

2023 WINTER 1-CREDIT INTENSIVE CLASSES

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78303	Tools and Techniques Intensive : Camera Fundamentals	2 sessions Saturday + Sunday, Jan 14th + 15th 10:30am - 6pm	544 HN + Black Box	Sean Hanley
IMA 78370	History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice	3 sessions Wed, January 18th, 11am - 3pm Thurs, January 19th, 10am - 5pm Tues, January 24th, 11am - 3pm	544 HN	Walis Johnson
IMA 78301	Tools and Techniques Intensive : Sound Recording	2 sessions: Saturday + Sunday, Jan 21st + 22nd 10:30am - 6pm	TV studio	JT Takagi

2023 SPRING 1-CREDIT INTENSIVE CLASSES

COURSE #	CLASS	DAY + TIME	LOC	PROF
IMA 78345	Immediate Site: Homeworks	3 sessions Saturdays, February 25th, March 4th, March 11th, 12pm-5pm	online	Kara Lynch
IMA 78373	Live Coding: Aesthetics, Techniques + Theories	2 sessions Saturday + Sunday March 18th + 19th, 10:30am - 6pm	544 HN + Black Box	Melody Loveless
IMA 78374	Sketching with the Lens: Framing Subjectivities in Documentary Art	2 sessions Saturdays March 25th + April 1st 10:30am - 6pm	544 HN	André Daughtry
IMA 78318	Public Humanities for Digital Media Artists	2 sessions Saturday + Sunday, April 22nd + 23rd 10:30am - 6pm	544 HN	James Levy
IMA 78375	Sonic Virtualities: Expanded Practices for Immersive Media	2 sessions Saturday + Sunday May 6th + May 7th 10:30am - 6pm	544 HN + Black Box	Matthew Gantt

2023 SPRING 3-CREDIT CLASSES:

MONDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78072	Sound Fields	M, 2:10pm-5pm	Production	544 HN	Michael Gitlin
IMA 70900	History and Theory of the Doc	M, 6:00pm-9:50pm	Analytical	507 HN	Reiko Tahara

TUESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 75300	Doc 2: The Short Film	T, 1:30pm-5:30pm	Production	HN 544	Alex Mallis
IMA 78041	Blank Screen	T, 6:00pm-8:50pm	Production	HN 544	Zach Nader

WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78007	Animation Studio : 2D	W, 2:10pm-5pm	Production	HN 544	Poyen Wang
IMA 78077	Experimental Darkroom for Film and Media Makers	W, 5:30pm-8:30pm	Production	HN 11003 darkroom	Christina Freeman
IMA 76400	3D Animation + Modeling	W, 6:00pm-8:50pm	Production	HN 470	Poyen Wang

THURSDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78066	New Media Art for Social Justice	Th, 10:00a-12:50pm	Production	HN 544	Betty Yu
IMA 78065	Language to be Looked At	Th, 2:10pm-5pm	Production	HN 544	Andrew Demirjian
IMA 70000	Visual Culture Seminar	Th, 6:00pm-8:50pm	Analytical	HN 544	Marty Lucas

FRIDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 75400	Advanced Studio	F, 10:00am-12:50pm	Production	HN 544	Hans Tammen
IMA 76500	Interactive Installation	F, 4:00pm-6:50pm	Production	HN 544	Sha Sha Feng

OTHER:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
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 INTENSIVES 2023 Course Descriptions

IMA 78303

1-credit: **Intensive Tools and Techniques - Camera Fundamentals**

Sean Hanley

Saturday + Sunday, January 14th + 15th, 10:30am - 6pm

544 HN

This workshop will provide a complete breakdown of best practices for using the Canon C100 cinema camera for in the field situations. Topics will include practical tips and tricks for both tripod and handheld use, choosing lenses, using an external monitor, and other techniques for determining proper exposure, focus, and white balance. In addition, the workshop will cover specific aspects of the camera functionality, like navigating the menus, choosing Picture Profiles, and ensuring settings for the highest quality image. Students will go out into the field and put these techniques into practice with a goal of recreating common real world challenges. While viewing contemporary documentary and experimental references, Students will also learn the basic aesthetics of composition, perspective and angle, with an eye to developing an individual artistic point of view as expressed through the lens.

