

THE COOPER UNION SCHOOL OF ART

MISSION STATEMENT

The mission of the School of Art is to educate artists in the broadest sense, both as creative practitioners engaged with a wide range of disciplines in the visual arts and as enlightened citizens of the world who are prepared to question and transform society. The program is structured around an integrated curriculum that fosters connections between disciplines, as well as between traditional and new media. The studio experience affords the opportunity for the development of individual artistic vision in dialogue with collective debates and experiments within an intimate community of artists. The study of history, theory and criticism in the visual arts and general studies in the humanities and social sciences are considered essential in intellectually grounding studio practice. Central to the school's philosophy is the advancement of the artist's role in initiating critical responses and alternative models in relation to the prevailing forms and institutions of cultural production. Students are challenged to expand their research and experimentation across The Cooper Union, as well as in the surrounding urban environment and in the wider public sphere.

Bachelor of Fine Arts Curriculum

Goals and Objectives The goal of the B.F.A. program is to educate students in the skills, knowledge and understanding necessary for professional practice in art- and design-related fields. An integrated program not only teaches students in specific disciplines, but also in the complex interrelation of all visual vocabularies.

The Foundation Program consists of a series of prerequisite courses taken during the first year. This introductory year is designed as a basis for the educational program of the School of Art and is intended to prepare students for studies in all of the disciplines offered within the curriculum. Through exposure to a variety of two- and three-dimensional projects, students are given a general introduction to the specifics of visual and spatial phenomena, and to concepts, principles and techniques of the visual arts.

Following the completion of the Foundation Program, the disciplines of concentration are drawing, film and video, graphic design, painting, photography, printmaking and sculpture. Elective studio classes and seminars are also offered on a rotating basis. Students may choose to concentrate in one or more areas of specialization and are encouraged to follow an integrated approach by selecting from various areas while observing a prerequisite system designed to allow in-depth study in specific disciplines.

Bachelor of Fine Arts Requirements Candidates for the bachelor of fine arts degree are expected to complete 130 credits within eight semesters of study and within the following disciplinary credit distribution. (See chart at right.)

Certificate in Art Requirements A certificate in art program is available for a small number of students for whom the B.F.A. program is not appropriate. Candidates for the certificate program must complete 60 credits in two years of full-time study (with a minimum of 30 credits per year) or in four years of part-time study (with a minimum of 15 credits per year). All Foundation studio courses must be completed and students must follow prerequisite course requirements in selecting advanced studio electives.

The certificate program consists of 24 credits in Foundation studio and a minimum of 27 credits in advanced studio. Students may take up to nine credits in art history.

All academic standards and regulations of the School of Art apply to the certificate program.

Students in the certificate program may apply through the Office of Admissions for transfer to the B.F.A. program after completing 42 credits at Cooper Union.

Transfer students applying to the certificate program may transfer, at the time of admission, a maximum of 12 credits from another institution.

For Students who entered on or after September 2008

Course	Credits
Required Foundation Courses	
Basic Drawing (Analytical and Descriptive)	6 ¹
2-Dimensional Design	6 ¹
3-Dimensional Design	6 ¹
Color 21	
Introduction to Techniques	2 ¹
Foundation Project	1 ¹
Required Art History Courses	
Introduction to Art History I	2 ¹
Introduction to Art History II	2 ¹
Introduction to Art History III	2 ²
Art History Electives	8
Required General Academic Studies	
Literary Forms and Expressions	3 ¹
Texts and Contexts: Old Worlds and New	3 ¹
The Making of Modern Society	3 ²
The Modern Context: Figures and Topics	3 ²
Science	3
General Academic Studies Electives	
To be elected from Art History ³ , Foreign Language ⁴ , History of Architecture, Humanities, Social Sciences and Sciences	12
Prerequisite and Advanced Studio Courses	
To be elected from any studio discipline	55
Required Senior Presentation	0
Free Electives	
To be elected from courses in any discipline at Cooper Union or at other institutions approved by the dean of the School of Art	11
Total Credit Requirement B.F.A. Degree	130

