

**2024 WINTER 1-CREDIT INTENSIVE CLASSES**

**WINTER SPRING CLASSES 2024 - IMA MFA**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>LOC</b>	<b>PROF</b>
IMA 78366	<a href="#">DaVinci Resolve for Color Grading</a>	3 sessions: Fri, Sat + Sun January 5, 6 + 7 10:00am-3:00pm	online	<a href="#">Iris Devins</a>
IMA 78374	<a href="#">Sketching with the Lens: Framing Subjectivities in Documentary Art</a>	2 sessions Saturdays January 13 + January 20 10:30am-6:00pm	544 HN	<a href="#">André Daughtry</a>
IMA 78370	<a href="#">History from the Bottom Up: Oral History and Deep Listening as Documentary Research Practice</a>	3 sessions Tues January 16, 11:00am-3:00pm Wed, January 17, 11:00am-5:00pm Mon, January 22, 11:00am-4:00pm	544 HN	<a href="#">Walis Johnson</a>

**2024 SPRING 1-CREDIT INTENSIVE CLASSES**

<b>COURSE #</b>	<b>CLASS</b>	<b>DAY + TIME</b>	<b>LOC</b>	<b>PROF</b>
IMA 78342	<a href="#">Nonfiction Storytelling for Digital Platforms</a>	2 sessions: Sat + Sun, February 10 + February 11 10:30am-6:00pm	544 HN	<a href="#">Alana Kakoyiannis</a>
IMA 78378	<a href="#">The Accident that Pricks: Family and Photography</a>	3 sessions: Sat February 17, 9:30am-2:30pm Sun February 18, 9:30am-2:30pm + Friday Feb 23rd, 1pm - 5pm	544 + 543 HN	<a href="#">Lynne Sachs</a>
IMA 78337	<a href="#">New Media Storytelling and Mapping Strategies</a>	3 sessions: Fri March 22, Sat March 23 + Fri April 5 1:00pm-6:00pm	544 HN	<a href="#">Betty Yu</a>
IMA 78381	<a href="#">Archival Media: Process and Strategies for Finding and Using Archives in Documentaries and Multimedia Projects</a>	2 sessions: Sat + Sun April 13 + April 14 10:30am-6:00pm	544 HN	<a href="#">Melissa Saucedo</a>

## 2024 SPRING 3-CREDIT CLASSES:

### MONDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 75000	<a href="#">Emerging Media 1</a>	M, 9:10am-1:00pm	Production	544 HN	<a href="#">Zach Nader</a>
IMA 78202	<a href="#">Documenting Histories, Asian, Asian American</a>	M, 6:00pm-9:50pm	Analytical	502 HN	<a href="#">Reiko Tahara</a>

### TUESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 75500	<a href="#">Advanced Studio</a>	T, 10:00am-12:50pm	Production	HN 544	<a href="#">Kelly Anderson</a>
IMA 75300	<a href="#">Doc 2: The Short Film</a>	T, 1:30pm-5:30pm	Production	HN 544	<a href="#">Alex Mallis</a>
IMA 78012	<a href="#">Writing the Short</a>	T, 6:00pm-8:50pm	Production	HN 544	<a href="#">Ramin Serry</a>

### WEDNESDAYS:

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 78077	<a href="#">Experimental Darkroom for Film and Media Makers</a>	W, 5:30pm-8:30pm	Production	HN 11003 darkroom	<a href="#">Christina Freeman</a>
IMA 78076	<a href="#">Multi-Channel Video Installation</a>	W, 6:00pm-8:50pm	Production	Black Box	<a href="#">Andrew Demirjian</a>
IMA 70000	<a href="#">Visual Culture</a>	W, 6:00pm-8:50pm	Analytical	HN 502	<a href="#">Jesal Kapadia</a>

**THURSDAYS:**

COURSE #	CLASS	DAY + TIME	Class type	LOC	PROF
IMA 72400	<a href="#">Developing and Producing</a>	Th, 10:00am-12:50pm	Production/ Analytical	507 HN	<a href="#">Tracie Holder</a>
IMA 78007	<a href="#">Animation Studio</a>	Th, 6:10pm-9:00pm	Production	HN 544	<a href="#">Poyen Wang</a>

