

### WINTER 1-CREDIT CLASSES

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78344	Grant Writing as Artistic Practice for Nonfiction Media	5 sessions: January 3rd, 7th, 10th, 14th, 18th 9:30am - 12:30pm	Hybrid 544 HN + online	Tracie Holder
IMA 78366	DaVinci Resolve for Color Grading	3 sessions: January 4th, 5th, 6th 10:30am - 3pm	online	Iris Devins
IMA 78368	Sound Design for Media Makers	4 sessions: January 19th, 20th, 21st - 6pm - 9pm & January 24th - 2pm - 9pm	online	David Briggs

### SPRING 1-CREDIT CLASSES

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78371	TV Studio Production	Saturdays January 29th + February 5th 10:30am - 6pm	TV Studio 436 HN	Megan Rossman
IMA 78372	Data Bodies: Procedural Aesthetics and the Computational Imagination	Saturdays February 26th + March 5th 10:30am - 6pm	544 HN	Laura Splan
IMA 78337	New Media Storytelling + Mapping Strategies for Community Collaboration	Fridays, March 4th, 11th + 18th 1pm - 6pm	544 HN	Betty Yu
IMA 78370	History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice	Friday, April 8th - 11am - 3pm Saturday, April 9th - 11am - 6pm Saturday April 30th - 11am - 3pm	544 HN	Walis Johnson
IMA 78339	Analog Experiments in Time-Based Media	Sect 1- Sat April 2nd + May 7th 10:30am - 6pm Sect 2- Sun April 3rd + May 8th 12pm - 7:30pm	11th FIHN	Christina Freeman

**SPRING 3-CREDIT CLASSES:**

**MONDAYS:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 75500	Advanced Studio	M, 2:10pm-5pm	Production	online	Kara Lynch
IMA 70900	History and Theory of the Doc	M, 6:10pm-10pm	Analytical	online	Reiko Tahara

**TUESDAYS:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 75300	Doc 2	T, 1:10pm-5pm	Production	HN 544	Marty Lucas

**WEDNESDAYS:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 78011	Directing Practice: Script to Screen	W,10:10am-1pm	Production	HN 544	Andrew Lund
IMA 78008	Superstation:Experimental TV Studio	W, 3:10pm-6pm	Production	HN 436	Scott Kiernan
IMA 78038	Keeping Time	W, 6:10pm-9pm	Production	HN 544	Zach Nader
IMA 76600	3D Virtual Environments	W, 6:10pm-9pm	Production	HN 470	Poyen Wang

**THURSDAYS:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 78074	Immersive Worlds: AR + VR production	Th, 10:10am-1pm	Production	HN 544	Ricardo Miranda
IMA 75100	Doc 1	Th, 6:10pm - 9pm + Some Saturdays	Production	HN 544	Sean Hanley

**FRIDAYS:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 78081	Sound Environments	F, 10:10am - 1pm	Production	HN 544	Hans Tammen

**OTHER:**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>Class type</b>	<b>LOC</b>	<b>PROF</b>
IMA 78100	Collaborative Media Residency		Production		Andrew Lund
IMA 79600+ IMA 79800	Thesis Preproduction Thesis Production	Class times TBD	Production		IMA faculty

