

- SUMMER 2022 CLASSES**

COURSE#	CLASS	DAY + TIME	INSTRUCTOR
IMA 78012	Writing the Short 3 credits <i>production</i>	Tuesdays, 9:00am - 1:30pm May 31st - July 26th Summer Session 1- 8 weeks <i>online</i>	Andrew Lund
IMA 78084	Documentary and/as? Pedagogy 3 credits <i>production + analytical</i>	July 5h - August 10th Mondays + Wednesdays, 2:00pm-5:00pm & Saturday + Sunday intensive August 6th + 7th 10:00am - 4:00pm Summer Session 3 - 5 weeks <i>online</i>	Jordan Lord <i>with IMA mentee, Jess Shane</i>

- FALL 1-CREDIT CLASSES:**

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA #TBD	Camera Movement for Narrative, Dance and Documentary <i>production class</i>	Saturday + Sunday August 27th + August 28th 10:30am-6:00pm <i>in person</i>	Sean Hanley
IMA #TBD	Shooting and Grading LOG Footage <i>production class</i>	Saturday + Sunday October 15th + October 16th 10:30am-6:00pm <i>in person</i>	Sean Hanley
IMA #TBD	The Accident that Pricks: Family and Photography <i>production class</i>	Saturday + Two Sundays November 12th, 13th & 20th 9:30am-2:30am <i>in person</i>	Lynne Sachs
IMA #TBD	Projection Mapping <i>production class</i>	Saturday + Sunday December 3rd + December 4th 10:00am - 5:30pm <i>in person</i>	Chika Lijima

- FALL 3-CREDIT CLASSES:**

MONDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA# TBD	Creative Sound for Composition and Performance <i>production class</i>	M, 11:30am-2:20pm <i>in person</i>	Hans Tammen
IMA 78087	Digital Resistance <i>analytical class</i>	M, 3:10am-6:00pm <i>online</i>	Kara Lynch
IMA 78202	Third Cinema <i>analytical class</i>	M, 6:10pm-10:00pm <i>in person</i>	Reiko Tahara

TUESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 72400	Developing and Producing <i>production or analytical class</i>	T, 10:10am-1:00pm <i>in person</i>	Tracie Holder
IMA 78072	Microcultural Incidents <i>production class</i>	T, 2:10pm-5:00pm <i>in person</i>	Michael Gitlin
IMA 78010	Spatial Narratives <i>production class</i>	T, 6:10pm-9:00pm <i>in person</i>	Rachel Stevens

WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA #TBD	Adaptation & Analysis <i>production or analytical class</i>	W, 10:00am-1:00pm <i>in person</i>	Rebecca Connor
IMA 76700	Intro to Physical Computing <i>production class</i>	W, 11:30am-2:20pm <i>in person</i>	Jesse Harding
IMA #TBD	Our Photographic Universe <i>production class</i>	W, 1:30pm-4:30pm <i>in person</i>	Zach Nader
IMA 75000	Emerging Media 1 <i>production class</i>	W, 6:10pm-9:40pm <i>in person</i>	Zach Nader

THURSDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA #TBD	Critical Writing for Media Artists <i>analytical class</i>	Th, 10:00am-1:00pm <i>in person</i>	Jason Fox
IMA 70200	History of New Media Art Theory and Exhibition Practices <i>analytical class</i>	Th, 2:10pm-5:00pm <i>in person</i>	Amanda McDonald Crowley
IMA 75100	Doc 1 <i>production class</i>	Th, 6:10pm-9:40pm <i>in person</i>	Marty Lucas
IMA	3D Virtual Environments <i>production class</i>	Th, 6:10pm-8:50pm <i>in person</i>	Poyen Wang

FRIDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 75400	Advanced Studio <i>production class</i>	F, 2:10pm-5:00pm <i>in person</i>	Betty Yu

SATURDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA #TBD	Premiere and Filmmaking: Editing Fundamentals <i>production class</i>	S, 10:00am-1:00pm 8 sessions 9/10, 9/24, 10/8, 10/22, 11/5, 11/19, 12/10, 12/17 <i>hybrid</i>	Iris Devins

OTHER:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78100	Collaborative Media Residency		Staff
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

SUMMER 2022 CLASS DESCRIPTIONS

IMA 78012 - 3 credits

Writing the Short

Andrew Lund

Production - online

May 31-July 26

Tuesdays, 9:00am-1:30pm

Summer Session 1 - 8 weeks

Course description:

Writing the Short is an intensive writing workshop with a focus on the fundamentals of dramatic and visual storytelling specifically calibrated for the short format film — an art form in itself. Students complete three original screenplays: students freely write a first draft without the limitations imposed by the practical considerations of production; students then write and revise two scripts, one under five pages and the other under twenty pages, that they can subsequently make. By writing regularly throughout the workshop, students will develop core creative writing skills and a consistent practice that forms a foundation for future writing projects and supports other artistic endeavors as well. Structured critique sessions in a supportive environment using the Critical Response Process (Liz Lehrman) form the core of this course. We will follow a fixed schedule for workshops to ensure an equitable allocation of critique time. Students present short scripts for class critique at least four times during the course. Students will work to synthesize the critique of others to enhance their own writing and revision process. They will learn an often overlooked aspect of the craft by developing the ability to articulate constructive feedback to improve work that is not their own — to become a good writer one must also learn to be a good reader. Through lectures, screenings, and script and craft readings, we will study cinematic storytelling, short form perils and possibilities, and the skills and techniques germane to the students' specific scripts.