**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-CREDITS**

IMA 78366 : 1-credit

**DaVinci Resolve for Color Grading**[Iris Devins](#)

3 sessions

Friday January 5, Saturday January 6 and Sunday January 7

10:00am-3:00pm

online **Course Description:**

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

IMA 78374 : 1-credit

**Sketching with the Lens: Framing Subjectivities in Documentary Art**

[André Daughtry](#)

2 sessions

Saturday, January 13 and Saturday, January 20, 10:30am-6pm

Room 544 Hunter North (IMA Grad Lab) 

**Course Description:**

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 78370 : 1-credit

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

[Walis Johnson](#)

3 sessions

Tuesday, January 16, 11:00am-3:00pm

Wednesday, January 17, 11:00am-5:00pm

Monday, January 22, 11:00am-4:00pm

Room 544 Hunter North (IMA Grad Lab) 

**Course Description:**

Oral history is a long form interview that differs in significant ways from the typical journalistic or focused interview. It is often referred to as “history from the bottom-up” as it values the narratives of ordinary people and their interpretation of their life history and subjective experience over what we usually define as “fact”. It is increasingly employed in filmmaking, podcasts, photography installation and other hybrid art and media projects. In this 3-day workshop, students will learn the principles and best practices of the oral history interview. We will view work across different media and practice conducting interviews ourselves. How might oral history practice be a beginning research stage of a documentary media project? What are the ethics and principles of the oral history

interview and how might they be considered and applied in your projects? What role do values of shared power and reciprocity, deep listening and silence, play in an interview experience and our interpretation of it? How does the practice of oral history expand our understanding of memory, what it means to “remember” an event or emotional experience, and open us to new ways of knowing and exploring history, our subjects and ourselves? Students are expected to complete short readings, a short class presentation, conduct an in-class and outside oral history interview, participate in a peer review and submit a short final reflection write-up.

-----> **SPRING 1-CREDITS**

IMA 78337 : 1-credit

### **Nonfiction Storytelling for Digital Platforms**

[Alana Kakoyiannis](#)

2 sessions

Saturday February 10 and Sunday, February 11, 10:30am-6:00pm

Room 544 Hunter North (IMA Grad Lab) 

#### **Course Description:**

Over the last fifteen years, digital first publications like Vox, Vice, Big Think, BuzzFeed and Insider have carved out a space for cinematic documentary approaches like videos essays, verite and video art to step into the mainstream as well as pave the way for new formats. Primarily distributed online, specifically, YouTube, these carefully crafted, thoughtfully produced pieces by way of virtual distribution have reached well beyond the limits of traditional distribution and engaged audiences far and wide in meaningful conversation. This course takes a step back to briefly breakdown the origins of these formats moving through their evolution up until today. Key insights for how to mine our cultural consciousness for story ideas, selecting the right format for production and best practices for distribution will be covered in depth. The final project will entail a three-page treatment for a 5-7 minute video best suited for a digital audience with the aim of submitting the piece to a publication for distribution.

IMA 78378 1-credit

### **The Accident that Pricks: Family and Photography**

[Lynne Sachs](#)

3 sessions

Saturday February 17, Sunday February 18 and Saturday February 24 from 9:30-2:30pm

Room 544 and 543 Hunter North (IMA Grad Lab and Black Box Theater) [◆](#)

#### **Course Description:**

The Accident that Pricks: Family and Photography is a course in which we will explore the ways in which images of our mother, father, sister, brother, cousin, grand-parent, aunt or uncle might become material for the making of a personal film. Each participant will come to the first day with a single photograph they want to examine. You will then create a cinematic presence for this image by incorporating storytelling and performance. In the process, we will discuss and challenge notions of truth-telling and language. This course is inspired by French theorist Roland Barthes' theory of the *punctum*, the intensely subjective effect of a photograph, and Italian novelist Natalia Ginzburg's writing on her family living under Fascism during World War II. Ginzburg was a prescient artist who enjoyed mixing up conventional distinctions between fiction and non-fiction: "Every time that I have found myself inventing something in accordance with my old habits as a novelist, I have felt compelled at once to destroy it. The places, events, and people are all real." Each student participant will produce a live performance with moving image which will be presented at the end of our third class meeting.