¹ First-year requirement for all students

² Second-year requirement for all students

³ Maximum of three credits

⁴ With permission of the dean of the School of Art

For Students who entered on or after September 2006

Course	Credits
Required Foundation Courses	
Basic Drawing (Analytical and Descriptive)	6 ¹
2-Dimensional Design	6 ¹
3-Dimensional Design	6 ¹
Color	4 ¹
Introduction to Techniques	2 ¹
Required Art History Courses	
Introduction to Art History I	2 ¹
Introduction to Art History II	2 ¹
Introduction to Art History III	2 ²
Art History Electives	8
Required General Academic Studies	
Literary Forms and Expressions	3 ¹
Texts and Contexts: Old Worlds and New	3 ¹
The Making of Modern Society	3 ²
The Modern Context: Figures and Topics	3 ¹
Science	3
General Academic Studies Electives	
To be elected from Art History ³ , Foreign Language ⁴ , History of Architecture, Humanities, Social Sciences and Sciences	12
Prerequisite and Advanced Studio Courses	
To be elected from any studio discipline	54
Required Senior Presentation	0
Free Electives	
To be elected from courses in any discipline at Cooper Union or at other institutions approved by the dean of the School of Art	11
Total Credit Requirement B.F.A. Degree	130

¹ First-year requirement for all students² Second-year requirement for all students³ Maximum of three credits⁴ With permission of the dean of the School of Art

Studio Courses The student's choice of studio courses is based on individual interest in various disciplines, on prerequisite courses for advanced areas of study and on the student's interest in working with particular instructors.

There are limitations on the number of credits a student may take each semester in any one area of study, depending upon the student's progress in the program (number of credits completed toward the degree). The number of credits allowed is determined as listed below:

	Credits Completed	Maximum Credits per Semester per Area of Study*
B.F.A.	32 (Sophomore)	6
	64 (Junior)	9
	96 (Senior)	no limit
Certificate	30	9
	45	no limit

* Includes related techniques courses

General Academic Studies Requirements and Electives During the first two years, B.F.A. candidates must take four core courses in the humanities and social sciences (12 credits), as well as one course each semester in art history (three required courses and one elective course, eight credits total). At any time after the first-year they must take a three-credit science course.

Throughout the last two years, they must complete a minimum of 18 elective credits, six of which are required to be in art history; the remaining 12 may be taken in humanities, foreign languages (with permission of the dean of the School of Art), social sciences, art history (maximum three credits), history of architecture and the sciences.

Foreign language credit for intermediate and advanced courses, e.g., FL20J, FL21J, FL30J, FL31J, taught by language instructors with appropriate academic credentials, will be granted two general studies credits per semester with a limit of four credits accepted in the category of general academic studies electives with permission of the dean of the School of Art. Intermediate or advanced foreign language studies beyond four credits counted toward general academic studies will be acceptable for free elective credit, limited to two credits in language studies per semester.

Free Electives During the last three years, students have a choice of electives in the School of Art in addition to the required curriculum. Courses designated with the prefix **TE** or **SE** receive free elective credit, as do studio courses taken beyond the 54 or 55 credit requirement. Only one TE course per semester may be

taken. Students may also enroll in engineering or architecture courses at The Cooper Union or courses at other accredited institutions with the permission of the dean of the School of Art (or the academic adviser). Free elective credits are approved and granted by the dean of the School of Art (or the academic adviser).

Outside Electives These electives may be used only to meet free elective and/or general academic studies credit requirements; they cannot substitute for prerequisite or advanced studio electives. Students may take up to three credits per semester at a college other than The Cooper Union. For credit to be counted toward the B.F.A. degree, permission of the dean of the School of Art (or the academic adviser) is required before registration at another institution for the semester concerned. No such credit will be awarded retroactively.

Senior Presentation Requirement A public presentation of each senior student's work is a requirement for graduation. Each student may satisfy this requirement with an exhibition or, where appropriate, a screening, performance or publication. No student will be permitted to receive a degree unless this requirement is completed to the satisfaction of the faculty and the dean of the School of Art at a mutually agreed upon time and venue. Completion of the requirement will be reflected on the student's transcript. The 41 Cooper Gallery will be reserved for senior student exhibitions during much of the spring semester; other appropriate exhibition spaces will also be made available.

Progress Toward the Degree Students are expected to maintain normal progress toward their degrees, i.e., passing enough credits each semester to complete degree requirements within four years of study.

The normal work load is 17 credits per semester during the Foundation year and 16 credits per semester thereafter (= 130 credits = B.F.A. degree requirement).

Students should consult with the Office of Academic Advisement in order to assess their progress towards the degree.

Requirements for Nonresident Study Eligibility for non-resident study, i.e., the exchange and mobility programs, is as follows: Students who have completed at least 64 credits toward the bachelor of fine arts degree, have a cumulative G.P.A. of 3.0 in studio and a cumulative G.P.A. of 2.7 overall, are in good academic standing and have no outstanding first- and second-year requirements, may apply for one semester of non-resident study.