Students will learn to:

- Develop short form specific strategies to compress story set up, limit exposition, abbreviate character development, layer conflict, raise tension, escalate uncertainty, and increase audience engagement.
- Examine short's structural options, alternate story forms and frameworks, and flexible resolutions.
- Identify short form genres, analyze their conventions, and incorporate them into the story development process.
- Analyze the specific challenges of translating a particular short to the screen.

Targeted in class exercises include: free writing, clustering, and brainstorming techniques; idea generation from snapshots, snippets, scenes, and sequences; five hour script festival; short script lab panel; 10 minute play performances; and micro-shorts, adaptations, sequels, and the transformative treatment of the overheard and observed.

Prerequisites:

Writing the Short is open to students who have taken Story Strategies, Narrative Scriptwriting, Narrative Short Film Production, or Directing Practice. If you haven't taken those courses but have scriptwriting experience or have taken other creative writing classes, you can request the instructor's approval to enroll in the class.

Remote mode:

As a writing intensive critique focused class, Writing the Short is an ideal course to run remotely in an intensive summer schedule format. 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 78084 - 3 credits

Documentary and/as? Pedagogy

Jordan Lord

IMA teaching mentee, Jess Shane

Production + Analytical - online

July 5 - August 10

Mondays + Wednesdays, 2-5pm

+ Sat + Sun intensive - August 6 + 7th from 10am - 4pm

Summer Session 3 - 5 weeks

Course description:

One of the most commonly held conceptions about documentary is that it is intended to educate. In response, an entire genre has been invented to distinguish documentaries made for artistry or entertainment from so-called "educational documentaries." Much of what educational documentaries are criticized for is that they are boring, do not leave room for critical thinking, and seek to control audiences' experiences. What if we were to reframe this as not only bad filmmaking but also bad pedagogy? Would being better teachers make us better documentary filmmakers?

This course will examine the promises and perils of conceiving documentary film as a means of teaching. We will watch and discuss conventionally "educational films" including those commonly seen on Animal Planet or the History Channel, while tracing their origins in ethnographic filmmaking and the birth of documentary as a genre. We will then study films that overturn these conventions while still seeking to raise consciousness and educate. We will also consider how the notion of "impact" shapes documentary funding and educational programming around documentary films. We will situate these discussions alongside pedagogical writings that variously reproduce and challenge the use of education as a means of colonization and paternalism, including radical pedagogies that emerged from a historically tuition-free CUNY. Working together to create lesson plans, syllabi, workshops, and filmmaking methods, we will practice teaching and learning from each other, develop approaches for teaching, and attempt to apply them to our practices as filmmakers.

FALL 2022 1-CREDIT CLASS DESCRIPTIONS

IMA #tbd 1-credit

Camera Movement for Narrative, Dance and Documentary

Sean Hanley

Saturday and Sunday, August 27th + August 28th, 10:30am-6:00pm

production class | in-person

Course Description:

This workshop will provide students with the theoretical framework and hands-on experience for moving the camera in narrative, documentary, or dance filmmaking. Discussions will cover motivations for camera movement, subject blocking, and planning and rehearsing moves. Discussions will be supplemented with historical precedent and contemporary examples. Students will learn to operate doorway dollies and gimbals in teams, with time allotted to practice, play, and experiment with movement.

IMA #tbd 1-credit

Shooting and Grading LOG Footage

Sean Hanley

Saturday and Sunday, October 15th + October 16th, 10:30am-6:00pm

production class | in-person

Course Description:

This two-part workshop will provide in-depth technical and practical training on exposing and grading logarithmic gamma footage. The first part will cover the specific exposure choices to be made when shooting Log on Canon cinema cameras. Students will work in pairs to shoot Log in both common and challenging conditions. Footage will then be brought into Davinci Resolve where tutorials will cover color management, color correction, and grading Log footage for various looks.

IMA #tbd 1-credit

The Accident that Pricks: Family and Photography

Lynne Sachs

Saturday and two Sundays, November 12th, 13th + 20th, 9:30am-2:30pm

production class | in-person

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."

IMA #tbd 1-credit

Projection Mapping

Chika Lijima

Saturday and Sundays, December 3rd + December 4th, 10:00am-5:30pm

production class | in-person

Course Description:

The course introduces students to real-time animation, the latest projection mapping technologies, and techniques, enabling them to create site-specific projection-mapped installations in two days. The instructor will walk through two softwares, Modul8 and Madmapper. The students will learn how to make real-time animations from static images, mix video content, and map their creations onto specific 3d or 2d surfaces within the space. Students will work together to create a collaborative installation through an ideation phase with their interests. They will experience the process of an art project from concept to public presentation, further developing and exercising their newfound skills. Students will have the opportunity to present their installation within the space and by seeing others interact with and respond to the piece, they will learn how projection mapping projects can be applied innumerable and benefit from a constructive critique. Course Requirements: No knowledge of video or animation making is required. Bring your enthusiasm.