IMA 78337 : 1-credit

### **New Media Storytelling and Mapping Strategies for Community Collaboration**

[Betty Yu](#)

3 sessions

Friday, March 22nd, Saturday, March 23rd and Friday, April 5th from 1pm-6pm

Room 544 Hunter North (IMA Grad Lab) [◆](#)

#### **Course Description:**

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

IMA 78381 : 1-credit

## **Archival Media: Process and Strategies for Finding and Using Archives in Documentaries and Multimedia Projects**

[Melissa Saucedo](#)

Saturday April 13 and Sunday April 14, 10:30am-6:00pm

Room 544 Hunter North (IMA Grad Lab) 

### **Course Description:**

This class offers the knowledge and skills needed when working with archives for nonfiction narratives. It will provide the information and understanding of how to extensively research for archival material, obtain licenses, clearances, and release forms, as well as manage budgets and organize large databases while closely communicating with creative colleagues in your project. We will learn the specifics and differences between public domain, fair use, the Freedom of Information Act (FOIA), Creative Commons licenses, rights, and clearances within different types of narratives, whether film, audio, or installations. We will also look into the future of archival production as AI technology develops and its legal and creative implications.

-----> **MONDAY CLASSES**

IMA 75000 : 3-credits

## **Emerging Media 1**

[Zach Nader](#)

Mondays, 9:10am-1:00pm

Room 544 Hunter North (IMA Grad Lab)

Production class 

### **Course Description:**

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

IMA 78202 : 3-credits

**Documenting histories, Asia, Asian-America**

[Reiko Tahara](#)

Mondays, 6:00pm-9:50pm

Room 502 Hunter North

Analytical class 

**Course Description:**

In this course, we will investigate the idea of Asia, its modern histories, as well as the diasporic experiences of Asian and Asian Americans through films. The main focus is on “documentary”, hybrid, and experimental, but some fiction works may be included. The course aims to provide the basic understanding of what has happened in Asia (South, West, Southeast, Central, East Asia and Pacific Islands) since the Western colonial expansion and through the major wars and political upheavals, and how those historical events have impacted people in Asia and Asian diaspora in America today. We will explore the power of film as history (re)writing apparatus by studying both the works by known Asian filmmakers (e.g. Mira Nair, Shinsuke Ogawa, Lav Diaz) as well as lesser-known but significant work from the Asian diaspora. A special attention will be given to the pioneering work of the Asian American filmmakers as well as grassroots distributors such as Third World Newsreel and their efforts in cross-racial and cross-continental solidarity, and we will ponder together how we can keep those recorded memories and histories alive. Assignments will include weekly readings and watching, discussion leaders and presentations in lieu of the midterm (most probably once a semester each), and the final (either an academic essay or video essay). Readings most likely will include: Trinh T- Minh-ha, Homi Bhabha, Sucheng Chan, Azfar Hussain, Shumei Okawa, Jessica Hagedorn, Mitsue Yamada, Ella Shohat, among others.

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

IMA 75500 : 3-credits

**Advanced Studio**

[Kelly Anderson](#)

Tuesdays, 10:10am-1:00pm

Room 544 Hunter North (IMA Grad Lab)

Production class 

Class sessions: Jan 30, Feb 13, Mar 5, Mar 26, Apr 16, May 7 + May 21

**Course Description:**

Advanced Studio offers an environment in which students develop a project of their own design, while receiving intensive one-on-one faculty mentoring and periodic group critiques. The primary goal of the course is to achieve a significant amount of work on an independent project in a supportive critical context. This Advanced Studio is open to work that is time based and linear and that are documentary, hybrid, animation and/or audio. This course does not meet every week, exact group session dates will be updated soon, they will all be on a Tuesday from 10:10-1pm and additionally there will be some one-on-one sessions with the professor.



IMA 75300 : 3-credits

**Doc 2: The Short Film**

[Alex Mallis](#)

Tuesdays, 1:30pm-5:30pm

Room 544 Hunter North (IMA Grad Lab)

Production class 

**Course Description:**

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 78012 : 3-credits

**Writing the Short**

[Ramin Serry](#)

Tuesdays, 6:00pm-8:50pm

Room 544 Hunter North (IMA Grad Lab)

Production class 

**Course Description:**

Writing the Short is an intensive writing workshop with a focus on the fundamentals of dramatic and visual storytelling specifically calibrated for the short format film — an art form in itself. Students complete at least three original short screenplays. By writing regularly throughout the workshop, students will develop core creative writing skills and a consistent practice that forms a foundation for future writing projects and supports other artistic endeavors as well. Structured critique sessions in a supportive environment form the core of this course. We will follow a fixed schedule for workshops to ensure an equitable allocation of critique time. Students present short scripts for class critique at least four times during the course. Students will work to synthesize the critique of others to enhance their own writing and revision process. They will learn an often overlooked aspect of the craft by developing the ability to articulate constructive feedback to improve work that is not their own — to become a good writer one must also learn to be a good

reader. Through lectures, screenings, and script and craft readings, we will study cinematic storytelling, short form perils and possibilities, and the skills and techniques germane to the students' specific scripts.