IMA 78370

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

Walis Johnson

Wednesday, January 18th, 11am - 3pm

Thursday, January 19th, 10am - 5pm

Tuesday, January 24th, 11am - 3pm

Room 544 Hunter North

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.

IMA 78301

1-credit: **Intensive Tools and Techniques - Sound Recording**

JT Takagi

Saturday + Sunday January 21st + 22nd, 10:30am - 6pm

544 HN

In this class students will learn and apply sound production theories and techniques. A hands-on course, students will become familiar with the language of audio professionals, practice with the school equipment, and be introduced to professional gear and current industry practices used by sound recordists, sound mixers, and boom operators. Fundamental best practices are emphasized and documentary styles versus dramatic setups will be covered. In addition to learning the technical skills students will also become familiar with sound’s role in media production, and better understand how both audio production and post-production sound design contribute to the film/video production process.

SPRING 1-CREDIT INTENSIVES 2023 Course Descriptions

IMA 78345

1-credit: **Immediate Site : Homeworks**

Kara Lynch

Saturdays, February 25, March 4, March 11

12pm-5pm

online

The thematic focus of the seminar will critically engage issues of place, space, house, and home. This course will focus on installation/ intervention in conversation with diverse media: video, digital, audio, photo, film, performance, and the plastic arts. This is a rigorous theory/practice workshop class designed specifically for students to develop their skills within their specific media and work within the constraints of their 'homespace' to produce work that engages questions of site, space, time, experience and the senses within an historical context. We will challenge traditional modes of production and presentation collectively. Each participant in this course will generate 'research' as they respond to weekly prompts to stimulate their daily practice within their respective 'homespace'. This research will culminate in interventions and projects to share for feedback with peers in the course. Students will focus in on their critical skills and be required to complete concise written responses to readings/viewings and each others' projects. This course will encourage students to take risks, broaden their perspective of artistic production, and generate self-initiated works in a community of peer artists.

Readings : Invisible Cities – Italo Calvino, A Small Place – Jamaica Kincaid, Various articles from – Space, site, Intervention situating Installation Art – ed. Erika Suderburg

IMA 78373

1-credit: **Live Coding: Aesthetics, Techniques + Theories**

Melody Loveless

Saturday and Sunday, March 18th + 19th, 10:30am-6pm

Room 544 Hunter North + Black Box Theater

Live coding is the act of manipulating algorithms in real-time as part of a performance. It often manifests as the practice of writing code with a programming language in order to change a live process, like sound or visuals. This course will develop the technical skills, tips and tricks for developing a creative live coding performance. Students will be introduced to a broad range of tools and environments for live coding, including Sonic Pi, TidalCycles, and Hydra, as well as other art-forms and artists that inform this methodology. This class will also include key texts and discussions on the history of live coding, live coding philosophies, and its position in contemporary performance and computer science. The professor will also discuss how to plug into networks of live coding

communities and opportunities for live performance in NYC and beyond. The class will culminate with an algorave, a performance featuring algorithms. The student's projects will be documented for their portfolio. No previous coding experience is necessary. *Bringing a laptop to the class is required. Let us know if you don't have one.

IMA 78374

1-credit intensive: **Sketching with the Lens: Framing Subjectivities in Documentary Art**

André Daughtry

Saturdays, March 25th + April 1st, 10:30am-6pm

Room 544 Hunter North

This course will begin with an exploration of the concepts and components of first person documentary, an idea which challenges historical notions of documentary objectivity and questions the purely social or political functionality of the medium. Along with several written texts that will help give context and energy to class conversations around the themes of documentary subjectivity, we will explore a number of lens-based artists whose work engages with these themes through experimental practices. This class will explore two foundational questions: what does it mean to create lens-based work that attempts to re-present subjecthood from the point of view of the subject (while broadening our perspective to include both human and non-human subjectivities); and, how have the systems within which documentary has traditionally circulated (including the art world) constrained it from fully realizing its potential as a medium of both reportage and vision at the same time. Students will explore these questions while making quick, lens-based “sketches.” The purpose of this practice is to develop a set of tools that will allow them to ask insightful questions and make creative decisions based on an openness to experience, with the goal of effectively translating their own subjectivity into documentary form.