Transfer students must have completed at least 32 credits in residence at The Cooper Union before applying for non-resident study and must have an additional 32 credits to complete in residence upon their return. Transfer students must also have met all first- and second-year requirements and be in good academic standing.

Students applying for non-resident study must be in residence during the semester when they are completing the application process.

Students may earn a maximum of 12 credits in studio courses for one semester of study on exchange or mobility. A maximum of six credits may be awarded by any one faculty member for work done while on exchange or mobility.

Since foreign schools may have academic calendars at variance with that of The Cooper Union, students studying on exchange who cannot return in time for the start of the next semester at the School of Art must request an elective leave of absence for that semester.

Students may participate in non-resident study only once during their stay at The Cooper Union.

For information on details governing these programs, please inquire at the Office of Academic Advisement and Off-Campus Programs.

Exchange Programs The School of Art offers a number of exchange programs with schools abroad. They currently include opportunities to study in the Czech Republic, England, France, Germany, Israel, Italy, Japan, the Netherlands, Spain, Sweden and Switzerland.

Mobility Program The Cooper Union School of Art is a member of the Association of Independent Colleges of Art and Design (A.I.C.A.D.). A list of schools participating in the mobility program in the U.S. and Canada is available in the Office of Academic Advisement.

Schools in the metropolitan area are not available for a semester exchange. By special arrangement of The Cooper Union and Parsons School of Design, Cooper Union students may enroll in an outside elective course at Parsons.

Students should consult the Office of Off-Campus Programs for information about these exchange and mobility opportunities.

Students from other institutions who are enrolled at the School of Art as exchange or mobility students may not apply to transfer to The Cooper Union School of Art while in residence at The Cooper Union.

ACADEMIC STANDARDS AND REGULATIONS

Credits A credit is an academic unit of measure used for recording progress in the program of study and in meeting the academic requirements of the degree. In studio and lecture courses, one (1) credit represents a minimum of three (3) hours of work during each week of a 15-week semester dedicated solely to that course. These criteria apply to each course in which the student is enrolled.

Example in studio courses:

Sculpture, 3 credits, equals 9 hours of work per week (i.e. 4 hours in class and 5 hours outside work (studio or home) or 3 hours in class and 6 hours outside work).

Example in a lecture course:

English Literature, 3 credits, equals 9 hours of work per week (i.e. 3 hours in class and 6 hours of outside work).

The number of credits awarded in each course represents the fulfillment of an agreement by the student to satisfy the course requirements as defined by each instructor, on time, and in accordance with the definition of credit.

Additional Credits in an Advanced Course Permission to add credits to individual course commitments may be granted only under special conditions and must receive the written approval of the instructor and the dean of the School of Art (or the academic adviser) during the registration process.

Juniors and seniors in good academic standing (defined as having earned a minimum 2.7 G.P.A. overall for the previous semester and a minimum 3.0 G.P.A. in School of Art studio courses for the previous semester) may add credits to their individual course commitment under the following conditions: no more than two (2) additional credits in one course and no more than a total of three (3) additional credits in any one semester.

Additional Credits in a Semester Normal progress towards a degree is 16 credits per semester. Students may register for up to 19 credits only if they earned a minimum 2.7 G.P.A. overall for the previous semester as well as a minimum 3.0 G.P.A. in School of Art studio courses for the previous semester. Under special conditions, students may register for more than 19 credits only with the permission of the dean of the School of Art (or the academic adviser). Students who wish to register for less than 16 credits must do so in consultation with the Office of Academic Advisement of the School of Art.

Independent Study Independent study is an alternative to classroom study and may be taken only with a member of the resident faculty (defined as full-time or proportional-time faculty members or adjunct faculty members on three-year appointments). Only juniors and seniors in good academic standing (defined as having earned a minimum 2.7 G.P.A. overall for the previous semester and a minimum 3.0 G.P.A. in School of Art studio courses for the previous semester) are eligible for independent study. Independent study may be taken only once during a semester in an advanced subject for one (1), two (2) or three (3) credits. One (1) credit of independent study represents a minimum of three (3) hours of work during each week of a 15-week semester.

The major consideration in approving proposals for independent study is the educational value of the study project within the structure of the degree requirements. Permission to undertake study off-campus can be given only when it is required by the nature of the specific project and when the experience has been evaluated to be valid by the instructor and approved by the dean of the School of Art.

Transfer Credits All incoming students (freshman with advanced standing and transfer) may apply for transfer credits to be counted toward the B.F.A. degree requirements or certificate in art. These credits must be approved by the dean of the School of Art, with the evaluation based on transcripts from other schools. The transfer credits will be officially recorded only after one semester of satisfactory work is completed at The Cooper Union.