FALL 2022 3-CREDIT CLASS DESCRIPTIONS

-----> MONDAY CLASSES

IMA #tbd 3-credits

Creative Sound for Composition and Performance

Hans Tammen

Mondays, 11:30am-2:20pm

production class | in-person

Course Description:

This course is for students interested in creative & experimental approaches to digital audio for sound composition, sound for visuals, and performance. Depending on students' interests, we

will improve on technical skills using (a) standard audio editing software, (b) generative programming using Max/MSP, and (c) free software packages about specific topics. However, the focus is on your artistic expression, and we'll create, perform, listen to, and discuss your collaborative works on a weekly basis. To provide a theoretical framework for creative exploration, we'll listen to historical and contemporary works from different cultures.

IMA 78087 3-credits

Digital Resistance

Kara Lynch

Mondays, 3:10pm-6:00pm

analytical class | in-person

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 78202 3-credits

Third Cinema

Reiko Tahara

Mondays, 6:10pm-10:00pm

analytical class | in-person

Course Description:

Third Cinema is a neglected film theory in Western cinema studies. Born in Latin America in the 1960s–70s in the midst of socialist revolutions and consequent authoritarian military dictatorships, its pioneers sought alternative cinema culture models for the betterment of local societies outside of Hollywood (First Cinema) and European art films (Second Cinema). Far from being an isolated movement, and beyond the Cold-War frame, their spirit influenced and informed the cinemas of liberated Africa and the Middle East and helped form the pan-African cinema models to take control of production, distribution, and exhibition of their own work (e.g.

Nollywood in Nigeria). Efforts were made to connect their voices with those of other formerly colonized regions, as well as minoritized communities in the First World. A small number of brilliant scholars, mainly scholars of color and professors in post-colonial studies, tried to keep the concept of Third Cinema alive by reinterpreting it for the post-Cold War, post-modernized world community. Ethiopian born scholar Teshome Gabriel proposes a new term, "Third Cinemas," as a concept of living theory that has crossed the lines of geography, culture, class, race, gender, and religion. He writes: "This multicultural, polyvocal status of Third Cinemas need not, I stress, imply a loss of political commitment (as is sometimes claimed), but rather a multiplication of modes of resistance." Before the pandemic, in the changing world economy, First Cinema and Second Cinema (which now includes the global art cinema industry) scrambled for new audiences in the "emerging markets" and their diaspora populations. How has the pandemic changed that? Where can we go from here? As a class, together we will investigate the ideas, players, and approaches of Third Cinema(s) then and now and workshop to ponder if and how we mediamakers with a social conscience, can find alternative distribution routes outside the two dominant industries, and contribute to strengthen the ever-changing world of Third Cinemas. You will read, watch, discuss, research, and share information with the class. Besides weekly reading and outside viewings, major assignments will be powerpoint presentation and discussion leaders (1-2 times each per semester depending on the number of students). There will be no midterm. You will write a blog entry in lieu of the final exam about third cinema practices today and/or alternative global distribution/exhibition routes for underserved communities in the world. Highly recommended reading before taking this course: *The Wretched of the Earth*, by Frantz Fanon. Trans. Richard Philcox with commentary by Jean-Paul Sartre and Homi K Bhabha. Grove Press, NY, 2004. We will read two chapters in the course but reading the whole book before taking the course will enhance your understanding of the materials by far.

→ TUESDAY CLASSES

IMA 72400 3-credits

Developing and Producing

Tracie Holder

Tuesdays, 10:10am-1:00pm

production or analytical class | in-person

Course Description:

This course is designed for the non-fiction producer of feature documentaries, series, and shorts for the screen with a focus on story, structure and cinematic vision, as well as the business aspects of filmmaking. The course deconstructs the development process from concept to green light, and reviews the production process from pre-production to distribution. The primary emphasis is on content development including research, story development, proposal and treatment writing, pitching and presentation materials. The course also explores producing fundamentals including budgeting, fundraising, scheduling, field producing, post-production and deliverables. Each student is required to fully develop one original project, which is presented to a group of industry professionals at the end of the semester, along with a comprehensive written proposal. Students are exposed to different genres, formats and approaches in non-fiction production, and are encouraged to develop a passion project with a unique voice, original

characters, exclusive insight, a distinctive angle and/or innovative form. They should leave with a project ready to go into pre-production.

IMA 78072 3-credits

Microcultural Incidents

Michael Gitlin

Tuesdays, 2:10pm-5:00pm

production class | in-person

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 78010 3-credits

Spatial Narratives

Rachel Stevens

Tuesdays, 6:10pm-9:00pm

production class | in-person

Course Description:

In this course we will explore modes of storytelling that foreground space and place. Participants will have the opportunity to experiment with a range of approaches as you develop projects about space and/or place—projects that engage site as collaborator, challenge existing geographies or counter-map dominant narratives, dive deeply into a place through research or personal knowledge and/or use spatial technologies to create an experience. Questions and topics to be explored during the semester through discussions, looking at work, making projects and some reading: What histories and stories are buried, but can be revealed? How can alternative perspectives and knowledge be represented through counter-mapping and how can mapping be a creative practice? Contemporary conditions have radically altered our relationship to space and place: ‘God’s-eye view’ technologies such as GPS, Google Maps and drones enable a rational, geospatial imaginary; zoom facilitates intimacy and connection across distances while the climate crisis calls for the realization of a global commons. Augmented reality, ‘smart’ devices and other technologies that engage the body in space have expanded how we interact with media. Some artists, thinkers and activists are addressing how geography and space are intertwined with politics, human rights and ecological justice, while others are countering abstract or top-down ways of knowing through walking as a creative practice, reconsidering a relationship to land or accommodating complexities of a site through deep research. Project and exercise prompts will sometimes be tied to specific technologies and there will be a very basic introduction to GIS (for the possibilities of mapping spatial data), but most prompts will be conceptually oriented. Prompts are designed so that each person can respond from their interests and level of experience. Participants will read 1-2 texts per week and complete a few small projects, leading to a final project of your design. Projects in the class may be realized in a variety of ways: video (single-channel, installation, 360, drone, GoPro), audio (binaural recording, field recording, narratives, soundscapes, audio tours), place-based documentary, conceptual artist maps, data visualization, network and sensor technologies, site-specific art and interventions into public space, walking tours, VR, etc.

