

FALL 2023 CLASSES

1-CREDIT CLASSES:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78313	Premiere Editing and Post Production Workflow	Sat, Sun, August 26 + 27 10:30am - 6:00pm <i>online</i>	Iris Devins
IMA 78377	Myths, Rituals and Sound	Sat + Sun September 9 + 10 10:30am - 6:00pm <i>544 HN Grad Lab + Black Box</i>	Ari Melenciano
IMA 78303	Intensive Tools and Techniques Camera Fundamentals	Sat + Sun September 23 + 24 10:30am - 6:00pm <i>544 HN Grad Lab + Black Box</i>	Sean Hanley
IMA 78302	Intensive Tools and Techniques Lighting	Sat + Sun September 30 - October 1 10:30am - 6:00pm <i>544 HN Grad Lab + Black Box</i>	Sean Hanley
IMA 78376	Graphic Notation for Interdisciplinary Arts	Saturdays, October 7 + November 11, 11:00am - 6:30pm <i>544 HN Grad Lab + Black Box</i>	Ryan Pratt with teaching mentee: Tansy Xiao
IMA 78301	Intensive Tools and Techniques Sound Recording	Sat + Sun October 21 + 22 10:30am - 6:00pm <i>TV STUDIO</i>	JT Takagi

3-CREDIT CLASSES:

MONDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 70900	History and Theory of Documentary	M, 6:00pm-9:50pm <i>online</i>	Reiko Tahara

TUESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 74700	Documentary Editing	T, 10:00am-12:50pm <i>544 HN Grad Lab</i>	Kelly Anderson
IMA 78087	Digital Resistance	T, 2:10pm-5:00pm <i>online</i>	Kara Lynch
IMA 75100	Documentary 1	T, 2:00pm-5:20pm <i>544 HN Grad Lab</i>	Alex Mallis
IMA 78081	Sound Environments	T, 6:10pm-9pm <i>TV STUDIO</i>	Hans Tammen
IMA 78013	Audio Narratives	T, 6:10pm-9pm <i>544 HN Grad Lab</i>	Mitra Kaboli

WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78011	Directing Practice Script to Screen	W, 10:00am-12:50pm <i>544 HN Grad Lab</i>	Andrew Lund
IMA 76700	Physical Computing	W, 11:30am-2:20pm <i>470 HN</i>	Lauria Clarke
IMA 78097	Future Mapper for Narratives	W, 2:30pm-5:20pm <i>TV STUDIO</i>	CHiKA
IMA 75000	Emerging Media 1	W, 6:00pm-9:50pm <i>544 HN Grad Lab</i>	Zach Nader

THURSDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 78042	Social Practice Art and Community Engagement	Th, 2:10pm-5:00pm <i>544 HN Grad Lab</i>	Betty Yu
IMA 76800	Nonlinear Storytelling: Activating Archives	Th, 6:00pm-8:50pm <i>544 HN Grad Lab</i>	Rachel Stevens

FRIDAYS:

COURSE #	CLASS	DAY + TIME	INSTRUCTOR
IMA 75400	Advanced Studio Meets for 5 sessions as a group Additionally each student would meet with the professor for one-on-one check-ins.	F, 3:00pm-6:00pm 5 Group sessions: 8/25, 9/1, 10/27, 11/17, 12/15 3-6pm	Poyen Wang

OTHER:

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

1-CREDIT COURSE DESCRIPTIONS

1-credit

IMA 78313

Premiere Editing and Post Production Workflow

Saturday + Sunday, August 26th + August 27th, 10:30am - 6:00pm

Iris Devins

online

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

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1-credit

IMA 78377

Myths, Rituals and Sound

Saturday + Sunday, September 9th + September 10th, 10:30am - 6:00pm

Ari Melenciano

544 HN + Black Box Theater

Across most cultural epochs of humanity, sound and instrumentation have been used as tools for communal rituals, myths within spirituality, healing modalities, and beyond. Through lectures, workshops in sound design, and open studio time, students will study the ethnographic morphings of sound as a creative tool for anthropology. The course will culminate in students creating a soundscape that blends spiritual instrumentation practices from around the world to create their own myths and rituals. This course will use Ableton to explore sound design.