Transfer credits may be granted specifically in lieu of the School of Art's foundation, prerequisite or elective courses. A maximum of 60 credits may be transferred toward the B.F.A. degree, at the time of admission only. An accepted applicant who has previously earned a baccalaureate degree in a discipline other than art will be treated as a transfer student for purposes of evaluating completion of degree requirements and length of time allotted at The Cooper Union to complete the B.F.A.

The required 11 credits of free electives, however, must be completed during the student's stay at The Cooper Union. No previously earned credits may be transferred into this category. Exceptions to this rule may be granted by the Admissions Committee, with the approval of the dean of the School of Art, at the time of admission only. (See also page 12.)

Attendance Attendance at classes is mandatory. Unexcused absences and excessive lateness will be cause for probation or dismissal.

Registration Only those students who are officially registered in a course (i.e., by approval of the dean of the School of Art and notification to the Office of Admissions and Records) will have the grades and credits entered on their records. Students are required to register for each semester during the announced registration period.

A student who receives a grade of F, W or WU in the first semester of a one-year course will not be allowed to register for the second semester of that course. In such a situation the student will be called before the Academic Standards Committee for individual review and/or counseling in order to determine a future program of study. Students whose records by mid-semester indicate a possible failure to meet required standards, may be so informed.

Grades At the end of every semester each student receives a grade for his/her semester's work in each subject.

The grades, expressing the faculty's evaluation of students' work in School of Art courses, are: A (4.0), A- (3.7), B+ (3.3), B (3.0), B- (2.7), C+ (2.3), C (2.0), C- (1.7), D+ (1.3), D (1.0), D- (.7), F (0).

The numbers in parentheses give the assigned numerical equivalents of the letter grade for each course. These are used in computing semester index and cumulative index ratings by multiplying the numerical equivalent of the grade for each course by the credits assigned to that subject. The sum of such multiplications for all the subjects carried by a student is divided by the total credits carried by him/her for that period to determine the index or grade point average.

The meanings for the letter grades are as follows:

- A** Outstanding performance
- B** Above average performance
- C** Requirements completed; average performance
- D** Passing, but unsatisfactory
- F** Failure to meet the minimum requirements of a subject
- I** The designation **I** indicates that the work of the course has not been completed and that assignment of a grade and credit has been postponed. An **I** will be given only in cases of illness (confirmed by a physician's letter) or documentation of other extraordinary circumstances beyond the student's control.

The designation of **I** will be granted only with the approval of the dean of the School of Art.

The deadline for removal of an **I** designation will be determined by the instructor and recorded at the time the designation is given, but will not be later than two weeks after the start of the next semester. If the **I** is not removed within the set time limit, either by completing the work in the subject or by passing a reex-

amination, the **I** will automatically become an **F** unless the dean of the School of Art extends the time or the student withdraws from school before the deadline date.

W Indicates that the student has received permission from the dean of the School of Art and the instructor to withdraw from a course while passing the course requirements at the time of withdrawal. This permission must be obtained no later than the end of the eighth week of the semester. The grade is not included in the calculation of the student's semester rating.

WU Indicates that the student has dropped a course without permission of the dean of the School of Art and the instructor after the end of the eighth week of the semester. This grade is not included in the calculation of the student's semester rating.

When appropriate, certain courses may be designated as Pass/Fail courses.

Pass Requirements completed. This designation is not included in the calculation of the student's semester rating.

Fail Failure to meet the minimum requirements of a course. This grade is included in the calculation of the student's semester rating; its numerical equivalent is 0.

A change in an official grade of record, other than the **I** designation, cannot be made by the dean of Admissions and Records without the express written consent of the instructor and the dean of the School of Art. Grade changes will not be accepted after one year has elapsed from the completion of the course.

Change of Program: Dropping a Course Students may drop a course by notifying the School of Art office and the Office of Admissions and Records during the first two weeks of a semester. A withdrawal from class during this time will result in deletion of the course from the student's record and must be accompanied by an addition of equivalent credits in another course as needed to maintain normal progress toward the degree.

Students who wish to drop a course after this deadline must first receive permission from the dean of the School of Art and the instructor. If the student is passing the course at the time of withdrawal, a designation of **W** will appear on his/her record. Any course dropped by the student without permission of the instructor and the dean of the School of Art and without notification to the Office of Admissions and Records will be recorded as **WU**, however the instructor is free to record an **F** grade in such cases.