IMA#tbd 3-credits

Adaptation & Analysis

Rebecca Connor

Wednesdays, 10:10am-1:00pm

production or analytical class | in-person

Course Description:

The term 'adaptation' describes the translation of a text from one form into another. There are countless examples of adaptation from novel, short story, non-fiction or play to film, and from film to television show, among other possibilities. For some readers, texts lose much in the translation, with adaptations failing to equal their sources' quality. However, in a Darwinian sense, adaptation allows organisms to endure environmental shifts. This alternate view suggests that, in the words of Robert Stam, adaptations "help their sources... 'survive'...changing environments and changing tastes..." What difference does genre and form make? What are the opportunities and challenges in adapting a story from one vehicle to another? This course will explore the nature of film and television through selected case studies in adaptation. In addition, students will work towards several goals, including expanding existing textual skills to the study of new genres, recognizing gaps in current adaptation theory, and using theoretical concepts to examine issues of authorship in film adaptation. Students will be asked to create multiple short projects over the course of the term.

IMA 76700 3-credits

Intro to Physical Computing

Jesse Harding

Wednesdays, 11:30am-2:20pm

production class | in-person | cross-listed

Course Description:

Physical computing is a set of tools and practices that enable artists, designers, and hobbyists to create electro-mechanical works that sense and affect the physical world. Working in media beyond the screen and the standard desktop, laptop, or mobile computer, physical computing practitioners use electronic components and physical materials to build devices that bridge the gap between the digital and physical worlds. This course introduces students to microcontroller programming, electronics, and physical interaction design. The bulk of the course will focus on using the Arduino microcontroller to create experiences that extend beyond the computer screen. We will also examine the use of electronics and interactivity in art and design. Weekly hands-on labs, assignments, and readings will help students gain technical proficiency with these tools and develop a critical and creative eye for interactive technology.

IMA#TBD 3-credits

Our Photographic Universe

Zach Nader

Wednesdays, 1:30pm-4:30pm

production class | in-person

Course Description:

We live in a world made up of images, dependent on an apparatus of photography that devours and remakes everything in its path. In this class, we will look at the history of the photographic with an emphasis on the present day. We will explore ways to understand and intervene in the camera and its extensions (black box, lens, software, physical and virtual outputs). Through readings, discussion, and demonstrations, we will consider what the photographic universe consists of, how it comes into being, and ways to reshape it to tell our own stories through physical and virtual interventions. Beginning with an examination of our knowledge and understanding of the photographic apparatus and its shadow of influence, we will inquire how we can intervene, interrupt, and otherwise use it as an active participant in our storytelling. We will investigate these ideas with short exercises, and the class will culminate in a final project. No specific software knowledge is necessary, though a basic familiarity with Adobe Photoshop and/or After Effects is beneficial.

IMA 75000 3-credits

Emerging Media 1

Zach Nader

Wednesdays, 6:10pm-9:40pm

production | in-person

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.

→ THURSDAY CLASSES

IMA#tbd 3-credits

Critical Writing for Media Artists

Jason Fox

15 sessions

Thursdays, 10:00am-1:00pm

analytical or production class | in-person

Course Description:

Where do your artistic ideas and inspirations come from? How does your work fit into a wider set of social, political, and historical contexts? These are difficult but essential questions for emerging media makers to learn how to respond to in clear and compelling ways. This course is designed to explore what questions media makers can ask of their own and others' work and interests in order to a.) better understand and articulate how visual media engages in wider critical conversations and b.) to develop critical writing skills that help us become more effective written communicators. We will look at the essay as a form, shorter forms of review writing, and criticism as artistic performance.

Assignments :

- **Discussion**

Each student will sign up to start discussion for one author or topic with a brief response to the reading, points of connection to our ongoing conversation, a few burning questions, and 1-2 passages you'd like us to look at. 5-7 min.

- **Writing**

Reading notebook: each student will keep a notebook with thoughts and questions on weekly readings. After you finish a text, consider what kind of portrait it is, what force or logic holds the composition together, and how it connects to our ongoing conversation and readings. Note any passages you'd like to revisit in class. This will form the basis of our discussions.

- **Writing Portfolio**

Each student will produce a creative portfolio of 7-10 pages based on exercises assigned during the semester.

- **Final Assignment**

Where do our artistic ideas and inspirations come from? We don't always know, but part of the work of an MFA is to become comfortable talking about the critical traditions in which you situate your own practice. Here, you are responsible for giving a 12-15 minute artist talk about your own practice (or anticipated MFA project) in a critical context, situating your work and interests in a larger formal, historical, and/or political context of documentary and emerging media. This assignment is designed to help you become comfortable talking about your practice in a critical context to others and to invite you to think about why you are drawn to the particular approaches that animate your creative work.