## WINTER 1-CREDIT 2022 Course Descriptions

IMA 78344

### **1-credit: Grant Writing as Artistic Practice for Non-Fiction Media**

Tracie Holder

Hybrid

5 sessions

January 3rd, 7th, 10th, 14th 18th

9:30am - 12:30pm

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

IMA 78366

### **1-credit: DaVinci Resolve for Color Grading**

Iris Devins

Online

3 sessions

January 4th, 5th, 6th

10:30am - 3pm

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

IMA 78368

**1-credit: Sound Design for Media Makers**

David Briggs

Online

4 sessions

January 19th, 20th, 21st from 6-9pm

Last session on January 24th from 2-9pm

Visual media engages two of the viewer's five senses, both sight AND sound, to stir the emotions; an inventive and intentional use of sound is a crucial aspect of all media storytelling. Now more than ever, in the realm of no-to-low-budget and DIY film and media making, an effective sound design can be the most inexpensive, expressive and efficient way for filmmakers to realize their vision and elevate their work. This workshop course will put equal emphasis on both the creative and practical aspects of the art and craft of sound design in filmmaking, providing an overview of the post-production sound editorial process from conception to execution, from edit to mix. Students will be empowered to apply this process to their own work in the medium of their choice. 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 a thoughtful, creative use of sound can enhance their vision and voice. In addition, we'll deconstruct clips from films the instructor has worked on personally, both narratives and documentaries, to illustrate first-hand how decisions and choices are made throughout the process of sound post-production. There will be one sound design assignment to be completed over the weekend between the first 3 and last class 2 sessions, in the edit software of the student's choice. In addition, previous student work will be discussed in class in terms of further sound design possibilities. The class will be taught remotely.

## SPRING 1-CREDIT 2022 Course Descriptions

IMA 78371

### **1-credit: TV Studio Production**

Megan Rossman

Saturdays, January 29th and February 5th

10:30am - 6pm

436 HN / TV STUDIO

During this two day intensive, students will learn the ins and outs of how to operate a television studio. Emphasis will be placed on direction, lighting, graphics, scripting, distribution systems, and studio personnel. Short collaborative projects will be created during the second session.

IMA 78372

### **1-credit: Data Bodies: Procedural Aesthetics and the Computational Imagination**

Laura Splan

Saturdays, February 26th and March 5th

10:30am - 6pm

544 HN / Grad Lab

This course examines the role of data in contemporary art. Students are introduced to artists using data as material and data collection as a creative process. Relevant readings, websites, and videos from a range of disciplines (i.e. science, technology, art) are referenced to understand: the role of data in the computational imagination and procedural aesthetics, how meaning is constructed from sets of information, and how the construction and representation of data sets determines the meaning itself. Creative project assignments include explorations of abstraction and visualization, bias and veracity, reduction and recursion, as well as rematerialization and embodiment. Course exercises introduce biometric data collection tools including open-source facial recognition software as well as electromyography data collection from muscle movement using an Arduino microcontroller. Students have access to a shared EMG microcontroller for use for their projects but may execute project assignments in any media with any data collection methods.

IMA 78337

**1-credit: New Media Storytelling and Mapping Strategies for Community Collaboration**

Betty Yu

Fridays, March 4th, 11th + 18

1pm - 6pm

544 HN / Grad Lab

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

IMA 78339

**1-credit: Analog Experiments in Time-Based Media**

Christina Freeman

11th Floor Hunter North Darkroom and media room

Section 1 : Saturdays, April 2nd and May 7th, 10:30am - 6pm

Section 2: Sundays, April 3rd + May 8th, 12pm - 7:30pm

This 2-day intensive class will explore analog photographic processes as an extension of time-based media practices.

Instruction will cover 19th and 20th Century darkroom techniques including cyanotypes, photograms, and chemigrams, along with contemporary approaches such as contact printing with digital negatives. The physicality of these methods will be emphasized as a means to explore creative expression and critical interpretation within the moving image.

Looking at both historical and contemporary projects for inspiration, this class engages with the following questions: How have filmmakers made use of still images and photographers experimented with moving images? How have lens-based practitioners explored the material aspects of photography throughout the medium's history?

Students are required to bring digital files (film stills, found images, or still photographs) to print inkjet transparencies for cyanotype and silver gelatin contact printing. Students can also bring analog film to scan in the digital lab or contact print in the darkroom. Cyanotype and silver gelatin prints will be scanned and digitized to incorporate into a moving image work.

\*\*This class requires a \$30 materials fee per student that will go towards darkroom chemistry, papers, and inks.

IMA 78370

**1-credit: History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice**

Walis Johnson

Friday, April 8th, 11am - 3pm + Saturday, April 9th, 11am - 6pm + Saturday April 30th, 11am - 3pm

544 HN

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, a short class presentation, conduct an in-class and outside oral history interview, participate in a peer review and submit a short final reflection write-up.