Students will learn to:

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

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## -----> WEDNESDAY CLASSES

IMA 78077 : 3-credits

### **Experimental Darkroom for Film and Media Makers**

[Christina Freeman](#)

Wednesdays, 5:30pm - 8:30pm

Room 11003 Hunter North (Darkroom + Digital Lab)

Production class 

#### **Course Description:**

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. Optional tutorials on 35mm film development will be scheduled outside of class time.

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 78076 : 3-credits

### **Multi-Channel Video Installation**

[Andrew Demirjian](#)

Wednesdays, 6:00pm-8:50pm

Room 544 + 543 Hunter North (IMA Grad Lab and Black Box Studio)

Production class 

### **Course Description:**

In this hands-on production course, we will create new multi-channel video installation artworks that are in conversation with the rich and diverse histories of this practice. We will engage with the technical, theoretical and aesthetic concepts that inform the production, post-production and exhibition of producing these immersive works. Using both hardware and software methods for synchronizing sources, we will experiment with different vertical and horizontal configurations of multiple monitors and projectors to display student work. Projection mapping and sculptural techniques that investigate methods for breaking the rectangular frame will also be explored. In addition to multiple channels of video, we will also work with multiple channels of audio to create immersive environments. Students will gain hands-on experience working with a quadrophonic sound system and subwoofer along with other speaker configurations. Through a series of short readings, we will survey diverse perspectives, contexts and topics in this mode of production. We will also screen, critically analyze and discuss a wide array of practices from artists working in this medium including Eija-Liisa Ahtila, Wangechi Mutu, Doug Aitken, John Akomfrah, Candace Breitz, Willie Doherty, Tuan Andrew Nguyen, Omer Fast, Madelon Hooykaas, Christine Sun Kim, Martine Gutierrez, Rashin Fahandej, Hyphen Labs, Beryl Korot, Mary Lucier, Angela Melitopoulos, Ulrike Ottinger, Iñigo Manglano Ovalle, Tony Oursler, Nam Jun Paik, Sondra Perry, Pipilotti Rist, Elsa Stansfield, Hito

Steyerl, Martine Syms and many others. Documenting the pieces created in class will be part of our working method, ensuring students are able to easily show the outcomes of their work for crits, grant proposals and future exhibitions.

IMA 70000 : 3-credits

### **Visual Culture**

[Jesal Kapadia](#)

Wednesdays, 6:00pm-8:50pm

Room 544 Hunter North (Grad Lab)

Analytical class 

#### **Course Description:**

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 Trinh T Minh-ha, Silvia Rivera Cusicanqui, Raymond Williams, W.T.J. Mitchell, bell hooks, Ivan Illich, Isaac Julien, Brian Massumi and more.

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### **-----> THURSDAY CLASSES**

IMA 72400 : 3-credits

### **Developing and Producing**

[Tracie Holder](#)

Thursdays 10:10am-1:00pm

Room 544 Hunter North (Grad Lab)

Production and/or Analytical class 

#### **Course Description:**

This course is designed for the non-fiction producer of feature documentaries, series, and shorts for the screen with a focus on story, structure and cinematic vision, as well as the business aspects of filmmaking. The course deconstructs the development process

from concept to green light, and reviews the production process from pre-production to distribution. The primary emphasis is on content development including research, story development, proposal and treatment writing, pitching and presentation materials. The course also explores producing fundamentals including budgeting, fundraising, scheduling, field producing, post-production and deliverables. Each student is required to fully develop one original project, which is presented to a group of industry professionals at the end of the semester, along with a comprehensive written proposal. Students are exposed to different genres, formats and approaches in non-fiction production, and are encouraged to develop a passion project with a unique voice, original characters, exclusive insight, a distinctive angle and/or innovative form. They should leave with a project ready to go into pre-production.