History of New Media Art Theory and Exhibition Practices

Amanda McDonald Crowley

15 sessions

Thursdays, 2:10pm-5pm

analytical class | in-person

Course Description:

The term *New Media Art* is used to describe a range of practices and processes that relate to art combined with contemporary digital media, technological tools, and scientific research methodologies. The class will address these practices, especially as they relate to the ubiquity of contemporary networked internet culture, interactive display of work, and audience engagement strategies for new forms of expression.

This course will introduce key themes, processes, networked social movements, as well as diverse & intersectional cultural trends. It will ask students to analyze and discuss central debates in emerging media studies by looking at the key components of algorithmic and digital culture (interactivity, cybernetics, networks, databases, surveillance, artificial intelligence, virtual reality, internet culture, computer code as language ...) It will also place these concepts within historical and cultural contexts in order to unpack and explain how these developments continue to construct the world around us. A particular emphasis will be placed on diversity as it relates to digital culture by exploring environmental, social, cultural and avant-garde histories of media and art, drawing on global traditions and on diverse communities and knowledge systems. Topics will be tailored to research interests of participating students, but will include seminars on topics such as: surveillance society; cyberfeminism, glitchfeminism, and object oriented feminism; afrofuturism; vernacular video and techno-vernacular creativity; indigenous knowledge systems. To borrow from James Bridle's *New Dark Age: Technology at the End of The Future*, we'll cover Computation, Climate, Complexity, Cognition, Complicity, and Conspiracy. Digital culture is, after all, ubiquitous to contemporary new media theory.

We will interrogate and critique examples of new forms of expression in art, media culture, as well as computational sciences. In particular we will explore ways that artists consider presenting work using interactive media techniques and technologies that provide audiences with particularly interactive experiences in the reception of interactive media works including interactive projection, augmented reality, virtual reality. We will additionally explore curatorial strategies for presenting complex, computational work and consider timeframes and strategies for engaging audiences in non-traditional formats, and participatory frameworks.

Objectives:

Students will come away from this course with a broad understanding of major themes and discussions in the field of emerging media studies. Students will gain knowledge of seminal "new media art" and artists and develop an appreciation for the way that technological developments, culture, science, and society influence one another. Students will also gain an understanding of alternate, participatory exhibition strategies for presenting Interactive Media Arts. This is an analytical course, and students will be provided with opportunities to develop critical thinking, close reading, research, and note taking as well as critical writing skills.

Assignment/Course Structure:

We will analyze relevant historic and recent works drawing on a range of practices in art, media, performance, and design, parallel with assigned readings. Students will be expected to lead discussion about readings twice in the semester (and are encouraged to research and share works relevant to their reading) and submit a written response to the readings, write a midterm art/culture review of an online or physical exhibition or presentation of work. Students will write a final critical research paper and present a short synopsis of this paper in class.

IMA 75100 3-credits

Documentary 1

Marty Lucas

15 sessions

Thursdays, 6:10pm-9:40pm

production class | in-person

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 76600 3-credits

3D Virtual Environments

Poyen Wang

15 sessions

Thursdays, 6:10pm-8:50pm

production class | in-person

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.

Learning Outcomes

By the successful completion of this course, students will be able to:

- Understand 3D modeling tools and work in 3D space using Maya
- Create 3D assets with custom textures
- Create realistic lighting and final rendering of 3D environments
- Develop a self-directed final project and incorporate feedback
- Increase their knowledge of 3D computer graphics and conceptually engage with it

Pre-requisites

This course assumes little to no knowledge in the area of 3D animation.

Course Materials

Autodesk Maya, Adobe Photoshop, Substance Painter, Adobe After Effects, or Adobe Premiere. These programs are available on the computers in the classroom lab. Additionally, Autodesk Maya has free three-year licenses available if you create an account with an .edu email.

-----> FRIDAY CLASS

IMA 75400 3-credits

Advanced Studio

Betty Yu

3-6 sessions meeting as a group + one-on-one meetings with the Professor

Friday, 2:10pm-5:00pm

production class | in-person

Course Description:

Advanced Studio offers an environment in which students can develop a project of their own choosing, and in any stage of development, while receiving intensive 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. Along the way, we'll also work on developing critiquing skills. The type of work can be any medium from film to performance to installation to social practice art.

-----> SATURDAY 3-CREDIT CLASS

IMA#tbd 3-credits

Premiere and Filmmaking: Editing Fundamentals

Iris Devins

8 sessions

Saturdays, 10:00am-5:00pm

production class | hybrid

Course Description:

In this course, students will learn to edit in Adobe Premiere. Skills covered include media management, core Premiere techniques, and workflow design. Students will also learn how to prepare a timeline for external applications, such as DaVinci Resolve for color or Pro Tools for sound. Students will study editing strategies, such as coverage, continuity, montage, and tempo. Students will develop their editing practice through a series of targeted exercises using footage they film for the class. Students will develop an editing foundation they can apply to various forms of filmmaking, including documentary, narrative, experimental and hybrid projects.