## SPRING 3-CREDIT 2022 Course Descriptions

### MONDAY CLASSES

IMA 75500

**3-credits: Advanced Studio**

Kara Lynch

online

Mondays, 2:10pm - 5pm

*Advanced Studio* offers an environment in which students develop a project of their own design, while receiving intensive one-on-one faculty mentoring and periodic group critiques. The primary goal of the course is to achieve a significant amount of work on an independent project in a supportive critical context. To achieve a generous and robust critique space that prioritizes each participant's practice, process, and vision we will use Liz Lerman's Critical Response Process for in-progress group feedback sessions. Student projects may be in any medium. This course does not meet every week.

IMA 70900

**3-credits: History and Theory of the Doc**

Reiko Tahara

online

Mondays, 6:10pm - 10pm

This course examines canonical films from the first 120 years of documentary filmmaking. At the same time, we will also look into the pioneering works by BIPOC and other marginalized documentary filmmakers often ignored in documentary History. It is encouraged that you learn to view the old films in their historical and theoretical context, while also cultivating 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 a today's documentary storyteller. 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.

This course will be synchronous remote with reading and viewing assignments every week and your camera should be on as much as possible. We will meet on regular class hours as if an in-person class, and view in-class films simultaneously but separately on everyone's respective browsers and come back to class for discussion. For most of the classes, there will be an option to attend synchronously only from the discussion portion of the class as long as you watch the in-class films on your own prior to it. 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.

## TUESDAY CLASSES

IMA 75300

**3-credits: Doc 2**

Marty Lucas

544 HN

Tuesdays, 1:10pm-5pm

This course asks students to take a single documentary project from an idea to a proposal through production. There will be a strong focus on story development and pre-production planning and conceptual approaches to filming and writing the project, as well as careful attention to craft elements of cinematography, lighting and sound design. The student should have a project idea in advance of the first class, and be prepared to develop a proposal, do research, and complete substantial filming during the term, as well as preparing material for post-production. Actual editing will be confined to a rough assembly.

The course assumes a solid basic knowledge of cinematography, and will help build on that knowledge. The main focus will be on how to develop a rigorous approach to story and how to actually make a film that balances in the best way the tensions between form, readability and personal vision. In addition to craft concerns, the class will address a variety of conceptual issues in terms of the aesthetics and strategies of documentary, looking at different approaches, and interrogating observational, experimental and other models for the problems they solve, and the ones they create. This will include screenings and readings grouped around different discussions that have evolved around documentary media.

## WEDNESDAY CLASSES

IMA 78011

**3-credits: Directing Practice: From Script to Screen**

Andrew Lund

544 HN

Wednesdays, 10:10am - 1pm

This course introduces students to the craft of dramatic screen directing using lectures, screenings and exercises designed to develop directorial vision. We study film language and the mechanisms of effective visual storytelling through script analysis, pre-visualization, and cinematic staging. Students collaborate with actors, practice playable adjustments to shape performance, develop rehearsal and improvisation techniques, and choreograph character and camera blocking. We explore the scope of a director's work throughout production stages and collaborations with the components of a creative team. Although our focus will be primarily on narrative filmmaking, we will discuss how fundamental directing principles translate to non-fiction visual mediums and platforms.

Learning Outcomes:

Students will learn to:

- Understand techniques for adapting screenplays to the screen.
- Apply script analysis and previsualization methods.
- Identify and cultivate dramatic and visual opportunities in a scene.
- Develop and execute a shooting plan that integrates actors, location, and story.
- Articulate a scene's inflection points through cinematic craft.
- Collaborate with actors to portray, sustain, and film believable behavior.
- Analyze films and critique the directorial choices in them.

## Projects:

Each student will complete one group exercise and two personal directing exercises—approximately 3—5 minutes each. These exercises are meant to explore the dramatic/narrative elements of film while demonstrating an understanding of basic visual syntax.

- Non-dialogue scene: Working in groups, students will be given the circumstances, characters and action in the scene and then explore the scene visually.
- Published scene: Students will direct, shoot and edit preexisting scripted scenes.
- Original short film: A 3—5 minute original film written and directed by the student.