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1-credit

IMA 78303

Intensive Tools and Techniques: Camera Fundamentals

Saturday + Sunday, September 23rd + September 24th, 10:30am - 6:00pm

Sean Hanley

544 HN + Black Box Theater

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.

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1-credit

IMA 78302

Intensive Tools and Techniques: Lighting

Saturday + Sunday, September 30th + October 1st, 10:30am-6:00pm

Sean Hanley

544 HN + Black Box Theater

This workshop will provide students hands-on experience planning and executing different lighting scenarios for documentary and/or narrative filmmaking, including various interview 'looks', group settings, and verité scenes. Students will have the opportunity to work with available lighting instruments, reflectors, and modifiers with an aim for recreating challenging real world scenarios. The workshop will demonstrate lighting techniques for both indoor and outdoor environments. Discussion topics will include measuring lighting, exposure tools, understanding dynamic range, contrast ratios, color temperature control, as well as lighting for a variety of skin tones.

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1-credit

IMA 78376

Graphic Notation for Interdisciplinary Arts

Saturdays October 7th + November 11, 11:00am - 6:30

Ryan Pratt & teaching mentee: Tansy Xiao

544 HN + Black Box Theater

This course focuses on creative practice in contemporary and experimental music using alternative graphic notation systems as a means to decolonize our thinking about music and sound. Through the presentation of graphic notation examples, listening sessions, discussions, analysis and hands-on exercises, students will explore how alternative notation systems can inspire new forms of music making and sound production. The course will provide students with the vocabulary to collaborate with creative practitioners in other fields, through the study of sound and various systems of musical language that have emerged outside of the Western music tradition, as well as contemporary creative practices not rooted in any specific cultural heritage. Students will create their own original music compositions using alternative graphic scores and explore how they can be performed and recorded. Students will also be encouraged to collaborate with musicians and sound artists to develop interdisciplinary projects that might incorporate stochastic music, audience participation and many more unconventional sonic approaches. The course is designed for visual and interdisciplinary artists, musicians, and anyone interested in thinking outside the box. A background or knowledge in music is not required since you'll have to unlearn it anyway.

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1-credit

IMA 78301

Intensive Tools and Techniques: Sound Recording

Saturday + Sunday, October 21st + 22nd, 10:30am - 6:00pm

JT Takagi

TV Studio - 436 Hunter North

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.

MONDAY COURSE DESCRIPTIONS

3-credits

IMA 78204

History and Theory of the Documentary

analytical class

Mondays, 6:00pm-9:50pm

Reiko Tahara

online

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.

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TUESDAY COURSE DESCRIPTIONS

3-credits

IMA 74700

Documentary Editing

production class

Tuesdays 10:00am-12:50pm

Kelly Anderson

544 HN Grad Lab

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

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3-credits

IMA 78087

Digital Resistance

analytical class

Tuesdays, 2:10pm-5:00pm

Kara Lynch

Online

This seminar on media analysis and production will consider how constructions of power are embodied in technologies and conversely, how technologies shape our notions of authority and how we actively mobilize against it. In recent years, access to information and images has shifted dramatically. Handheld technologies, social media networks, live web-streaming, video games, and podcasts eclipse mass-media broadcast channels distributing entertainment, news, and information. Drawing upon Media Arts, Critical Ethnic Studies, and Cultural Studies, we will examine models of Digital Resistance in order to understand: the relationship of race to representation; precursors to contemporary innovations; Corporate Media and Government gate-keeping of information; modes of production; the relationship between media, information and action. Through readings, responses, visual projects, and research, students will learn to critically read and make digital media and contend with it as a mass language. Throughout this semester, as their Digital Resistance, students will address the following questions: “What are

examples of anti-racist and de-colonial media?” and “How do we make actively anti-racist and de-colonial media?” Participants in this course will develop independent research projects/papers and create a collective digital platform in order to contribute their research, writing, and media making to public discourse.

