rensselaer Polytechnic Institute/EMPAC, researching spatial sound, virtual reality and the experimental arts practice as a frame to refigure new possibilities for immersive media futures

<https://www.newinc.org/year-9-members/matthew-d-gantt>

Michael Gitlin makes work about the intricate conceptual and ideological systems that we use to organize our ways of knowing the world. His work has been screened at numerous venues, including the Museum of Modern Art in New York, the New York Film Festival, the Toronto International Film Festival, the Full Frame Documentary Festival, the London Film Festival and the Whitney Biennial Exhibition. His 16mm film, *The Birdpeople*, is in the collection of the Museum of Modern Art. Gitlin was the recipient of a Guggenheim Fellowship in 2006. His work has also been supported by the Jerome

Foundation, the New York State Council on the Arts, and the New York Foundation for the Arts. Gitlin received an MFA from Bard College. www.michaelgitlin.com

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 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>

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

Anthony Hawley is a New York City-based multidisciplinary artist whose hybrid practice spans writing, video, drawing, installation, sound, and performance. He has exhibited nationally and internationally with notable projects presented by Lubov Gallery (NY) (2023); the Guggenheim Museum's Works & Process series (NY) (2020); The Salina Art Center (KS) (2018); and Spazju Kreativev (Malta) (2016). In 2016, CounterCurrent, The Menil Collection, and Aurora Picture Show collaborated to produce his five-day multimedia performance work "Fault Diagnosis," engaging audiences across the city of Houston with live performance, projections, a 1985 Nissan Pulsar NX turned micro-cinema, and audio narratives via a GPS-triggered app. He is a MacDowell fellow (2023, 2012), and has been awarded residencies at VCCA, the Hermitage Artist Retreat, Art Farm, and Avaloch Farm Music Institute among others. Hawley is the author of two full-length collections of poetry, *The Concerto Form* (2004) and *Forget Reading* (2008), and the artist book *dear donald...* (NoRoutine Books, 2021). His writing on art and film are published regularly in *Artforum*, *Art in America*, *BOMB*, *Frieze*, *Hyperallergic*, *MUBI Notebook*, and others. With violinist/vocalist Rebecca Fischer, he makes up the duo The Afield, which recently premiered work at The Atlanta Contemporary Arts Center (2022) and Residency Unlimited in Brooklyn (2020).

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, Experimental 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 Maskarade; "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](http://radiocoyote.org/FM90.1) 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>

Ari Melenciano's art and research practice explores computational anthropology, societal subconscious intellect, the ethnographical morphing of artistic expression across diasporas, speculative design, the formation and embodiment of mythology and rituals, and the materialization of omni-scoped research in the form of quasi-pseudosciences. She currently teaches courses on emerging technologies like A.I., art, and design at New York University and Parsons/ The New School. She is also the founder of Afrotectopia, a cultural institution that is imagining, researching, and building at the nexus of new media art, design, science, and technology through a Black and Afrocentric lens. She guest lectures at universities around the world. Previously, she was a technologist at Google's Creative Lab and has held academic residencies at MICA, University of Denver's Clinic for Open-Source Arts, and NYU ITP. Her work has been supported and published by Sundance, The New York Times, The Studio Museum of Harlem, New Museum, MIT Media Lab's Space Exploration Initiative, Forbes, and more.

Zach Nader is a Brooklyn-based artist who alters and interrupts photographic information in an inquiry-based practice, offering new insights on how images program our world and conditioning. Applying a variety of techniques, including digital-image rendering, painting, and sculpting, Nader reprograms found and personal images to present new possibilities for interpreting their form, content, and function. Nader grew up in Dallas, Texas, and received his MFA in photography at Texas Tech University. Since arriving in New York in 2011, his work has been exhibited both nationally and internationally. Solo exhibitions and projects include a video installation on 23 electronic billboards and newspaper kiosks in Times Square, as part of month-long nightly series called Midnight Moment, four exhibitions at Microscope Gallery in Brooklyn, NY, and Fly-Back at the Abrams-Engel Institute for the Visual Arts in Birmingham, AL. His work has been included in numerous group exhibitions and screenings, including venues such as Cultuurcentrum Hasselt, Belgium; Centre Pompidou, Paris; Haus der elektronischen Künste, Basel; Eyebeam, New York; and Interstate Projects, Brooklyn.

He was an artist in residence at Pioneer Works in Red Hook, Brooklyn, as part of their Center for Art and Innovation Residency Program. <https://www.zachnader.art>

Reiko Tahara is an independent documentary filmmaker, educator, and translator. 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 summer outdoor film festival in Okayama, Japan, which showcases cutting edge independent 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>