IMA 78007 : 3-credits

### **Animation Studio : 2D Animation**

[Poyen Wang](#)

Thursdays, 6:10pm-9:00pm

Room 544 Hunter North (Grad Lab)

Production class 

#### **Course Description:**

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 video works. Class time will consist of screenings, software tutorials, and in-class exercises. Students will be encouraged to create personal, documentary, and experimental 2D animations with the tools they learn in class. Animation in general is a highly technical field, the objective of this class is to explore your creativity and communicate your visual interests. Topics covered will include producing a flip book, stop motion animation, vector animation, motion graphics, and sound and video production. Students will be required to complete weekly assignments and a final semester project demonstrating the skills necessary to create animated artwork. The course is designed to introduce students to primary tools for 2D digital animation in a workshop format through demonstration and exercise. For the final project, students must submit a project proposal. The final project proposal should include the Project Title, Project Description (Approximately. 100-200 words), at least 10 Reference Images, Storyboard/Thumbnail Sketches, Timeline, and any other supporting materials.

## **FACULTY BIOS**

**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](http://Kelly-Anderson.com) ◆

**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 mixed-media installations, generative artworks, video poems, augmented reality apps and live performances. Andrew's work has been exhibited at The Museum of the Moving Image, The New Museum – First Look: New Art Online, The Arab American National Museum, The Newark Museum, Fridman Gallery, Transformer Gallery, Eyebeam, The Ford Foundation Gallery, White Box, the Center for Book Arts, and many other galleries, festivals and museums. The Smithsonian, MacDowell, Nokia Bell Labs, Puffin Foundation, Artslink, Harvestworks, Rhizome, Diapason, The Experimental Television Center, The Bemis Center, LMCC Swing Space, the MIT Open Documentary Lab and the New Jersey State Council on the Arts are among some of the organizations that have supported his work. Andrew teaches theory and production courses in emerging media in the Film and Media Department and the Integrated Media Arts MFA program at Hunter College. <https://www.andrewdemirjian.com/> ◆

**Iris Devins** is a writer, director, and producer. She recently finished a festival run with her narrative short, *TRASHY BOOTY*—a dark dramedy about two dumpster diving trans women who find a hitchhiking robot in the outskirts of Philadelphia. *TRASHY BOOTY* premiered at Outfest Los Angeles 2020 with additional selections at festivals, such as Edinburgh International Film Festival, NewFest, Inside Out, and Indie Memphis. Her previous short, *AFTER THE DATE*, premiered at Frameline and screened at festivals


such as Hollyshorts and Athens International Film + Video Festival. She is developing her first narrative feature, which received a development grant from the Independence Public Media Foundation in Philadelphia. Her work has also received support from the Sundance Institute, the Leeway Foundation, and the John S. and James L. Knight Foundation. [◆](#)


**Christina Freeman** (she/her) is an artist working in performance, installation and photography. Her projects have been featured in Artforum, Vulture, Hyperallergic, and Art F City among others. In 2024 Freeman will participate in Bronx Calling: The Seventh AIM Biennial at The Bronx Museum of the Arts. She is also a 2024 Resident Artist at NARS Foundation in Brooklyn and the 2023-2024 Arts Curator for a partnership with The Urban Field Station Collaborative Arts Program and The Nature of Cities. Freeman's recent works have received support from The Bronx Museum of the Arts (2022-2023), ABC No Rio (2017-2023), The Trust for Governors Island (2022), Creative Time (2019), Queens Museum (2018-2019), Culture Push (2018-2019), National Coalition Against Censorship (2018-2019), Danish Arts Foundation (2018), and NEA (2017 + 2018). 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/> [◆](#)

**Tracie Holder** is a filmmaker, consultant, producer and film funding specialist. She is a 2016 Sundance Creative Producers Fellow, teaches at the New York Film Academy and leads workshops in the U.S. and abroad, tutors and serves on juries at international pitching and training sessions. She is widely regarded as a "go-to" person and all-round resource for artists seeking funding having raised more than \$3 million for her own projects from a mix of government funders, private foundations and individuals. Clients include: Documentary Campus, IDFA, Ramallah Doc, Lisbon Docs, DocNomads, Firelight Media, DOC NYC, Chicken & Egg, Black Public Media, Brown Girls Doc Mafia, Creative Capital, Union Docs, and the Made in NY Media Center, among others. Holder was a longtime consultant to Women Make Movies and served as the Development & Funding Strategist for Abby Disney's Fork Films. She is a former board member of NY Women in Film and grant panelist for national and local funders. Her work has been covered by Reelscreen, No Film School and Creative Capital. Holder is the co-producer/director/writer of Joe Papp in Five Acts, which premiered at the Tribeca Film Festival and will broadcast nationally on PBS/ American Masters in 2022. Her producing credits include Grit, co-directed by Academy Award-winner Cynthia Wade, Executive Producer, Abby Disney (Hot Docs 2018/POV 2019) and The Quiet Zone and One Person, One Vote?, both in production. She is currently developing The People's Will, an NEH-funded feature documentary about two rival productions of Macbeth in New York City in 1849 that led to a riot in which twenty-two people were killed and marked the first time in U.S. history in which American troops fired on American citizens. [◆](#)