IMA 78318

1-credit: **Public Humanities for Digital Media Artists: Engaging "Place" and History in New York**

James Levy

Saturday and Sunday, April 22nd and 23rd from 10:30am - 6pm

Room 544 Hunter North

Public Humanities – an outgrowth of the increasingly popular “public history” discipline – applies the methods, practices and expertise of humanities scholarship to public settings. Whether in museum exhibitions, public websites, site-specific installations or locales of public memory such as historic buildings, grounds or cultural venues, public humanities seeks to engage the public in dialogue about important social and political issues that affect people in their daily lives. This 1-credit course seeks to introduce IMA students to the basic methods and philosophy of public humanities. Students will learn about the history of the emerging field, they will learn how to identify and assess key elements of effectiveness in public humanities sites and installations, and they will produce short artistic public humanities media pieces based on local NYC sites. Informed by short essay-length readings and in-session discussion and instructor guidance, each student will produce a group or individual media project by the end of the workshop. To help complete these projects, students will venture into at least one New York neighborhood during the workshop weekend. Students will be

encouraged to engage in workshop activities and media production in a way that aligns with their own work and other outside commitments. While students will be encouraged to work in small teams, no one will be required to.

IMA 78375

1-credit: **Sonic Virtualities: Expanded Practices for Immersive Media**

Matthew Gantt

Saturday + Sunday, May 6th + May 7th 10:30am - 6pm

Room 544 Hunter North + Black Box Theater

This course will offer a project-based exploration of creative strategies for working with virtual reality, immersive media and spatial audio. Students will learn the fundamentals of building interactive environments with the Unreal game engine and WebVR platform Mozilla Hubs, as well as technical approaches for connecting these tools with ambisonic and spatial media software via OSC and MIDI. Supplemental materials will contextualize these skills within historic and emerging practices, and help develop creative new work such as virtual soundwalks, digital installations, narrative immersive media and similar. Workshop activities will be structured to be of use for students engaging with immersive media for the first time, as well as students with existing practices. The course will culminate in the presentation of student pieces using VR headsets, multichannel speakers or screens, or multi-user online environments.

SPRING 3-CREDIT 2023 Course Descriptions

> MONDAY CLASSES

IMA 78072

Sound Fields

Michael Gitlin

Mondays, 2:10pm - 5pm

Room 544 Hunter North

Sound Fields is a production course in which we make a wide-ranging approach to the critical and aesthetic possibilities of sound, both in relationship to the image and, importantly, as a thing in its own right. We often think of the film/video experience as being primarily a visual one. We commonly speak about going to see a movie or watch a video; we don't usually say we are going to hear a film or listen to a video, even though sound has been an important part of the experience for over 80 years. This course is a chance to reverse that polarity, to listen deeply, and to foreground the theories, techniques and tools of the audible experience. Topics to be explored include: modes of listening; aural architecture and the locative quality of sound; definitions and cultural meanings of noise; musique concrete and the uses of found sound; some sound/image relationships; the voice in non-fiction film/video; and the varieties and functions of silence. We will be listening to/looking at a wide variety of both historical and contemporary sound-only and sound

and image work, including work by John Cage, Hildegard Westerkamp, Pierre Schaeffer, Glenn Gould, Janet Cardiff, Chris Marker, Luke Fowler, and Deborah Stratman, among many others. There are two production assignments in the class. The first assignment will be an audio-only piece. In the second project, you can combine sound and image. For example, you might work on the sound design for an existing film. We'll have a bit of technical instruction in microphone usage and audio post- production. Previous experience with sound editing software such as Soundtrack Pro, Adobe Audition, or ProTools is not necessary, though some experience with picture editing software will be helpful.

IMA 70900

History and Theory of the Doc

Reiko Tahara

Mondays, 6:00pm - 9:50pm

Room 507 Hunter North

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

> TUESDAY CLASSES

IMA 75300

Doc 2: The Short Film

Alex Mallis

Tuesdays, 1:30pm-5:30pm

Room 544 Hunter North

This course asks students to take a single documentary project from an idea to a proposal through production. There will be a strong focus on story development and pre-production planning and conceptual approaches to filming and writing the project, as well as careful attention to craft elements of cinematography, lighting and sound design. The student should have a project idea in advance of the first class, and be prepared to develop a proposal, do research, and complete substantial filming during the term, as well as preparing material for post-production. Actual editing will be confined to a rough assembly. The course assumes a solid basic knowledge of cinematography, and will help build on that knowledge. The main focus will be on how to develop a rigorous approach to story and how to actually make a film that balances in the best way the tensions between form, readability and personal vision. In

addition to craft concerns, the class will address a variety of conceptual issues in terms of the aesthetics and strategies of documentary, looking at different approaches, and interrogating observational, experimental and other models for the problems they solve, and the ones they create. This will include screenings and readings grouped around different discussions that have evolved around documentary media.