If, in the opinion of the instructor, a student's presence is hindering the educational progress of the class, the student may be dropped from the class at the request of the instructor. A grade of **W** will be recorded for the course.

After the eighth week of the semester, a course may be dropped only after consultation with the Academic Standards Committee and with the approval of the dean of the School of Art.

Change of Program: Adding a Course Students are permitted to add a course only during the first two weeks of a semester. They must receive the approval of the dean of the School of Art and must report the addition to the Office of Admissions and Records.

Change of Program: Change of Section Students who have completed the Foundation program are permitted to transfer from one section to another of the same course before midterm if they are passing the course and if space is available at that time. Permission of the dean of the School of Art and both instructors is required for the change of section and students must notify the Office of Admissions and Records.

Dismissal from The Cooper Union and Academic Probation

A semester rating of all courses, (i.e., School of Art and Faculty of Humanities and Social Sciences) below 2.0 places students on automatic probation and makes them subject to dismissal or withdrawal.

Students whose semester rating in School of Art studio courses only is below 2.7 in any one semester are automatically placed on probation and are subject to dismissal or withdrawal.

Students must maintain normal progress toward the degree. Failure to observe this standard is grounds for dismissal.

Students with unexcused absences and excessive lateness are subject to dismissal or withdrawal.

Appeal Students may appeal to the Academic Standards Committee of the School of Art in writing and/or in person when notified of their dismissal.

The Academic Standards Committee shall either confirm the dismissal or determine a probationary period. The decision of the committee shall be final.

Students on academic probation who do not improve their academic standing during the probationary semester or who fail to meet minimal academic standards during any subsequent semester will be notified that they are subject to dismissal from The Cooper Union.

Leave of Absence

Elective Leave Elective leave may be granted for up to a year's duration to students who are in good academic standing (defined as having earned a cumulative G.P.A. of 3.0 in studio courses and a cumulative G.P.A. of 2.7 overall). This form of leave is only available upon completion of the first-year Foundation Program.

Medical and Emergency Leave Medical and emergency leave may be granted with the approval of the dean of the School of Art and the dean of students and requires supporting documentation.

If a leave has been granted for medical reasons, a recommendation from the student's physician or therapist must support the student's request for reinstatement and/or extension of leave. Approval of the dean of students is required for reinstatement. The Cooper Union reserves the right to require a second opinion by a physician of its choosing.

Students must request all leaves of absence in writing. A written request for reinstatement is also required.

Withdrawal from School Written requests for withdrawal from school should be addressed to the dean of the School of Art.

Readmission Students who have withdrawn from the school and wish to be readmitted must reapply jointly to the Academic Standards and Admissions Committees.

Students dismissed by the Academic Standards Committee must reapply to the Academic Standards Committee, which will make a recommendation to the Admissions Committee. At the time of application for readmission, students dismissed from The Cooper Union should demonstrate a change in the circumstances that warranted their dismissal.

Graduation To be eligible for graduation students must complete the minimum number of credits required for the B.F.A. degree or the Certificate and must have been enrolled for a minimum of four semesters at The Cooper Union as a full-time student for the B.F.A., or a minimum of four semesters as a part-time student for the Certificate in Art.

All candidates for the B.F.A. degree must satisfactorily complete the requirement for a senior presentation.

Students must have a cumulative grade point average of 2.0 or better in order to graduate from The Cooper Union School of Art.

Students eligible to graduate and participate in commencement exercises must be approved by the Faculty of the School of Art.

Students who have not fulfilled the requirements for graduation will normally not be permitted to participate in commencement exercises.

Graduation requirements as outlined in this catalog are guidelines that are subject to change.

Students are responsible for their total accomplishment and for being continuously aware of the standards defined in the preceding paragraphs.

Residence A candidate for a degree must have been enrolled during two academic semesters preceding the granting of the degree and in residence during the last semester.

FACILITIES

The School of Art is primarily housed in the 1859 landmark Foundation Building. The renovated studios and labs offer complete facilities for a visual arts education. Seniors, juniors and many sophomores are assigned individual studio spaces by lottery. In addition, some Foundation Program classrooms, many student studio spaces, the Herb Lubalin Study Center, and the 41 Cooper Gallery are housed in the new academic building located at 41 Cooper Square.

Graphic Design Two multimedia classrooms at 41 Cooper Square are equipped with high-definition projection, surround sound and with Apple MacPros, which are connected to the Internet via T1 lines. In addition, the college-wide Computer Center provides hands-on use of scanners, black-and-white and color printers and copiers. Photocopying and professional imagesetting are offered at student rates. A metal type shop, located on the fifth floor of the Foundation Building, with Vandercook presses is also available with technical staff assistance. The students' personal studio areas provide individual drawing tables and flat file storage for advanced students.