IMA 78008

**3-credits: (Super)station: Experimental TV STUDIO**

Scott Kiernan

436 HN / TV STUDIO

Wednesdays, 3:10pm - 6pm

This course will challenge traditional conceptions of the television studio by placing the “control room” front and center as a site for performance. Citing examples in contemporary art, expanded cinema, pirate television and more; we will examine artists’ appropriation of, and interventions in, television and broadcast media. By building on, and then breaking the rules of live television production; our intensive use of the studio will dig deeper into the tactility of the video image through the design and use of hybrid signal processing systems. We will also explore how manipulating the vocabulary and distribution of television today can become a tool for disruption. Course work will culminate in a class “mix tape”, synthesizing our collaborative exercises into a work to be aired on Manhattan public television and online. While we will briefly cover the basics of live TV production in the course, we will move quickly into more advanced techniques; so it is advised that students have at least a cursory familiarity with camera operation, video formats and basic video editing before enrolling in this course.

IMA 78038

**3-credits: Keeping Time**

Zach Nader

544 HN

Wednesdays, 6:10pm-9pm

This in-person production course focuses on temporal boundaries within artistic practices, time as content and the history of time as it relates to art and art making. We will look at ways time is embedded in media and artworks, focusing especially on projects of very short duration and the very long or seemingly infinite. Workshopping different approaches to embedded duration, students will explore ways content is understood and mediated through this lens. Through short readings and lectures, we will discuss artistic practices that are focused on, and actively consider, specific duration as essential. We will discuss the human life and body as a clock, as well as different vantage points of approaching time, including geological, interstellar, religious, animal, and digital. Considering a range of methods, from ancient earth calendars to black box systems and time-travel, we will explore how our conceptualization of the passage of time impacts the stories we tell. Through short assignments, readings, and critiques, students will explore new methods of incorporating and considering time within their own work. While new technical skills will not be a focus of this class, short demos and discussions will be included as necessary. Artworks discussed will range from Christian Marclay's *The Clock*, to ORLAN's body modifications, to viewer activated artworks like Bruce Nauman's *Live-Taped Video Corridor*, addressing both the context of time and where it might be located within a given artwork. Examples of art formats with a duration embedded in them could include: videos, gif, objects in a dark room with a light and timer, cinema, performance, audio, interactive works, theater, timed game worlds, etc. Students will tailor the final project to their individual interests, generating a proposal detailing the parameters of the project and how duration is a central component.

Final project: There is no expectation that students will enter the class with a final project proposal. Through short exercises, readings, and discussions students will explore their relationship to and expectations of time, finding and creating new ways to engage with it. We will go through this process together, and use it to generate approaches to our individual and collective artistic questions.

IMA 76600

**3-credits: 3D Virtual Environments**

Poyen Wang

470 HN

Wednesdays, 6:10pm-9pm

This course combines practical instruction in 3D modeling with theoretical inquiry into the world of interactive environmental storytelling. How do we represent thematic, 3D space? How do we distinguish between the product and process of narrative development? How can we build both temporal and spatial boundaries into our stories? How do we develop storytelling experiences that have specificity? This class focuses on process, workflow, and problem-solving skills that are valuable for any development environment in any interactive digital context. The class will be using the software, MAYA.

## THURSDAY CLASSES

IMA 78074

**3-credits: Immersive Worlds AR + VR Production**

Ricardo Miranda

544 HN

Thursdays, 10:10am-1pm

This is a studio-based, in person, production course that introduces students to augmented reality and virtual reality production as forms of documentary and creative production. Employing popular and readily available software, students will build skills in prototyping and building AR and VR applications and other digital artifacts such as effects and filters through a series of demonstrations and exercises. These emerging technologies will be explored as tools for storytelling, documentary and visual creativity. Analytical readings regarding extended realities will also be assigned.

Expected Learning Outcomes: Introductory to intermediate understanding of current augmented and virtual reality production tools. Understanding of the preparation of a diverse set of assets for XR design and production and distinguishing important characteristics of XR development as an immersive, creative, documentary and storytelling medium.