IMA 78041

Blank Screen

Zach Nader

Tuesdays, 6:00pm-8:50pm

Room 544 Hunter North

A blank screen might suggest an empty slate, an error, an opportunity, a loss, confinement, a boundless space, a place to build and play, or a fresh start. In this class, we will consider all of these possibilities as metaphors for viewing and creating artistic practices. Beginning with the premise that everything and everyone can function as a screen, we will treat the screen as a site of action to which images may stick, change, or pour through. We will consider what it means to make art, and how can we find space to make and tell our stories. Starting by identifying our individual existing biases, modes, and the structures of power we work within, we will orient this class as a place to play, to scramble and explore, to fail and succeed, and to organize our artistic thought and production in new ways. We will have conversations on readings, artworks, and building artistic communities. Questions we will explore include: what happens when everything is a potential screen? What points of alignment are there between Internet art and other forms of storytelling? What different forms of education can we imagine to build the futures we desire? What does originality look like presently, and what does it mean to be engaged in artistic production today? How can we actively engage with unlearning? Blank Screen is built around this constellation of topics within our shifting media landscape. We will explore ways to identify and break our own rules, hybridize artistic practices, and seek ways to see ourselves, our individual artistic practices, and the world through alternative lenses.

> WEDNESDAY CLASSES

IMA 78066

Socially Engaged Art and New Media Practices for Social Justice

Betty Yu

Thursdays, 10:00am-12:50pm

Room 544 Hunter North

This class will highlight best practices and tools for engaging with new media practices to support social justice, community development and political change. We will explore the fine art of resistance, creative action, cultural praxis, and new media strategies in historic and contemporary social movements. Now more than ever, we are witnessing an increased civically-engaged public and

grassroots community movements that are embracing arts, culture and media as vital tools to advance their issues. Combining theory and practice, this course will interrogate cultural practices that reimagine and, perhaps even help transform structural relations, while offering just alternatives. Some of the social issues and intersecting concerns we will explore include racial justice, climate catastrophe, gentrification, labor, LGBTQIA and immigrant rights. Collectively, students will explore the possibilities and limitations of socially-engaged artistic practices through case studies, lectures, workshops, and reflections upon their own creative interventions. Through involvement in community-engaged projects that integrate new media, video, audio, photography or other mediums - students will be immersed in the practices of collaborating, critical-thinking and making work that challenges social inequalities and plot toward creative alternatives. This course will place emphasis upon the collective process and community-building as foundational to social justice and social practice work, students will work in groups to develop a final project. The class will culminate into a public exhibition and community celebration of socially engaged projects produced through the course. Class expectations will include a research based assignment on a socially engaged artist, minimal readings, and a team-oriented final project where students will explore community-based cultural and media production for social change. Students will be working with two orgs during this class: [Wing on Wo](#) in Chinatown, and [FABnyc](#) in the lower east side.

IMA 78007

Animation Studio : 2D Animation

Poyen Wang

Wednesdays, 2:10pm-5pm

Room 544 Hunter North

This hands-on class is an introduction to animation using 2D digital tools. We will explore historical precursors to digital animation by viewing the work of experimental and animated film as well as contemporary art and animation. Class time will consist of in-class demos, screenings, discussions of readings, and software tutorials. Students will be encouraged to create personal, documentary and experimental animations, use unconventional and/or appropriated source imagery and sounds, and integrate non-digital creative skills into their projects such as drawing and collage, sound, sculpture, writing, etc. Animation in general is a highly technical field, the objective of this class is to explore your personal creativity and arrive at your own style. Topics covered will include producing a flip-book, storyboarding, stop motion animation, pixel and vector animation, narrative construction, sound and video production. Students will work with various tools including Dragonframe, Animate and AfterEffects. Students will be required to complete 5 assignments and a final project over the course of the semester that demonstrates the skills necessary to create digitally animated artwork. The course is designed to introduce students to primary tools for 2D digital animation in a workshop format through demonstration and exercise.