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3-credits

IMA 75100

Documentary 1

production class

Tuesdays, 2:00pm-5:20pm

Alex Mallis

TV Studio

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.

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3-credits

IMA 78081

Sound Environments

production class

Tuesdays, 6:00pm-8:50pm

Hans Tammen

TV Studio

Sound Environments is a production course in which students engage with and experience contemporary issues and techniques of sound in relation to space & architecture (real and virtual ones). Depending on student's interests, we'll explore linear and non-linear sound for installations and visuals, immersive environments, sound walks, sonic materialism, acoustic ecology and urban noise - taking clues from works by Ellen Fullman, Hildegard Westerkamp, Alvin Lucier, Pauline Oliveros, Natasha Barrett, David Tudor and others. These works focus on acoustic phenomena and auditory perception, and we will produce sound installations, performances and sonorous sculptures throughout the semester, using a variety of loudspeakers (or everyday objects turned into loudspeakers) for artistic purposes. A special focus is on the spatialization of sound, i.e. placing sound at various locations in the room, either

using multiple speakers, or other sound objects. No special software is required to take this course, although we may use Reaper, a cheap but nevertheless professional alternative to other Digital Audio Workstation software for audio editing and mixing.

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3-credits

IMA 78013

Audio Narratives

production class

Tuesdays, 6:00pm-8:50pm

Mitra Kaboli

544 HN Grad Lab

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

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WEDNESDAY COURSE DESCRIPTIONS

3-credits

IMA 78011

Directing Practice: From Script to Screen

production class

Wednesdays, 10:10am-1pm

Andrew Lund

544 HN Grad Lab

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 pre existing scripted scenes.

Original short film: A 3—5 minute original film written and directed by the student.

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3-credits

IMA 76700

Intro to Physical Computing

production class - cross-listed

Wednesdays, 11:30am-2:20pm

Lauria Clarke

470 HN

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

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3-credits

IMA 76600

Future Mapper for Narratives

production class

Wednesdays, 2:30pm-5:20pm

CHiKA

TV Studio

This class uses projection mapping technology to guide students in creating narrative projects onto multi-surfaces and unique shapes. Students will define their unique style and concept and develop a prototype for a final project which could be cinema, installation, or performance. Using software, Modul8, Madmapper, and Vezer, we will focus on advanced techniques like multi-projector projection, projector calculation, Interactive Mapping, and choosing the right software & hardware to culminate into a final project. There will be weekly assignments called "Finding of the Week," to make a habit of observing and questioning how things are presented in different spaces, museum visits, including visual signage on the street. There will be a few field trips and there will be discussion on how to write an artist resume and statement and where and how to apply for artist residencies and installations.

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3-credits

IMA 75000

Emerging Media 1

production class

Wednesdays, 6:00pm-9:50pm

Zach Nader

544 HN Grad Lab

This production course introduces students to the fundamentals of Adobe Photoshop, Illustrator, and After Effects, and is suitable for both those familiar with these softwares and students with little to no previous experience. Through the lenses of visibility, photographic reproduction of our world, and contemporary art, we discuss ways in which artists use media to understand and generate our world. We look at ways to create artworks and supporting documents, exploring strategies to work with color, layout, framing, typography, and the principles of design to create persuasive visual communication. The course provides historical context through readings and analysis of aesthetic techniques and movements from the history of art and design; including photomontage, glitch, animation, motion graphics, text/image relationships and more. Additionally, we actively consider the ways contemporary artists have used the techniques and concepts we discuss to center storytelling in rich and dynamic ways.

THURSDAY COURSE DESCRIPTIONS

3-credits

IMA 78042

Social Practice Art and Community Engagement

production / analytical class

Thursdays, 2:15pm-5:00pm

Betty Yu

544 HN Grad Lab

Focusing on the history of social engaged art and practice, this class will consider the possibilities and limitations of community-based collaborations through readings, case studies, lectures, discussion, and the development of our own public art interventions. The aim of this course is to examine, critique and problematize the theory and practice of social practice art across artistic disciplines. Studying the historical and ideological roots of social practice art is vital to understanding the catalyst role of artists today and into the future.