A professional staff of technical assistants is available during posted Computer Center hours.

Painting/Drawing Both the historic Foundation Building and 41 Cooper Square house facilities for Painting and Drawing. In the Foundation Building, skylight ceilings flood abundant natural daylight throughout a number of classrooms, workrooms and student studio spaces dedicated to painting and drawing. Additional painting studios and a drawing classroom are located on the ninth floor of 41 Cooper Square. Classrooms are equipped with easels, model stands, palette tables, sawhorse tables and storage room for props. Common workrooms are furnished with slop sinks, worktables and storage racks to accommodate the preparation and storage of artwork.

The painting office has equipment for check-out and a limited number of art supplies for sale. Staff technicians are available during the week to provide technical support and help facilitate a healthy and safe work environment.

Photography The lab area is equipped with 16 4x5-inch enlargers in a large black-and-white communal darkroom. There are eight individual color darkrooms that accommodate 35mm to 4x5-inch negatives, as well as one color enlarger that can take 35mm to 8x10-inch negatives. In addition, there is a 32-inch-wide professional

color print processor, a large black-and-white film processing area with automatic temperature control and a dedicated alternative-processes room with UV exposure units up to 30" X 48".

A well-equipped studio provides the space and tools to photograph two- and three-dimensional sets with tungsten and/or electronic flash lighting systems for traditional or digital imaging.

Large- and medium-format film cameras are available for checkout as well as several professional digital SLR cameras. The lab has nine Macintosh work stations and the ability to print digitally up to 44" X 90".

A professional staff of technical assistants is available continuously during posted studio hours.

Printmaking A well-equipped and ventilated printmaking shop accommodates intaglio, lithography, silkscreen and relief printing processes and papermaking. The facility includes three lithography presses, three etching presses and three silkscreen vacuum tables. There is a dedicated computer facility with two large format printers for digital imaging and pre-press photographic work. There are more than 100 stones for lithography and a collection of rollers for lithography, monotype, and surface rolling in etching. The paper mill is complete with beater, a 75-ton hydraulic press, vats and the capability for both Western and Japanese papermaking.

A professional staff of technical assistants is available continuously during posted studio hours.

Sculpture A large, all-college sculpture shop supports opportunities for production of a wide range of three-dimensional work. This facility is equipped with machinery for wood- and metal-working, mold-making, bronze casting and projects using wax, clay, plaster and some plastics. An Epilog 36EXT 60 Watt Laser cutting/engraving system has recently been implemented.

A professional staff of technical assistants is available continuously during posted shop hours for management and supervision, as well as consultation and collaboration on projects from many different studio disciplines.

Film The film area offers basic production equipment in Super 8 and 16mm formats. Accessories include analog and digital audio recorders, microphones, lighting kits, tripods and various other production equipment. The studio space houses Super 8 and 16mm telecine (film to tape) transfer machines, animation stands, a 16mm rotoscope stand and a JK optical printer. Editing equipment includes a Final Cut Pro system, two Steenbeck editing tables and various other editing/viewing set-ups. The sound room is equipped with a ProTools HD digital audio workstation with surround mixing capabilities and a vocal isolation booth. ProTools

LE Mbox systems are also available. The projection booth has playback facilities for magnetic film and tape, analog and digital audio sources and projection sound, with ties to the main classroom/screening room, which doubles as a theater for large-screen projection of film and video.

A professional staff of technical assistants is available continuously during posted studio hours.

Video The video facilities provide portable video recording capability using Mini-DV and 3-CCD DVcam and 24p and HDV camcorders. Accessories include microphones, lighting kits, tripods and various other production equipment. The video lab has eight complete DV workstations with Final Cut Studio, Adobe Creative Suite and other audio and video software. Additional outboard equipment includes digital audio/video mixers, special effects devices and various analog audio and video decks. Other equipment (monitors, projectors, VCRs and DVD players) is also available for video installation work. The video lab is networked and equipped with a video/data projector for instruction and viewing student work. Videos can also be viewed in the screening room equipped with a video projector and surround sound system.

A professional staff of technical assistants is continuously available during posted studio hours.

Animation Lab The computer lab adjacent to the film and video areas provides Mac and Windows workstations for two- and three-dimensional animation, stop motion capture, image processing and audio/video editing and compositing. Software includes Final Cut Studio, Adobe Creative Suite and various other software for producing animation and digital artwork. Additional hardware includes a flatbed scanner, digital copy/animation stands, a digital rotoscope station and various analog and digital audio/video decks, as well as a vocal isolation booth. The animation lab also serves as an auxiliary facility for students working with film, video and sound projects and is networked and equipped with a video/data projector for instruction and viewing student work.