**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 [◆](#)

**Alana Kakoyiannis** (pronounced: Kak-O-Yannis) has been creating videos for a long time starting with super8 and mini-dv. She grew up in Pennsylvania and New York and spent five years living in Cyprus while directing and producing throughout Europe. Her films have screened at many festivals, and she's taught documentary film at the American University in Cairo and Hunter College, where she had received her MFA from IMA. She loves her work, even when she hated her dream job as a Production Assistant for MTV in

the early 00's. Over the last 20 years, she's worked in TV, film and video and learned how to make media that meets our cultural and intellectual world at the moment. Currently, she's the Executive Producer for Big Think where she drives the editorial video strategy for Freethink Media together with a team of high performing creatives. Her day to day is filled managing operations, assignments and providing feedback on videos to ensure journalistic integrity, production value and maximize audience engagement. Alana has built video teams for CNBC Make It and she was a core member of Business Insider video where she interviewed many high profile thought leaders and directed long form documentaries that are distributed on iTunes and Prime Video. In the mid-2000's, she worked with the United Nations Development Program to launch a community media center in the buffer zone of Nicosia. She approaches content creation with an analytics informed mindset and thrives when exploring formats and topic areas that break new ground and spark meaningful conversation. 

**Jesal Kapadia** is an artist living between New York City and Bombay. Using photography, experimental video, poetry and performance art, her work explores the potential forms of non-capitalist subjectivities. From 2001-2015, Jesal co-edited the art section for Rethinking Marxism (a journal of economics, culture and society). She has been organizing, living and thinking together with different communities of care (Feminist Research on Violence; Casablu; Autonomous Center for Art Time; Revolutionary Health and Health for Revolution) to collectively hold spaces and situations through which to refuse, re-arrange and re-enchant the capacity of art in creating new sensibilities for being together, especially in response to the political, economic and ecological catastrophes that we live in. Several self-organized encounters, groups of study, pamphlets, conversations, movements, interviews, writings, images, sounds and other ephemera, or what could also be imagined as living archives for building new knowledges have emerged through these processes. Such practices of commoning, weaving the intelligence of friendship and affection in the connective fabric that allows for removing conscious and unconscious dynamics of patriarchy from our bodies, has been central to these experiments. Jesal is an alumni of Whitney Independent Study Program, and an affiliate and teacher at the International Center for Photography NY since 2004, where she has taught in their General Studies and Creative Practices Program. Her lecture-performances and workshops have been hosted at several artist-organized spaces, most recently at the Ecoversities Film Festival 2020, Sensibile Comune at the Gallerie Nazionale d'Arte Moderna in Rome, Common Infra/ctions at Les Laboratoires d'Aubervilliers in Paris, the Summer School at Caffé Internazionale in Palermo. Her artist books, installations and videos have been presented at ICA Boston, Anthology Film Archives NY, Experimenta film festival India, and the Guangzhou Triennial in China. 

**Andrew Lund** is a narrative filmmaker and entertainment lawyer. He produced and co-edited the feature film Brief Reunion, which was distributed internationally on television, VOD, and digital outlets following theatrical exhibition in New York and LA, and a successful festival run, including the award for best narrative film from the University Film and Video Association (UFVA) and the audience award for best film at the Gotham International Film Festival. My Last Day Without You, on which Andrew served as a producer, was also recently released theatrically after winning top producing honors at the Brooklyn International Film Festival. Andrew is the Executive Producer of nine feature films that tackle social and political issues, including The Hungry Ghosts, Vanaja, named by Roger Ebert as one of the top five foreign films of 2007, and Arranged, an international hit that Variety called "a pure pleasure to watch." Andrew has been a judge in the narrative short film category at the Rhode Island International Film Festival (an Academy Award and BAFTA qualifying festival). He also created and curates the Short Film Repository, which houses educational extras that support the study and production of shorts. Andrew's writing on film includes an essay, "What's a Short Film, Really?" in "Swimming Upstream: A Lifesaving Guide to Short Film Distribution" by Sharon Badal, and two upcoming books for Peter Lang Publishers that examine the short film as its own art form and explore the relationship between a film's running time and its form and