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

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3-credits

IMA 76800

Nonlinear Storytelling: Activating Archives course description

production class

Thursdays, 6:00pm-8:50pm

Rachel Stevens

544 HN Grad Lab

This class/workshop explores the archive as a cultural form and as material for making creative projects. How are memory and history, truth and fiction held or activated through archival forms? How does an archive tell a story, or what stories can you draw from one? How is an archive ordered or not ordered; what is included or excluded; what material and immaterial forms make one up? Through art and media examples, readings, small projects and class discussions, students will develop ideas and strategies culminating in a final project. Additionally, there will be two smaller projects, and a short presentation based on a visit to a physical archive of your choice.

Topics may include, but not be limited to:

- The intersection of the family and the personal with the political
- Poetics and/or systems of knowledge

- Artist projects that leverage archival material, use the archive as a form or to tell alternate stories
- Using material processes to transform or make elements of an archive your own
- Exploring resources for archival material such as British Pathe, Archive.org, Freesound.org.
- Considering crowd-sourced original content vs. stock; rights issues
- Ideas around taxonomies and folksonomies
- Research strategies
- Practical demos as needed

Projects can be realized through video, photography, an artist book, an installation or other media.

FRIDAY COURSE DESCRIPTIONS

3-credits

IMA 75400

Advanced Studio

production class

Fridays, 3:00pm-6:00pm

Poyen Wang

544 HN Grad Lab / Black Box Theater

5 sessions that meet as a group: August 25, September 1, October 27, November 17th, December 15 - 3-6pm

And additionally 2-3 one-on-one meetings with the professor.

Advanced Studio offers an environment in which students can develop a project of their own choosing, and in any stage of development, while receiving faculty mentoring and periodic group critiques. The primary goal of the course is to achieve a significant amount of work on a project of their own in a supportive critical context. The type of work developed can be any medium. In addition to group critiques, there will be two or three times over the course of the semester that students would meet one-on-one with the professor for conceptual and/or technical support on their project.

Basic schedule:

Session 1 Friday, August 25th 3-6pm - introductions, sharing previous work, discussing the plan for the semester

Session 2 Friday, September 1st 3-6pm - Presentations on the project plan for the semester for feedback

Session 3 Friday, October 27th 3-6pm - Mid semester presentation about the progress of the project for feedback

Session 4 Friday, November 17th 3-6pm - Works-in-progress sharing, any additional presentations for feedback

Session 5 Friday, December 15th 3-6pm - final presentations

BIOS (in alphabetical order by last name) :

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

CHIKA received her BFA at the School of Visual Arts and her Masters from the Interactive Telecommunications Program at New York University, Tisch School of the Arts. As an educator, she founded a Projection and LED Pixel Mapping Workshop, *Mappathon™*, teaching mapping techniques and technology, from conceptualizing to finalizing the installation and artist development through her practice. Currently, she is teaching at ITP, NYU, New School, and Queens College. Since 2017, she has been on the Paseo Festival advisory council and a Designers-in-Resident at the New York Hall of Science from 2020 - 2023. She was a Visible Future Lab resident at the School of Visual Arts in 2019, New Media resident at Mana Contemporary in 2018, Harvestworks workspace resident, Elsewhere artist resident in 2017, Bronx Museum AIM program, Laboratory resident, BRIC Media arts fellow, Triangle workshop resident in 2016, Made in NY Media Center by IFP resident in 2015, Eyebeam Spring Summer resident in 2013, IAC teaching and research fellow and ITP research resident in 2012 and Experimental TV Center resident in 2009. Her work has been shown in the US as well as in numerous international venues and festivals. Some sites include the American Museum of Natural History, Museum of Art and Design, New York Hall of Science, Bronx Museum, Eyebeam, Harvestworks, Hammer Museum (San Francisco), San Francisco Art Institute (San Francisco), Centre d' Art Contempo Rain (Geneva), Museo Regional de Guadalajara (Mexico), Matador Madrid (Madrid), International Biennial Contemporary Art ULA-2 (Venezuela), Mapping Festival (Geneva), Mutek (Montreal), Dumbo Art Festival, World of Light (Los Angeles), and Arcadia Earth, amongst others.