Students taking this course should be:

Proficient with Adobe Photoshop

Comfortable with video and audio production and editing

Have working understanding of HTML, CSS

Understand programming concepts

Experience with 3D modeling and animation will NOT be necessary as we will be using and transforming readily available 3D assets.

Student assignments and projects will include maintaining a weekly blog (one entry per week) that relates directly to the course analytical readings: Select chapters from Hamlet on the Holodeck by Janet Murray, 1997/2016 The Free Press  
A selection of other chapters, articles and essays.

Technical Exercises will be executed through the semester by following in class demonstrations, online tutorials and/or assigned readings. These exercises will be essential to learning markup, coding, software and to successfully complete more complex projects. All exercises must be uploaded and available online.

Projects will include building an augmented reality story and an explorable virtual environment.

IMA 75100

**3-credits: Doc 1**

Sean Hanley

544 HN + online

Thursdays, 6:10pm - 9pm (some of the Thursday sessions will be remote)

And four in -person Saturdays from 10:30am - 5:15pm

For full schedule [click here](#).

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.

## FRIDAY CLASSES

IMA 78081

**3-credits: Sound Environments**

Hans Tammen

544 HN + Black Box Theater

Fridays, 10:10am - 1pm

Sound Environments is a production course in which students engage with contemporary issues and techniques of sound in relation to space. The course explores critical writings in music history, cultural studies, sound and media theory while students experiment with designing linear and non-linear sound installations. Themes explored in detail will include: multi-channel spatial audio, immersive environments, sonic materialism, acoustic ecology and urban noise, and sound and architecture (real and virtual spaces) – taking clues from works by Alvin Lucier, Pauline Oliveros, and David Tudor.

**Faculty Bios:**



**David Briggs** is a professional sound editor whose Supervising Sound Editor credits include Tokyo Vice (HBO MAX), Tales of the City (Netflix), Filthy Rich (Fox), Divorce (HBO), Hap and Leonard (SundanceTV), The Detour (TBS); the documentaries Dads, Do I Sound Gay?, Hunting in Wartime, Kate Bornstein is a Queer and Pleasant Danger; the films A Kid Like Jake, 3 Backyards, My Best Day, Teeth. Other recent sound editing credits include My Name is Pauli Murray, Escape at Dannemora, Recorder: The Marion Stokes Project, Cryptozoo, Godfather of Harlem, Moonrise Kingdom (Golden Reel nominee), Private Life, Long Strange Trip, Top Five, Me and Earl and The Dying Girl, and The Wire. He has sound designed numerous award-winning short films as well, including the 2014 Cannes Film Festival award-winning Oh Lucy! and the 2013 Canadian Genie Award winner Throat Song. He is a member of the Motion Picture Editors Guild and the Television Academy, and holds an MFA in Film from New York University.

**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.

**Christina Freeman** is a conceptual artist and curator working in participatory performance, ephemeral events, and immersive installation. Her projects have been featured in Artforum, Vulture, Hyperallergic, Art F City, Brooklyn Paper, Frieze, and Observer. Freeman has exhibited her work internationally, including Creative Time Summit X, Cooper Union (2019); Queens Museum (2018-2019); ARoS Public, Aarhus, Denmark (2018); TEM market, Volos, Greece (2013); and Red House, Sofia, Bulgaria (2012). She was previously a Culture Push Associated Artist, New York (2018-2019); an artist-in-residence at Flux Factory, Long Island City (2016-2018); SOMA, Mexico City (2012); and Galería Pérdida, Michoacán (2012). As a member of ABC No Rio's Visual Arts Collective, Christina organizes exhibitions in noncommercial spaces in New York. Freeman was a Visiting Assistant Professor in the Department of Fine Arts at Haverford College from 2016-2018 and has taught in the Department of Art & Art History at Hunter College since 2014. <https://christinafreeman.net/>

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

Production from Emerson College and an MFA in Integrated Media Arts from CUNY Hunter College.  
<https://www.sean-hanley.com>