FACULTY BIOS

Rebecca Connor is a professor and professional screenwriter. Her film *The Noel Diary*, co-written with Charles Shyer (*Parent Trap; Private Benjamin*), will be released by Netflix in November. Connor's current projects include a supernatural psychological horror film, a screen-adaptation of a *New York Times* bestselling novel, and a six-part television series about a group of 18th-century women writers. Connor holds a BA from Wesleyan University and a PhD from Stanford University. She is a member of the Writers Guild.

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.

Jason Fox has taught in the Graduate School of Cinema Studies at New York University, Princeton University, Vassar College, and CUNY Hunter College. His award-winning work as a director, cinematographer, and editor has screened internationally in film festivals including Sundance, AFI Fest, and the Venice Film Festival. He has worked as a film programmer in conjunction with The American Museum of Natural History, The Flaherty Seminar, and the Museum of Modern Art, among other venues. He is also the founding editor of the journal *World Records*, published with the Center for Media, Culture, and History at New York University.

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 educator, fabricator, and artist who uses physical computing to address materiality and phenomena of perception and mediation. Harding's work is built around systems of feedback and superimposition with the aim of detouring processes & materials which are often not actively considered. In addition to his artistic practice, Jesse also works to create tools for the creation of media using unconventional techniques such as lenticular printing, laser cut phonograph records, and 16mm films which can be printed on a standard printer. In addition to teaching at Hunter College, Harding also leads courses at The New School in the Design + Technology Program, The Borough of Manhattan Community College in the Media Arts & Technology Program, and at NYU's ITP Camp. www.cosmicharding.com

Tracie Holder is a filmmaker, consultant, producer and film funding specialist. She is a 2016 Sundance Creative Producers Fellow, teaches at the New York Film Academy and leads workshops in the U.S. and abroad, tutors and serves on juries at international pitching and training sessions. She is widely regarded as a "go-to" person and all-round resource for artists seeking funding having raised more than \$3 million for her own projects from a mix of government funders, private foundations and individuals. Clients include: Documentary Campus, IDFA, Ramallah Doc, Lisbon Docs, DocNomads, Firelight Media, DOC NYC, Chicken & Egg, Black Public Media, Brown Girls Doc Mafia, Creative Capital, Union Docs, and the Made in NY Media Center, among others. Holder was a longtime consultant to Women Make Movies and served as the Development & Funding Strategist for Abby Disney's Fork Films. She is a former board member of NY Women in Film and grant panelist for national and local funders. Her work has been covered by Reelscreen, No Film School and Creative Capital. Holder is the co-producer/director/writer of Joe Papp in *Five Acts*, which premiered at the Tribeca Film Festival and will broadcast nationally on PBS/ American Masters in 2022. Her producing credits include *Grit*, co-directed by Academy Award-winner Cynthia Wade, Executive Producer, Abby

Disney (Hot Docs 2018/POV 2019) and *The Quiet Zone* and *One Person, One Vote?*, both in production. She is currently developing *The People's Will*, an NEH-funded feature documentary about two rival productions of *Macbeth* in New York City in 1849 that led to a riot in which twenty-two people were killed and marked the first time in U.S. history in which American troops fired on American citizens.

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

Jordan Lord is a filmmaker, writer, and artist. Their work addresses the relationships between historical and emotional debts, framing and support, access and documentary. Their films have been shown at festivals and venues including MoMA Doc Fortnight, Dokufest Kosovo, BFMAF, CIFF, ARGOS, and Camden Arts Centre. They have presented solo exhibitions at Piper Keys and Artists Space, and their work has been featured in publications such as *Artforum*, *Art in America*, *Filmmaker Magazine*, and *Hyperallergic*. They are an alum of the IMA program.

Marty Lucas is a media artist and educator. Since his first film, *Tighten Your Belts, Bite the Bullet* (New York Film Festival, 1980) he has examined social injustice as it is embedded in cultural and technological systems of communications, economics and war. His work has shown at locales including the Buena Vista Arts Center, San Francisco, the Eyebeam Art and Technology Center, New York, and the Centrum Beeldende Kunst, Rotterdam. Martin organizes events and speaks regularly in the US and abroad on topics including media education, emerging media and social change and documentary film. He is the creator of the Codes and Modes Symposium at Hunter, which brings artists and scholars from around the world to examine the culture of documentary media. A founding member of the Paper Tiger Television Collective, he has worked in media development, education and production with groups from Siberia to Southern Africa. Martin has a BFA from the Tisch School of the Arts, NYU, and an MFA from the Vermont College of Fine Arts. His latest film, *Hiroshima Bound* (2015) meditates on America's collective memory (or amnesia) concerning the atomic bombings of Hiroshima and Nagasaki. He is the author, with Kelly Anderson of *Documentary Voice & Vision: A Creative Approach to Non-fiction Media Making* (2016); recent articles include "Documentary: Trauma

and an Ethics of Knowing” (2017) and “The New Political Subject: Affect and the Media of Self-Organizing Politics” (2019). www.martinlucas.net