content. Since 2011, Andrew has been Director of the IMA MFA Program. In this role, he has focused on how narrative strategies and storytelling techniques can contribute to a wide range of media projects. A Faculty Associate at the Roosevelt House Public Policy Institute, Andrew served on the College's Committee on Interdisciplinary Programs, the Presidential steering committee for the formation of an Arts Administration Program, and the advisory board for the Mellon Foundation funded Arts Across the Curriculum initiative. Andrew also founded CinemaTalks, an independent film screening and discussion series. Andrew serves on the Advisory Board of the Rhode Island International Film Festival and the Vision Committee for the Gamm Theatre in Pawtucket, Rhode Island. An Associate Professor in Hunter's Film & Media Department, Andrew has an honorary advisory appointment to the Film Studies Department at the University of North Carolina Wilmington and has taught in the Graduate Film Division of Columbia University, where he received J.D., M.F.A. and B.A. degrees. [◆](#)

**Alex Mallis** is a Cuban-American, Jewish filmmaker raised in New Hampshire now living in Brooklyn, NY. His films have been selected for multiple festivals internationally. His work has been distributed by PBS, Criterion, Roku, The New Yorker, The Atlantic, Pitchfork, The Huffington Post, and Vimeo Staff Picks. His short documentary SHUT UP AND PAINT (2022) was awarded Grand Jury Prize at IFF Boston and Big Sky Documentary Film Festival, shortlisted for the 95th Academy Awards, and was broadcast nationally on POV. Alex received an MFA in Integrated Media Arts from Hunter College (CUNY) and is an active member of the Brooklyn Filmmakers Collective and the Meerkat Media Collective. <https://www.alexmallis.com> [◆](#)

**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> [◆](#)

**Lynne Sachs** is an experimental filmmaker and poet based in Brooklyn, New York. Strongly committed to a dialogue between cinematic theory and practice, she searches for a rigorous play between image and sound, pushing the visual and aural textures in each new project. Over the course of her career, Lynne has worked closely with fellow filmmakers Craig Baldwin, Bruce Conner, Barbara Hammer, Chris Marker, Gunvor Nelson, Carolee Schneemann, and Trinh T. Min-ha. Throughout her career, we can trace the ways that her experimentation dares to confront social and political issues by embracing both familiar and intimate processes. Lynne investigates the implicit connection between the body, the camera, and the materiality of film itself. Using archives, letters, portraits, confessions, poetry and music, her films take us on a critical journey through reality and memory. Regardless of the passage of time, these films continue to be extremely contemporary, coherent and radical in their artistic conception. Lynne has produced over 40 films as well as numerous live performances, installations and web projects. She has tackled topics near and far, often addressing the challenge of translation — from one language to another or from spoken work to image. These tensions were investigated most explicitly between 1994 and 2006, when Lynne produced five essay films that took her to Vietnam, Bosnia, Israel/Palestine, Italy and

Germany — sites affected by international war — where she looked at the space between a community's collective memory and her own subjective perceptions. Her films have screened at MoMA (Museum of Modern Art), Tate Modern, Image Forum Tokyo, Wexner Center for the Arts, and festivals such as New York Film Festival, Oberhausen Int'l Short FF, Punto de Vista, Sundance, Vancouver IFF, Rotterdam and Doclisboa. Retrospectives of her work have been presented at MoMI (Museum of the Moving Image), Sheffield Doc/Fest, BAFICI, Cork Film Festival, Havana Film Festival, among others. Both the Edison Film Festival and Prismatic Ground Film Festival at the Maysles Documentary Center gave her awards for her lifetime achievements in the experimental and documentary fields. [◆](#)