**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.

**Scott Kiernan** is a multi-disciplinary artist living and working in New York City. In his video, photo and installation works, electronically synthesized and photographic elements interact to address their own materiality and means of distribution. He is particularly interested in how meaning shifts through stages of translation via technology, speech and syntax. He was founder and co-director of Louis V E.S.P., an artist-run gallery and performance space in Brooklyn, NY (2010- 2012) and now of E.S.P. TV (2011-present), a nomadic TV studio that explores the televisual as a medium for broadcast collaborations. This project also birthed UNIT 11, a transmission-based residency program operating from a former ENG van turned mobile electronic studio. Kiernan also directs Various/Artists, a project producing audio/visual releases by artists working across diverse media. He has exhibited and performed internationally in venues such as Museum of Modern Art, New Museum, Museum of Arts and Design, Swiss Institute/Contemporary Art, Storefront for Art and Architecture, Whitney Museum of American Art, PERFORMA, Harvard Art Museums, P.S.122, Anthology Film Archives, Mixed Greens, Ballroom Marfa, Yerba Buena Center for the Arts, and the Center for International Contemporary Art in Rome. [www.esptv.com](http://www.esptv.com)

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

**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](http://www.martinlucas.net)

**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** is a time-based artist living in exilio in the bronx, ny – born in the momentous year of 1968. 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. She is an emerit@ Professor of Video and Critical Studies at Hampshire College. In 2020 kara was awarded a

[Tulsa Artist Fellowship](#) and joined [Gallery of the Streets](#) as a principled artist collaborator. Her art practice is re-memory, vision, and movement. It manifests as poetics, process, and conjures autonomy for Black and Indigenous people across Diaspora. 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. Major projects include: [‘BlackRussians’](#) – a feature documentary video, [‘The Outing’](#) – a video travelogue, [‘MouhawalaOula’](#) – a gender-bending trio performance for oriental dance, live video & saxophone; [‘We Travel the Space Ways: Black Imagination, Fragments and Diffractions’](#) – an edited volume of Black Speculation; and the ongoing project, [‘INVISIBLE’](#) – an episodic, speculative, multi-site video/audio installation that excavates the terror and resilient beauty of the Black-Indigenous experience. Current explorations include: RuleReverse! a series of video interventions learning from Sylvia Wynter's Maskerade; "Come Prepared or Not At All" a series of drawings concerned with Black Towns and Futures. "Stories from the Core" a collaboration with Sarah and Maryam Ahmed; and Blues U - a bi-monthly radio show on [radiocoyote.org/FM 90.1 Tulsa](#).

**Ricardo Miranda** approaches art as a social practice that seeks to establish dialogue in public spaces. Having been born of immigrant parents and grown up between Nicaragua and San Francisco, a strong awareness of inequality and discrimination was established at an early age. Themes such as immigration, discrimination, gentrification and the effects of globalization extend from highly subjective experiences and observations into works that tactically engage others through populist metaphors while maintaining critical perspectives. Ricardo's work has been exhibited at galleries, festivals and museums internationally, including the Whitney Museum of American Art, the New Museum of Contemporary Art, the New York Hall of Science, the Museum of the Moving Image, El Museo del Barrio New York; Matadero Madrid, Spain; Museo de Bellas Artes, Santiago, Chile; OK Center for Contemporary Art, Linz, Austria; Laboratorio Arte Alameda, Mexico City, Mexico; National Center for Contemporary Art, St. Petersburg, Russia; the Museum of Image and Sound, Sao Paulo, Brazil. Awards and honors include HIAP Artist in Residence, Helsinki, Finland (2013); Eyebeam Artist in Residence (2008); New York Foundation for the Arts 2007 Fellowship; Tides Foundation Lament Fellowship (2006-2009); Turbulence Commission, New Radio and Performing Arts, Inc. Commission (2004); Future of the Present Artist Fellowship from the Franklin Furnace (2003); Artist in Residence at Harvestworks Media Center (2002); Electronic Media and Film Program, New York State Artists Grant Award (2003) and more recently, 2020-21 New Museum's NEW INC 7th Year Art & Code Cohort, 2021 Web Residency Mutations, Akademie Schloss Solitude, 2021 Media Arts Assistance Fund, NYSCA Electronic Media/Film in Partnership with Wave Farm, 2021 City Artists Corps Grant, NYC Dept of Cultural Affairs in partnership with NYFA. Ricardo has a Masters of Fine Arts from Carnegie Mellon University and a Bachelor of Arts in Practice of Art and English Literature from the University of California at Berkeley.