Andrew Lund is a narrative filmmaker and entertainment lawyer, he recently 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*, written and directed by Michael Imperioli; *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 is currently producing and writing the screenplay for *Mocking Justice*, a narrative feature based on Vermont’s 1970’s culture wars. Andrew also remains committed to the short film as a fundamental form of cinematic expression. Andrew has written and directed five award-winning shorts, the last two of which were honored as top narrative films at the UFVA annual conference. In addition to worldwide festival screenings and television broadcasts, his shorts are included in film textbooks, DVD compilations, and distributed theatrically and non-theatrically. In 2016, Andrew produced and edited the shorts *Quintown* (audience award New England Film Festival) and *Fire* (prize winner at the New Hampshire International Film Festival). *Double or Nothing*, Andrew’s latest short as writer/director has garnered multiple grants and is slated for production in late 2016. Since 2014, 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. Since 2007, Andrew has been a frequent panelist at the Rhode Island Film Forum and the ScriptBiz symposium, which he produced in 2016. 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 is a time-based artist living in exilio en el Bronx, born in the auspicious year of 1968. She is curious about duration, being in the body, and sonic experience and is ambivalent towards hyper-visual culture. Through low-fi, collective practice and social intervention Lynch explores aesthetic/political relationships between time + space. Her work is vigilantly raced,

classed, and gendered – Black-indigenous-immigrant, queer, and feminist Major projects include: ‘Black Russians’ – a feature documentary video (2001); ‘The Outing’ – a video travelogue (1998-2002); and ‘Mouhawala Oula’ – a gender-bending trio performance for oriental dance, live video, and saxophone (2010). Her current project ‘Invisible’, an episodic, multi-site video/audio installation (2003-present), excavates the terror and resilient beauty of the Black experience. kara is a member of Interdisciplinario La Línea, a feminist artist collective based at the US/Mexico borderlandia. kara co-conceived and edited, *WE Travel the Spaceways: Black Imagination, Fragments, Diffractions*(2019), an anthology of art, writing, scholarship, and conversations navigating African Diaspora Futures. She has published in XCP Streetnotes, Ulbandus Review, BFM, contributed audio to Cabinet Magazine, video to PocketMyths, and drawings/writings to the Encyclopedia Project v.II & III. In 2012/13 kara was a research fellow in the African and African Diaspora Studies Department, University of Texas, Austin and the Academy for Advanced African Studies in Bayreuth Germany. kara completed her MFA in Visual Arts at the University of California, San Diego and she earns a living as an Associate Professor of Video and Critical Studies at Hampshire College.

Amanda McDonald Crowley is a cultural worker, curator, and educator. Amanda works at the intersection of art, science, and technology; and supports public art platforms that bring together professionals and amateurs from varied disciplines to generate dialogue and create space for audience engagement and social change. Amanda is currently working with Mary Mattingly on Swale, a public food forest and research residency program, currently on Governors Island, NYC. She recently realized an exhibition at the Center for Book Arts, NYC in winter 2022; and worked with Ligorano Reese on School of Good Citizenship, a participatory platform addressing voting rights in the US in 2020. Amanda has advisory roles on artist-led projects including Vibha Galhotra’s S.O.U.L Foundation, Delhi; Juanli Carrión’s OSS Project, NYC; Di Mainstone’s Human Harp, UK; and in 2019 curated Amy Khoshbin’s TinyScissors pop-up tattoo parlor for Detroit Art Week. Amanda was consultant artistic director at the Bemis Center in Omaha NE in 2013/2014; has held leadership positions with Eyebeam art + technology center, NYC; Australian Network for Art and Technology; ISEA2004 (International Symposium of Electronic Art), Helsinki, Finland; Adelaide Festival 2002, Australia; and has done curatorial residencies at HIAP (Finland), Santa Fe Art Institute (USA), Bogliasco Foundation (Italy), Sarai New Media Initiative (India), and Banff Center for the Arts (Canada) among others.

Zach Nader is a New York based artist working primarily with photography, video, and sculpture. His work uses the photographic image as a starting point, generating new narratives and visualities around personal histories, memory, and imagined futures. Zach’s work has shown widely, including at Centre Pompidou, Paris, France; Haus der elektronischen Künste, Basel, Switzerland; Time Square Arts’ Midnight Moment, New York; Sorbus, Helsinki, Finland; Eyebeam, New York; and Interstate Projects, Brooklyn, NY. He is represented by Microscope Gallery in Brooklyn, New York. Website: zachnader.com

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. Embracing 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, Viennale 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. In 2021, both 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.

Rachel Stevens is an artist and researcher. Her interests include social ecologies and critical geography, media art, art and technology, experimental documentary, visual culture and archives. As half of the collaboration Oyster City she created an Augmented Reality walking tour and game about oysters in NYC located on Governors Island and was commissioned to create a public project for Paths to Pier 42 on the East River Waterfront in Lower Manhattan. The latter, which culminated in the publication of the Fish Stories Community Cookbook, drew together recipes, stories, drawings and ecological information contributed by people living and working in the Lower East Side in order to address the site as integral to the surrounding estuary. Her interest in space and place led to her participation in the Creative Ecologies and Decolonial Futures residency in Chiapas, Mexico, an NEH Summer Research Institute on Space, Place and the Humanities at Northeastern University and a year-long residency with iLAND (Interdisciplinary Laboratory for Art, Nature and Dance). Stevens is currently working on an experimental documentary project—one aspect of which will be a feature-length film, about infrastructural, ecological and territorial entanglement at the St. Lawrence River at the border of Canada, the US and the Akwesasne Mohawk Territory. Also a writer and curator, Stevens' writing on art and visual culture has been published in *Afterimage*, *Flash Art*, *MFJ*, *World Records* and other publications and she is on the editorial board of *Millennium Film Journal*, a journal devoted to artist moving image work. She participates in the curatorial collective *Two Chairs*, which stages artist projects in dynamic relationship with unconventional sites including *Queer Paranormal (an exhibition concerning Shirley Jackson and the "Haunting of Hill House")* at Bennington College, and has been an associate curator with *Creative Time*. Stevens has presented at conferences and festivals internationally including: ISEA, i-Docs, Penn Program in Environmental Humanities, *Pluralities*, *SCMS* and *Visible Evidence*. Her work has received support from the *Fondazione Antonio Ratti*, Lower Manhattan Cultural Council, The Puffin Foundation, *Socrates Sculpture Park*, *Signal Culture*, *Signal Fire* and *Works on Water / Underwater New York*. In addition to teaching in the Hunter College IMA MFA program, Stevens has also taught media art and photography practice and theory at Brown University, Rhode Island School of Design, Queens College and others. She has an MFA from the University of