**Melissa Saucedo** received a Fulbright Scholarship for graduate studies in documentary and non-fiction films at Hunter College's IMA-MFA program. Born and raised in Northeast Mexico, she's a bilingual filmmaker with over a decade of experience in documentary production and editing. She started working as an archival producer in 2016 while working for The Constitution Project Series, short films that explain the stories behind the U.S. Constitution. She also worked on Lincoln's Dilemma for Apple+, Vice News Tonight, and continues working on multiple archival-driven independent films. Her work has been shown in several Mexican and International film festivals like Monterrey's International Film Festival, The Rhode Island International Film Festival, and the New Latin Wave Cinema Series at The Anthology Film Archive. She's a member of the Federation of Commercial Audiovisual Libraries (FOCAL Internation), Brown Girls Doc Mafia (BGDM), and the newly created Archival Producers Alliance (APA). She's currently based in Bushwick and is learning to fly a drone for media projects. [◆](#)

**Ramin Serry** has written and directed two critically acclaimed feature films, *Maryam* (2002) and *Loveless* (2011). His short films have been official selections at several film festivals. He is co-creator, co-writer, director and editor of the acclaimed web series, *Film U*. Serry has taught screenwriting at Columbia University, NYU's Tisch School of the Arts, The University of Georgia, the Feirstein Graduate School of Cinema and Hunter College. [◆](#)

**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. [◆](#)

**Poyen Wang** is an artist and filmmaker, born and raised in Taiwan and currently based in New York City. Informed by his queer and immigrant experiences, his recent work uses 3D computer graphics to create a cinematic space that is tactile and immersive, offering resistance and tenderness, and grappling with issues of identity, sexuality, and masculinity. He approaches image-making as a

theatrical endeavor, staging scenes of psychological tension to explore the emotional landscape of the self. Wang has had solo exhibitions at Essex Flowers, New York; Taipei Digital Art Center, Taiwan; 18th Street Arts Center, Los Angeles; Flux Factory, New York; and the National Taiwan Museum of Fine Arts. His recent works have been included in the VIDEONALE.19 - Festival for Video and Time-based Art at the Kunstmuseum Bonn, the 40th Kassel Dokfest in Germany, and the Fifth AIM Biennial at the Bronx Museum of the Arts in New York, among others. He teaches full-time at the Hunter College Department of Film and Media Studies. His website: <https://poyenwang.com> ◆

**Betty Yu** is a socially engaged multimedia artist, photographer, filmmaker and activist born and raised in New York City to Chinese immigrant parents. Yu integrates documentary film, new media platforms, and community-infused approaches into her practice, and she is a co-founder of Chinatown Art Brigade, a cultural collective using art to advance anti-gentrification organizing. She holds a BFA from NYU's Tisch School of the Arts, an MFA in Integrated Media Arts from Hunter College/CUNY, and New Media Narratives program certificate from the International Center Photography. Yu teaches new media, video, social practice, art and activism at Hunter College and Pratt Institute. In addition to over 20 years of community, media justice, and labor organizing work. Among various distinctions, her multimedia work was part of the After the Plaster Foundation, or, "Where Can We Live?" exhibition at Queens Museum from 2020-21. In Fall 2020, she curated Imagining De-Gentrified Futures at Apex Art in Tribeca, NYC. In 2018, she had a solo exhibition at Open Source Gallery in New York. In addition, her work has also been presented at the Brooklyn Museum, NY Historical Society, Tenement Museum, Artists Space/ISP Whitney Museum, Margaret Mead Film and Video Festival, Tribeca Film Festival's Interactive Showcase, 2019 BRIC Biennial, Pace University Art Gallery, Transmitter Gallery, 601 Artspace, SPACE, City Lore and Squeaky Wheel Film and Media Art Center. In 2017 Ms. Yu won the Aronson Journalism for Social Justice Award for her film "Three Tours" about U.S. veterans returning home from war in Iraq, and their journey to overcome PTSD. Ms. Yu has been awarded artist residencies and fellowships from The Laundromat Project, A Blade of Grass, International Studio & Curatorial Program, Social Practice CUNY, Intercultural Leadership Institute, Skidmore's Documentary Storytellers' Institute, KODA, Asian American Arts Alliance, Pratt Taconic, En Foco, China Residencies, Flux Factory and Santa Fe Art Institute. Yu has received numerous grants for our work including support from Art Matters Foundation, Brooklyn Arts Council, En Foco, Laundromat Project, Foundation for Contemporary Arts, Wave Farm Media Arts, Asian Women Giving Circle, Culture Push, City Artist Corp and the Paul Robeson Fund for Independent Media. Betty sits on the boards of Third World Newsreel and Working Films; and on the advisory board of More Art. <http://www.bettyyu.net> ◆