Lauria Clarke is a New York City based artist and educator. Her sculpture-based practice examines the uncanny intersections of technologies, materials, and bodies that emerge from contemporary conceptions of the natural world. Frequently employing moving assemblages of latex rubber and electronics, Lauria's work pushes the point at which familiar bodily forms

become alien. Lauria holds an MFA in Design and Technology from The Parsons School of Design and an MS in Computer Engineering from Northeastern University. Her work and research collaborations have been featured in Boston, New York City, Portland, and Los Angeles. She currently teaches physical computing and creative code at Hunter College and The Parsons School of Design. <https://lauriaclarke.com/>

Iris Devins is a writer, director, and producer. She recently finished a festival run with her narrative short, TRASHY BOOTY—a dark dramedy about two dumpster diving trans women who find a hitchhiking robot in the outskirts of Philadelphia. TRASHY BOOTY premiered at Outfest Los Angeles 2020 with additional selections at festivals, such as Edinburgh International Film Festival, NewFest, Inside Out, and Indie Memphis. Her previous short, AFTER THE DATE, premiered at Frameline and screened at festivals such as Hollyshorts and Athens International Film + Video Festival. She is developing her first narrative feature, which received a development grant from the Independence Public Media Foundation in Philadelphia. Her work has also received support from the Sundance Institute, the Leeway Foundation, and the John S. and James L. Knight Foundation.

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

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

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.

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>

Ari Melenciano's art and research practice explores computational anthropology, societal subconscious intellect, the ethnographical morphing of artistic expression across diasporas, speculative design, the formation and embodiment of mythology and rituals, and the materialization of omni-scoped research in the form of quasi-pseudosciences. She currently

teaches courses on emerging technologies like A.I., art, and design at New York University and Parsons/ The New School. She is also the founder of Afrotectopia, a cultural institution that is imagining, researching, and building at the nexus of new media art, design, science, and technology through a Black and Afrocentric lens. She guest lectures at universities around the world. Previously, she was a technologist at Google's Creative Lab and has held academic residencies at MICA, University of Denver's Clinic for Open-Source Arts, and NYU ITP. Her work has been supported and published by Sundance, The New York Times, The Studio Museum of Harlem, New Museum, MIT Media Lab's Space Exploration Initiative, Forbes, and more.

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

Ryan Pratt was introduced to music through his grandmother, a jazz pianist and vocalist. He has composed for NYC ensembles including Ensemble Pamplémousse, Wet Ink, New Thread Quartet, Chartreuse String Trio, Talea Ensemble, Yarn/Wire as well as many soloists. His works often explore the acoustic space of an instrument through a perspective of proportional relationships. Following the work of the late Maryanne Amacher, his compositions often evoke otoacoustic emissions (OAEs) (sound produced by the ear). A study of this particular psychoacoustic phenomenon led to the production of an analog device he created in 2014. Related research includes musical measurement and various tuning systems found in musics of the world which are sometimes described as “microtonal.” He recently co-hosted an online panel discussion on Mbira Dza Vadzimu music at Residency Unlimited. Ryan holds a Doctor of Musical Arts degree in composition at Columbia University where he currently teaches Music Humanities. <http://www.ryanpratt.work>