IMA 78077

Experimental Darkroom for Film and Media Makers

Christina Freeman

Wednesdays, 5:30pm - 8:30pm

Room 11003 Hunter North (Darkroom + Digital Lab)

This class will focus on experimental photographic processes for film or multimedia storytelling projects. Instruction will cover both silver and non-silver darkroom techniques, including traditional black and white darkroom printing, photograms, chemigrams, cyanotypes, and contact printing with both analog and digital negatives. Handmade photographic works will be digitized and incorporated into documentary films, time-based installations, and other animation or web-based media works.

Looking at both historical and contemporary projects for inspiration, this class engages with the following questions: How have filmmakers and multimedia makers made use of still images? How have lens-based practitioners explored the material aspects of photography throughout the medium's history? Slide lectures, technical instruction, exhibition visits, readings, critiques, and class discussion on Blackboard will prepare students for assignments exploring these ideas. Critiques will further students' abilities to incorporate constructive criticism into their creative process, while offering an opportunity to apply the visual vocabulary that we develop in class. The class will include two short assignments and one final project that expands on work from earlier in the semester. Students are welcome to build on existing projects or create new work to complete assignments for class. Students can bring analog film to scan in the digital lab or print in the black and white darkroom. This class requires a \$50 materials fee due on the first day that will go towards inkjet printing. Students will need to purchase an additional \$50-\$100 in materials depending on their individual projects.

Course Goals, by the end of the course students will :

- Learn the basics of printing with an enlarger in the black and white darkroom
- Learn contact printing with cyanotypes and photograms
- Learn to tone cyanotypes with household items like tea and coffee
- Experiment with physical interventions in the photographic process (ie. chemigrams)
- Learn to scan (film and/or 2-D images as necessary for each individual project)
- Expand their knowledge of photographic history, contemporary practices, and theory
- Expand vocabulary of visual terms
- Further their skills of observation and verbal expression
- Listen to and learn from critical discussions of their work
- Understand the importance of sequencing images
- Explore the relationship of form and content in photography and time-based work
- Complete a film or multimedia project incorporating analog photographs

IMA 76400

3D Animation and Modeling

Poyen Wang

Wednesdays, 6:00pm-8:50pm

Room 407 Hunter North

This production course is an introduction to the fundamentals of 3D character animation. In this project-based learning class, students will learn how to create 3D character animation using the software Autodesk Maya with hands-on and in-class exercises, including modeling 3D assets, lighting, and shading 3D characters, applying materials, fundamental rigging, basic animation and rendering the final animation. They will also consider 3D character animation within a broader artistic context, learning from the practices of contemporary artists and storytellers, and being encouraged to think in a critical and conceptual way. By the end of the course, students will have the foundational skills of 3D character animation and can begin building a portfolio with 3D animation techniques. Pre-requisites : Basic levels/experience working with computer image manipulation software such as Photoshop. Basic knowledge of After Effects is encouraged. This is a cross-listed course with Film and Media undergraduates.

> THURSDAY CLASSES

IMA 78065

Language to be Looked At and/or Things to be Read

Andrew Demirjian

Thursdays, 2:10pm-5pm

Room 544 Hunter North

This course is a critical and creative exploration of language as a visual and sonic medium. We will examine historical movements, theoretical positions, critical writings and analyze the aesthetic approaches of a wide range of artists who work with language as an essential part of their creative output. Students will develop a substantial new artwork for their portfolio based on theoretical, aesthetic and technical information learned throughout the course. The course is designed to provide multiple methodologies, systems and frameworks for engaging with language as an artistic expression. We will delve into creative approaches to working with large quantities of non-fiction textual materials from archival corpora to social media feeds. An interdisciplinary set of practices that work with words will be covered including sound poems, conceptual writing, language in conceptual art, video poems, the manipulation of books, web poetry, erasure, the cut-up method, post-internet poetry, textual scores, generative art, social media interventions and electronic literature. In addition, we will explore and engage with collaborative writing techniques, examining methodologies that foster collective authorship. Examples of potential projects students might create include video poems with an expressive use of typography, a series of sound poems, novels or poems generated by computer programs, text-centered audio/visual installations, or erasure poems to name just a few possibilities.