**Zach Nader** is an artist excavating new possibilities in content and aesthetics for photographic imagery through the use and misuse of contemporary image editing software. His reworkings of imagery focus on the screen as a site of transformation and possibility. 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](#)

**Megan Rossman** is an award-winning documentary filmmaker and assistant professor and chair of communication at Purchase College. Rossman's feature-length debut, *The Archivettes*, premiered at Outfest in 2019 and has screened as an official selection at over 50 film festivals. The Hollywood Reporter called the documentary a "warm tribute to second-wave feminism." The Queer Review called it "a gift to the future." *The Archivettes*, which explores the founding and development of the Lesbian Herstory Archives, has won jury prizes at Stamped Film Festival and the Fargo-Morehead LGBT Film Festival, and audience awards from Reeling Film Festival, Centro Niemeyer LGBTI Festival de Cine and Ocktober Film Fest. Rossman's additional work has screened at festivals including DOC NYC and NewFest. Her most recent film, *Naomi Replansky at 100*, won the audience award at Paris International Lesbian & Feminist Film Festival in 2020. Her film *Love Letter Rescue Squad* won best student documentary in the Emerging Filmmakers Showcase at the Cannes Film Festival American Pavilion in 2017. Rossman has also worked as a multimedia journalist at The Washington Post and as the director of video at Teach For America. In 2011, she won an Emmy for her video *Unfinished Business: Earth Day, 40 Years Later*. In 2009, Rossman collaborated on "A Mother's Risk," which was a finalist for the Pulitzer Prize in international reporting.

**Laura Splan** is a transdisciplinary artist working at the intersections of science, technology, and culture. Her research-driven projects connect hidden artifacts of biotechnology to everyday lives through embodied interactions and sensory engagement. Her artworks have been commissioned by the Centers for Disease Control Foundation and the Triennale Brugge. Her work has been exhibited at the Museum of Arts & Design, Pioneer Works, Beall Center for Art + Technology, and New York Hall of Science and is represented in the collections of the Thoma Art Foundation, the Chan Zuckerberg Initiative, NYU's Langone Art Collection, and the Berkeley Art Museum. Splan was a Digital Arts Fellow supported by the National Endowment for the Arts at AS220 Industries. Reviews and articles including her work have appeared in *The New York Times*, *Wired*, *Discover*, *designboom*, *American Craft*, and *Frieze*. Splan's research and residencies have been supported by the Jerome Foundation, Institute for Electronic Arts, uCity Science Center, Harvestworks, the Knight Foundation, and the Pollock-Krasner Foundation. Splan has been an academic lecturer at Stanford University teaching interdisciplinary Art courses including *Art & Biology*, *Digital Art*, *Embodied Interfaces*, and *Data as Material* to undergraduate and graduate students majoring in Biology, Engineering, History, Computer Science, as well as Art. She has taught electronic and digital art courses at Mills College and SUNY Purchase College. As an artist-in-residence, she has taught seminars at University of Maine and Illinois State University. She has been a studio practice advisor at California College of Art and Arts Council England. Her workshops have been hosted by the Fredrickson Family Innovation Lab and Coalesce Center for Biological Arts. Her visiting artist lectures have been presented by the Frontiers of Science Institute at the University of Northern Colorado, the University of Connecticut Humanities Institute, and the Anderson Endowed Lecture Series at Pennsylvania State University. She was the keynote speaker for the Digital Fabrication Symposium at the University of North Texas presenting her lecture *Bits & Pieces: Material Epistemologies & Digital Fabrication*. She has participated in panel discussions at the Université Concordia, the Brooklyn Museum, and *SciFoo* hosted by Google. Splan's recent artist talk, *Syndemic Sublime*, was co-presented by the New Museum and Science Sandbox for NEW INC's *Radical Evolution: 10 Glimpses into the Future*.

**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 (current). 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 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.

**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.