California, San Diego, and a BFA in Photography from the Rhode Island School of Design.

Rachelstevens.net

Hans Tammen likes to set sounds in motion, and then sit back to watch the movements unfold. He is an independent media artist, composer and educator. As an artist, his projects include site-specific performances and collaborative efforts with dance, light, video, and theater. His works have been presented at festivals in the US, Canada, Mexico, Russia, Ukraine, South Africa, India, the Middle East and all over Europe. As a Deputy Director at Harvestworks Digital Media Art Center from 2001 to 2015 he was responsible for the Client Services, Education and Artist In Residence program, helping countless digital media artists through completion of their works. <https://www.tammen.org>

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 faculty fellowship 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 a special focus 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 on a full year scholarship, and mentored under a visionary film scholar-historian Dr. Don Quinn Kelley, legendary 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, New School, and Film Video Arts (analytical and video/audio production). Her courses at IMA: Theory and Criticism of Documentary, New Currents in Documentary, Third Cinema, and a new course Documenting histories. Asia. Asian-America.

Poyen Wang was born in Taiwan and is based between New York and Taipei. His recent solo exhibitions include The Black Sun, Taipei Digital Art Center, Taiwan, 2020 and An Obscure Silhouette, Flux Factory, New York, 2018. He has done residency programs at Bamboo Curtain Studio in Taipei in 2019; 18th Street Arts Center in Los Angeles and Flux Factory in New York in 2018. He was the recipient of a Taiwan government sponsorship for overseas study in 2015 and won the Gold Medal Award at the Taiwan National Art Exhibition in 2017. He completed the AIM program at the Bronx Museum of the Arts in 2018. His website: <https://poyenwang.com>

Betty Yu is a multimedia artist, filmmaker, educator and activist born and raised in NYC to Chinese immigrant parents. Ms. Yu's documentary "Resilience" about her garment worker mother fighting sweatshop conditions screened at national and international film festivals including the Margaret Media Film and Video Festival. Yu's multi-media installation, "The Garment Worker" was featured at Tribeca Film Institute's Interactive. She worked with housing activists and artists to co-create "People's Monument to Anti-Displacement Organizing" that was featured in the Agitprop! show at Brooklyn Museum. Betty was a 2012 Public Artist-in-Resident

and received the 2016 SOAPBOX Artist Award from Laundromat Project. In 2017, Ms. Yu was awarded several artist residencies from institutions such as the International Studio & Curatorial Program, Skidmore College's Documentary Studies Collaborative and SPACE at Ryder Farm. In 2015, Betty co-founded Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. Betty won the 2017 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 their PTSD. Ms. Yu is a 2017-18 fellow of the Intercultural Leadership Institute. Betty recently had her first solo exhibition, "(Dis)Placed in Sunset Park" at Open Source Gallery in September 2018 in New York City. This work was also exhibited as part of BRIC's 2019 Biennale. Betty is currently a commissioned public artist working with the Highline to create street signs that highlight the labor stories of the neighborhood that will be unveiled in the Spring of 2019 as a park's opening it's final section. Ms. Yu's work has been exhibited, screened and featured at the International Center of Photography, Directors Guild of America, Brooklyn Museum, The Eastman Kodak Museum, Visual Communications Los Angeles Asian Pacific Film & Video Festival and No Longer Empty's pop up gallery. Betty is an adjunct assistant professor teaching new media, film theory, art and video production at various colleges in New York City, including The New School, Pratt Institute, John Jay College, Marymount Manhattan College and Hunter College. In addition Betty Yu sits on the boards of Third World Newsreel and Working Films, two progressive documentary film organizations. She also sits on the advisory board of More Art, an arts organization promoting public art in the community. Ms. Yu holds a BFA from NYU's Tisch School of the Arts and a MFA in Integrated Media Arts from Hunter College. In addition, Betty has close to 20 years of community, media justice and labor organizing experience. Ms. Yu's organizing recognitions include being the recipient of the Union Square Award for grassroots activism and a semi-finalist of the National Brick "Do Something" Award for community leadership in Chinatown. Betty was a 2015 Cultural Agent with the U.S. Department of Arts and Culture (USDAC) a people powered network. She organized "City of Justice: New Year, New Futures" an anti-displacement interactive social justice, arts & activism event that featured 10 art, new media, culture and performance stations at Brooklyn Museum's First Saturday with thousands in attendance. <http://www.bettyyu.net/>