There is a focused set of technical skills students will acquire throughout the course. We will learn how to create computer programs to parse texts, count syllables, analyze parts of speech, examine phonetic content, and study sentiments to help us find intriguing language patterns that we can then remix, transform and re-present in a new context. In addition, we will learn how to create kinetic language in motion graphics applications like Adobe After Effects and explore how to map typographic movement to sonic characteristics. We will also cover the recording, editing and signal processing of language and artistic techniques for working with compression, delay, reverb and EQ in digital audio workstations. No prior computer programming knowledge is needed for this class. Particular attention will be paid to conceptual writing by women, works from the black radical tradition and writing and artwork by LGBTQIA+ artists. We will examine projects by Robin Coste Lewis, John Giorno, Allison Parish, Harryette Mullen, Ruth Ellen Kocher, Vanessa Place, Li Zilles, Nick Montfort, Stephanie Strickland, Jackson Mac Low, Cathy Park Hong, Lawrence Weiner, Adrian Piper, Harmony Holiday, Ed Ruscha, Akilah Oliver, John Baldessari, Susan Howe, Hannah Weiner, Tina Darragh, Hugo Ball, Kurt Schwitters, Whitney Trettien, Oulipo, Gertrude Stein, Yoko Ono, Jen Bervin, Alison Knowles, Shigeko Kubota, Mieko Shiomi, Annea Lockwood, David Jhave Johnston, Kathy Acker, Tracie Morris, Ian Hatcher, Lillian-Yvonne Bertram, M. NourbeSe Philip, Jena Osman and many others.

IMA 70000

Visual Culture Seminar

Marty Lucas

Thursdays, 6:00-8:50pm

Room 544 Hunter North

The seminar is a research-oriented critical exploration of visual culture – how images work, and what they do – across media, time periods and critical approaches. Students will be asked to create a research paper on a topic of their own choosing while sharing presentations of readings drawn from a variety of disciplinary frames including art history, media studies, critical theory, and cultural studies, designed to give students a broad overview of useful tools for thinking about the visual world. At the core of the seminar is the idea of self-directed research. Each student will create a Visual Culture project of their own choosing; typically in the form of a research paper some 15 to 30 pages in length including a bibliography and a paper in draft and final versions. These topics will be discussed and approaches shared. Each participant will also make a presentation to the group based on one or more of the readings. The seminar will ask students what the engagement with thought and action means to them. What are good questions? Useful answers? What are the implications of the forms of storytelling you choose to use or eschew? Who you are as a media maker? What do teaching and learning constitute in an “Information Age?” There will be approximately 2 articles per week by authors including W.T.J. Mitchell, bell hooks, Teddy Cruz, Marita Sturken, Isaac Julien, Brian Massumi and more.

> FRIDAY CLASSES

IMA 75400

Advanced Studio : Emerging Media

Hans Tammen

Fridays, 10:00am-12:50pm

Room 544 Hunter North

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 developed can be any medium related to sound or visual installation/performance.

IMA 76500

Interactive Installation

Sha Sha Feng

Fridays, 4:00-6:50pm

Room: 544 Hunter North and Black Box Theater

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

Faculty Bios:

André Daughtry is a Brooklyn-based interdisciplinary photography and media artist, writer and performer born in Queens, NY. André's work as a "speculative social documentarian" explores contemporary expressions/experiences of the spiritual, mystical and theological in the contexts of pluralistic democracies. His exhibitions include My Time with the Descendants of Atlantis, California Institute of the Arts (CalArts), Valencia, CA, 2015; Calarts MFA Show, Los Angeles, 2015; Artist-in-Residence Exhibition, Redline Gallery, Denver, 2012-2013. He received his MFA in Photography and Media from the California Institute of the Arts (CalArts) and an MA in Theology and the Arts from Union Theological Seminary in the City of New York. André is an inaugural recipient of the Allan Sekula Social Documentary Award, California Institute of the Arts (CalArts), 2014; Robert E. Seaver Award in Worship and the Arts, Union Theological Seminary in the City of New York, 2017; Artist-in-Residence, Redline Gallery, Denver, 2012-2013. Artist-in-Residence, Lower Manhattan Cultural Council (LMCC) WorkspaceProgram, 2018-2019.
<https://www.andredaughtrystudio.com/>