A professional staff of technical assistants is continuously available during posted studio hours.

The Computer Center The School of Art Computer Studio has recently been integrated into the college-wide facility, now located on the eighth floor of 41 Cooper Square. The Center supports both PC and Mac technology, and provides students with a wide range of digital media and imaging options. The facility houses Apple MacPro computers; high-resolution reflective and transparency scanners; a film recorder; black-and-white and color laser printers and copiers; and large-scale color printers. There are dedicated

audio-video workstations capable of producing quality digital/analog video for broadcast, new media and web publishing.

Media equipment such as digital video cameras, digital still cameras, DAT sound recorders and microphones is available to loan by students. Software includes applications for graphic design, multimedia, audio-video and animation. The fully-networked studio also provides complete Internet access, CD and DVD production capabilities and a number of removable storage options.

A staff of professionals is continuously available during posted studio hours.

Center for Design & Typography The Center, located at 30 Cooper Square, combines education with public service. Advanced graphic design students work in guided classroom situations with actual outside non-profit agencies as clients, and on internal Cooper Union print and web design projects.

Galleries Several galleries around the campus are available to exhibit the work of students and outside artists in solo or group shows. Opening in Fall 2009 in the new academic building, the 41 Cooper Gallery and the Lubalin Center Gallery will feature a series of exhibitions open to the public. With glass walls that offer views into the building's entrance lobby from Third Avenue and East 7th Street, the 41 Cooper Gallery is intended to serve as a highly visible site of artistic activity consisting of exhibitions, programs, and screenings for the Cooper Union community, neighborhood and city at large.

Beginning late in each fall semester and carrying through the spring, gallery spaces in both the Foundation Building and 41 Cooper Square showcase work by seniors in The School of Art, with additional exhibitions of exchange student work, class projects and work by fellowship recipients. These exhibitions offer an opportunity for students to contextualize and showcase projects developed throughout the course of the year. The annual student exhibition at the end of the school year is mounted throughout the school's exhibition, studio and classroom spaces and features the work of art, architecture and engineering students at all levels.

Herb Lubalin Study Center of Design and Typography Now in its new location at 41 Cooper Square, adjacent to the Lubalin and 41 Cooper Galleries, this archive of seminal works in graphic design includes an extensive print and slide collection, as well as a reference library pertaining to the history and theory of visual communication. In addition to the archive, the Center maintains a rich and varied programming schedule, including exhibitions and lectures addressing major trends in design with leading international practitioners.

COURSES

Students should consult official schedules for courses offered in a given semester. There is no assurance that a courses listed in this catalog will be given every year.

Each school offers a range of elective courses that are open to all students; consult each school's course listing.

Prefix Key

FA designates studio courses (meet three or four hours per week)

SE designates seminars or lecture courses (meet three hours per week)

TE designates techniques courses (meet four hours per week)

Required Foundation Courses

FA 100.1 Introduction to Techniques

An introduction to the physical aspects of working with wood, metal, plaster—and plastics, as well as an introduction to on-campus computer facilities and resources. A basic introduction to the Adobe interface, specifically Photoshop and Illustrator will be provided.

1 credit per semester. One-year course. Pass/Fail. Staff

FA 101 Color A study of the physical, perceptual, art historical and cultural aspects of color. The phenomenon of color and principles of light are explored in various media towards an understanding of color application in all of the fine art disciplines and architecture.

2 credits. Ellis/Osinski/Vanni

FA 102 Two-Dimensional Design

Exploration of the visual and intellectual aspects of form on the two-dimensional surface, in a variety of media. Investigations into the relationships of perception, process and presentation.

3 credits per semester. One-year course. Essl/Lindell/McCarty/Morton/Tochilovsky

FA 104.1 Basic Drawing (Analytical and Descriptive) A course in freehand drawing designed to emphasize perceptual and inventive skills in all drawing media.

3 credits per semester. One-year course. Brown/Lawley/Richter/Villalonga

FA 109 Three-Dimensional Design

Students work on projects that explore the fundamentals of forms and space and investigate the properties of materials, structure, mass, scale, light and motion.

3 credits per semester. One-year course. Adams/Boyd/Friedman/Lins

SE 150 Foundation Project

A course that brings together all Foundation year students around a series of presentations that introduce various artistic practices, critical languages, and criticism. The course intends to present contrasting historical and contemporary models of creating, seeing, speaking and thinking about art.