Rachel Stevens is an artist and researcher. Her interests include social ecologies and critical geography, media art, art and technology, experimental documentary, visual culture and archives. As half of the collaboration Oyster City she created an Augmented Reality walking tour and game about oysters in NYC located on Governors Island and was commissioned to create a public project for Paths to Pier 42 on the East River Waterfront in Lower Manhattan. The latter, which culminated in the publication of the Fish Stories Community Cookbook, drew together recipes, stories, drawings and ecological information contributed by people living and working in the Lower East Side in order to address the site as integral to the surrounding estuary. Her interest in space and place led to her participation in the Creative Ecologies and Decolonial Futures residency in Chiapas, Mexico, an NEH Summer Research Institute on Space, Place and the Humanities at Northeastern University and a year-long residency with iLAND (Interdisciplinary Laboratory for Art, Nature and Dance). Stevens is currently working on an experimental documentary project—one aspect of which will be a feature-length film, about

infrastructural, ecological and territorial entanglement at the St. Lawrence River at the border of Canada, the US and the Akwesasne Mohawk Territory. Also a writer and curator, Stevens' writing on art and visual culture has been published in *Afterimage*, *Flash Art*, *MFJ*, *World Records* and other publications and she is on the editorial board of *Millennium Film Journal*, a journal devoted to artist moving image work. She participates in the curatorial collective *Two Chairs*, which stages artist projects in dynamic relationships with unconventional sites including *Queer Paranormal* (an exhibition concerning Shirley Jackson and the "Haunting of Hill House") at Bennington College, and has been an associate curator with *Creative Time*. Stevens has presented at conferences and festivals internationally including: ISEA, i-Docs, Penn Program in Environmental Humanities, *Pluralities*, *SCMS* and *Visible Evidence*. Her work has received support from the *Fondazione Antonio Ratti*, *Lower Manhattan Cultural Council*, *The Puffin Foundation*, *Socrates Sculpture Park*, *Signal Culture*, *Signal Fire* and *Works on Water / Underwater New York*. In addition to teaching in the Hunter College IMA MFA program, Stevens has also taught media art and photography practice and theory at Brown University, Rhode Island School of Design, Queens College and others. She has an MFA from the University of California, San Diego, and a BFA in Photography from the Rhode Island School of Design.
www.rachelstevens.net

Reiko Tahara is an independent documentary filmmaker, educator, and translator. Her experimental documentary works have been exhibited widely across the states including at SXSW, Hawaii Int'l FF, Margaret Mead, NY Asian American FF, Walker Art Center, Pacific Film Archive, also internationally in Brazil, Sri Lanka, Japan, Canada, Singapore, etc. She has been a recipient of grants from NEA, NYSCA, Jerome Foundation, and Center for Asian American Media, among others, and several fellowships including the Emerging Artists Overseas program from the Japanese government and Andrew W. Mellon Transformative Learning in the Humanities at CUNY. She is Co-founder and Programmer of the *Uno Port Art Films* (est. 2010), a summer outdoor film festival in Okayama, Japan, which showcases cutting edge independent films under the theme of "Life, Art, Film" with an emphasis on filmmakers from underrepresented world communities. She has degrees from Waseda University (Tokyo) and the New School (NYC), studied journalism at the Univ. of Illinois at Urbana-Champaign, and mentored under a documentary professor-author Deirdre Boyle, and filmmakers Rea Tajiri and Alan Berliner. Besides at IMA, she teaches at NYU and DCTV on a regular basis, and has taught at Temple University (PA), City College, and New School. At IMA, she has taught: *Theory and Criticism of Documentary*; *New Currents in Documentary*; *Third Cinema*; and *Documenting histories, Asia, Asian-America*.

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

Hans Tammen is just another worker in rhythms, frequencies and intensities. He likes to set sounds in motion, and then sit back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear. This flows like clockwork, "transforming a sequence of instrumental gestures into a wide territory of semi-hostile discontinuity; percussive, droning, intricately colorful, or simply blowing your socks off" (*Touching Extremes*). His projects include site-specific performances and collaborative efforts with dance, light, video, and theater, and have been presented at festivals in the US, Canada, Mexico, Russia, Ukraine, South Africa,

India, the Middle East and all over Europe. He regularly writes for large ensembles, notably his 18-piece chamber-jazz ensemble Third Eye Orchestra, and the all-electronic Dark Circuits Orchestra, both founded in 2005. In 2021 FLUX String Quartet commissioned him to write a large work for string quartet and live electronics.