Andrew Demirjian builds linguistic, sonic and visual environments that disrupt habituated ways of reading, hearing and seeing. His interdisciplinary artistic practice examines structures that shape consciousness and perception, questioning frameworks that support the status quo and limit thought. The works are often presented in non-traditional spaces and take the form of multi-channel audiovisual installations, generative artworks, video poems, augmented reality apps and live performances. Andrew's work has been exhibited at The Museum of the Moving Image, The New Museum – First Look: New Art Online, The Arab American National Museum, The Newark Museum, Fridman Gallery, Eyebeam, the White Box gallery, Transformer Gallery, the Center for Book Arts and many other galleries, festivals and museums. The MacDowell Colony, Nokia Bell Labs, Puffin Foundation, Artslink, Harvestworks, Rhizome, Diapason, The Experimental Television Center, The Bemis Center, LMCC Swing Space, the MIT Open Documentary Lab and the New Jersey State Council on the Arts are among some of the organizations that have supported his work. Andrew teaches theory and production courses in emerging media in the Film and Media Department and the Integrated Media Arts MFA program at Hunter College. <https://www.andrewdemirjian.com>

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

Christina Freeman (she/her) 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 is a 2022 Bronx Museum AIM Fellow and 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/>

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

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

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 Washing Society* (2018, BAMCinemaFest). His cinematography has also screened at the National Gallery of Art, the Museum of Fine Arts Boston, the Brandywine River Museum, Anthology Film Archives, and online for SFMOMA, the New Museum, and Art21. He is a proud member of the Meerkat Media Collective, a group of media makers practicing collaboration and consensus. He holds a BFA in Film Production from Emerson College and an MFA in Integrated Media Arts from CUNY Hunter College. <https://www.sean-hanley.com>

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

James Anders Levy is a scholar of American race and ethnicity and expert in the field of public humanities. He now serves as the Director of the Race and Place Coalition, a non-profit that partners with community groups, cultural institutions, and colleges to create humanities content and media pieces supporting racial equity and social justice. Dr. Levy served as Associate Professor and Public Historian at the University of Wisconsin-Whitewater from 2011 to 2022. As a public historian, Dr. Levy founded and directed two large-scale community-based history projects that employ oral history and community-based research. At Hofstra University, Dr.

Levy founded the Diverse Suburbs Oral History Project, a project now administered by Hofstra's National Center for Suburban Studies. The Diverse Suburbs project showcased its findings in a major national exhibition at the Schomburg Center for Research in Black Culture in Fall 2015 called Black Suburbia: From Levittown to Ferguson that Levy curated. The show was seen by nearly 8,000 visitors and garnered exceptional reviews (the Journal of American History described the exhibit as "brilliant, jarring and continuously challenging"). Levy is also founder and director of the Wisconsin Farms Oral History Project, a project exploring the connections between race, land and farming in Wisconsin which has been featured on Wisconsin Public Radio and selected as an official partner of the Wisconsin Humanities Council's "Working Lives of Wisconsin" project. In 2018-2019, the project sponsored the Lands We Share traveling exhibition and community conversation tour (see: landsweshare.org) which was honored nationally with a 2020 Award for Excellence from the American Association for State and Local History, the Elizabeth B. Mason Award from the Oral History Association and the 2020 Best Public Program award from the Wisconsin Historical Society. Dr. Levy was recently selected as one of seven national 2021-22 Public Engagement Fellows for the Whiting Foundation (see <https://www.whiting.org/content/james-levy-0>). Before earning his doctorate, Dr. Levy co-founded and directed the San Francisco-based educational non-profit organization, Streetside Stories, an organization that celebrated its 30th anniversary in 2019 and is now an affiliated program of San Francisco's Performing Arts Workshop <https://www.performingartsworkshop.org>

Melody Loveless is a musician, performer, educator, creative technologist, and multimedia artist based in Brooklyn, NY. Her work ranges from live coding performance, generative sound installations, multisensory performance, and more. An active performer and member of the NYC creative community, she has performed around the city in various venues, including Babycastles, Wonderville, (le) poisson rouge, Performance Space New York, and Eyebeam. Additionally, she has also organized/co-organized events including various concerts/performances, [a day-long hackathon](#), and more. Past honors include artist residencies (local and international), performances and talks at conferences and festivals, and awards and press for her music and work as a creative technologist. She has presented talks on music education and her artistic practice for various organizations and events including the New Music Gathering, [Monthly Music Hackathon](#), Bates Digital Music Symposium, and [Pathways: Art and Technology](#). As an educator, she has taught in various institutes and organizations including New York University, the New School, Hunter College, Music Hackspace, and Harvestworks. She is also part of the first cohort of [Cycling 74's Max Certified Trainer Program](#). In the recent Spring 2022 semester, she was Visiting Faculty in the Department of Kinetic Imaging at Virginia Commonwealth University. <http://www.melodyloveless.com>

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

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](http://radiocoyote.org/FM.90.1.Tulsa).

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

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

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 at CUNY. She is Co-founder and Programmer of the Uno Port Art Films (est. 2010), a summer outdoor film festival in Okayama, Japan, which showcases cutting edge independent films under the theme of "Life, Art, Film" with an emphasis on filmmakers from underrepresented world communities. She has degrees from Waseda University (Tokyo) and the New School (NYC), studied journalism at the Univ. of Illinois at Urbana-Champaign, and mentored under a documentary professor-author Deirdre Boyle, and filmmakers Rea Tajiri and Alan Berliner. Besides at IMA, she teaches at NYU and DCTV on a regular basis, and has taught at Temple University (PA), City College, and New School. At IMA, she has taught: Theory and Criticism of Documentary; New Currents in Documentary; Third Cinema; and Documenting histories, Asia, Asian-America.

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

Poyen Wang is an artist and filmmaker, born and raised in Taiwan and currently based in New York City. His recent practice employs world-building through 3D computer graphics to create narratives that grapple with issues of identity, sexuality and masculinity. He has had solo exhibitions at the Taipei Digital Art Center (Taiwan), 18th Street Arts Center (Los Angeles), Flux Factory (New York), and the National Taiwan Museum of Fine Arts. His work has recently been shown in the Bronx Museum of the Arts in New York and Burchfield Penney Art Center in Buffalo, among others. He is currently teaching at Hunter College and Pratt Institute in New York City. His website: <https://poyenwang.com>

Betty Yu is a multimedia artist, photographer, filmmaker and activist born and raised in NYC to Chinese immigrant parents. Ms. Yu integrates documentary film, new media platforms, and community-infused approaches into her practice. She is also a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. Ms. Yu has been awarded artist residencies and fellowships from the Laundromat Project, A Blade of Grass, International Studio & Curatorial Program, Intercultural Leadership Institute, Skidmore's Documentary Storytellers' Institute, KODA, Asian American Arts Alliance, En Foco, China Residencies, Flux Factory and Santa Fe Art Institute. Her work has been presented at the Brooklyn Museum, Queens Museum, NY Historical Society, Artists Space/ISP Whitney Museum, Margaret Mead Film and Video Festival, Tribeca Film Festival's Interactive Showcase, 2019 BRIC Biennial; Old Stone House, and Squeaky Wheel Film and Media Art Center. In 2018 she had a solo exhibition at Open Source Gallery in New York. Ms. Yu has received numerous grants for our work including support from Art Matters Foundation, Brooklyn Arts Council, En Foco, Laundromat Project, Foundation for Contemporary Arts, Wave Farm Media Arts, Asian

Women Giving Circle, Culture Push, City Artist Corp and the Paul Robeson Fund for Independent Media. In 2017 Ms. Yu won the Aronson Journalism for Social Justice Award for her film "Three Tours" about U.S. veterans returning home from war in Iraq, and their journey to overcome PTSD. She holds a BFA from NYU's Tisch School of the Arts, a MFA in Integrated Media Arts from Hunter College and a One-Year Certificate from International Center Photography New Media Narratives program. Ms. Yu teaches video, social practice, art and activism at Pratt Institute, Hunter College, and The New School, in addition she has over 20 years of community, media justice, and labor organizing work. In the Fall 2020, Betty had her curatorial debut as she presented Imagining De-Gentrified Futures, an exhibition that featured artists of color, activists and others along with her own work at Apexart in Tribeca, NYC. She is currently part of the 2021-22 Social Practice CUNY Cohort. Betty sits on the boards of Third World Newsreel and Working Films; and on the advisory board of More Art. <http://www.bettyyu.net>