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. He was an arbitrator at BTQ in the 1990s, spending a decade advising unions about electronic monitoring and surveillance at the workplace, and negotiating union contracts to minimize surveillance aspects. He received his undergraduate and graduate degrees from the University of Kassel, studying on a scholarship from the Friedrich Ebert Foundation. <https://www.tammen.org>

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 grapple with issues of identity, sexuality and masculinity through a psychological lens. He has had solo exhibitions at Essex Flowers, New York; Taipei Digital Art Center, Taiwan; 18th Street Arts Center, Los Angeles; Flux Factory, New York; and the National Taiwan Museum of Fine Arts. His work was recently included in Bronx Calling: The Fifth AIM Biennial at the Bronx Museum of the Arts in New York, and VIDEONALE.19 – Festival for Video and Time-Based Art at Kunstmuseum Bonn in Germany.

Tansy Xiao (teaching mentee) is an artist, curator and writer based in New York. Xiao creates theatrical installations with non-linear narratives that often extend beyond the fourth wall. Her work examines the power and inadequacy of language, furthermore, substantiates the multiplicity of being human through the assemblage of stochastic audio and recontextualized objects. Xiao's work has been shown at Queens Museum, New Media Caucus, Piksel Festival, The American Society for Theatre Research Conference, Osaka University of Art, The Clemente Soto Véllez Cultural & Educational Center, New Adventures in Sound Art, Pelham Art Center, The Immigrant Artist Biennial, Azarian McCullough Art Gallery, SRO Gallery among others. Her curatorial projects were presented by SPRING/BREAK Art Show, NARS Foundation, Radiator Gallery, Residency Unlimited, Fou Gallery, Chazan Family Gallery, Areté Gallery and Brooklyn Art Library.

Betty Yu is a socially engaged multimedia artist, photographer, filmmaker and activist born and raised in New York City to Chinese immigrant parents. Yu integrates documentary film, new media platforms, and community-infused approaches into her practice, and she is a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. She holds a BFA from NYU's Tisch School of the Arts, an MFA in Integrated Media Arts from Hunter College/CUNY, and New Media Narratives program certificate from the International Center Photography. Yu teaches new media, video, social practice, art and activism at Hunter College and Pratt Institute. In addition to over 20 years of community, media justice, and labor organizing work. Among various distinctions, her multimedia work was part of the After the Plaster Foundation, or, "Where Can We Live?" exhibition at Queens Museum from 2020-21. In Fall 2020, she curated Imagining De-Gentrified Futures at Apex Art in Tribeca, NYC. In 2018, she had a solo exhibition at Open Source Gallery in New York. In addition, her work has also been presented at the Brooklyn Museum, NY Historical Society, Tenement Museum, Artists Space/ISP Whitney Museum, Margaret Mead Film and Video Festival, Tribeca Film Festival's Interactive Showcase, 2019 BRIC Biennial, Pace University Art Gallery, Transmitter Gallery, 601 Artspace, SPACE, City Lore and Squeaky Wheel Film and Media Art Center. In 2017 Ms. Yu won the Aronson Journalism for Social Justice Award for her film "Three Tours" about U.S. veterans returning home from war in Iraq, and their journey to overcome PTSD. Ms. Yu has been awarded artist residencies and fellowships from The Laundromat Project, A Blade of

Grass, International Studio & Curatorial Program, Social Practice CUNY, Intercultural Leadership Institute, Skidmore's Documentary Storytellers' Institute, KODA, Asian American Arts Alliance, Pratt Taconic, En Foco, China Residencies, Flux Factory and Santa Fe Art Institute. Yu has received numerous grants for our work including support from Art Matters Foundation, Brooklyn Arts Council, En Foco, Laundromat Project, Foundation for Contemporary Arts, Wave Farm Media Arts, Asian Women Giving Circle, Culture Push, City Artist Corp and the Paul Robeson Fund for Independent Media. Betty sits on the boards of Third World Newsreel and Working Films; and on the advisory board of More Art. <http://www.bettyyu.net>