1 credit. Spring semester only. Pass/Fail. TBA.

Elective, Prerequisite and Advanced Courses

Calligraphy

Prerequisite Course

TE 216 Calligraphy Geometry, optical balance and the stroke of the broad-edge pen are primary influences that shape the Roman alphabet. Students learn the fundamentals of "beautiful writing" through the study of historical models and the principles that are the basis of classical and modern letterforms. Exercises in ink train the hand kinaesthetically to write letters with graceful movement. Exercises in pencil train the eye to see and analyze the subtle geometry and skeletal "ideal" form of letters. Precise rhythm in letter-spacing and careful line-spacing create the color and texture of the page. The class will have an emphasis on page design involving hand written compositions. Roman and Italic capitals and small letters will be the focus of first semester students. Those who repeat may be introduced to other historical hands.

2 credits. One-semester course. May be repeated once. Free elective credit. DiEdwardo

FA 419 Independent Study in Calligraphy

1-3 credits. Requires approval of instructor and the dean of the School of Art

Computer Techniques

TE 303.1 Projects in Photoshop and Illustrator

This course explores techniques and projects in Photoshop and Illustrator. Students will complete projects that demonstrate their skill and understanding of digital image creation. Students may take either session for 1 credit or both sessions for 2 credits.

1-2 credits. One-semester course. Cannot be repeated. Free elective credit. Not offered 2009–2010

TE 304 Projects in Final Cut Pro and After Effects

This course explores techniques and projects in Final Cut Pro and After Effects. Students will complete projects that demonstrate their skill and understanding of video editing and motion graphics. Students may take either session for 1 credit or both sessions for 2 credits.

1-2 credits. One-semester course. Cannot be repeated. Free elective credit. McWreath

TE 305 Projects in XHTML and Programming

This course explores techniques and projects in XHTML and programming. Students will complete projects that demonstrate their skill and understanding of building web sites and basic programming. The primary software used in the course will be BBEdit, Flash and Processing. Students may take either session for 1 credit or both sessions for 2 credits.

1-2 credits. One-semester course. Cannot be repeated. Free elective credit. Sparling

Contemporary Art Issues

SE 401A&B Contemporary Art Issues: On Wildness

Topic for Fall 2009: This course will explore the idea of wildness and its relationship to contemporary creative practice. Through a careful look at the history of the term and its emergence in opposition to the concepts of domestication and taming, we will trace the appearance of the linguistic and conceptual binary and begin to uncover the way it operates in current cultural practice. We will move into the complex ethical territory that surrounds the idea of wildness—paying particular attention to issues of inclusion and exclusion—that will take us through theories of primitivism, essentialism, post-colonialism, exoticism, theorizations of race and notions of gender.

In so doing, we will investigate how certain practices/individuals come to

be aligned with reason and rationality, and others with wildness. Can institutional frameworks hold practices inclusive of wildness? And is this something to be desired or viewed with suspicion? Where does the practice of art fall within these questions and is it commensurate with the place given to art's reception? Does economic collapse lend itself to the flourishing of wildness or to further social domestication? Does wildness help us distinguish where play ends and art begins?

Coursework will be comprised of readings drawn from a broad range of disciplines, film screenings, and conversations with practicing artists and curators. Students will sharpen their analytical skills and facility with theoretical concepts in order to develop their ability to both understand and articulate the themes of their own creative practice.

2 art history credits. One-semester course. May be repeated once for art history credit. Perta/TBA

Drawing

Prerequisite Course

FA 240.1 Drawing I

The course is designed to explore the phenomena of drawing as basic to the visual language of all disciplines. The fundamental notion of observation and analysis in drawing is investigated. As preparation for work in an advanced level, the course involves further development of drawing skills and techniques, as well as an emphasis on individual aesthetic development. Assignments and group critiques are central to the course.

3 credits per semester. One-semester course. May be repeated once.

Prerequisite to all Advanced Drawing. Gleeson/Goldberg/Lawley/Masnij/ Merz

Advanced Courses

FA 341.1 Advanced Drawing

Advanced studies in drawing emphasizing the student's conceptual independence from traditional draftsmanship. This course is for students who have an established direction in drawing.

3 credits. One-semester course. Barth

FA 342.1 Advanced Drawing

Students are encouraged to explore and experiment with drawing as a way to further develop visual understanding of pictorial and sculptural space. The issues surrounding representation and perception are addressed. The focus of

this class is to help students to use drawing as a critical and procedural tool. Using notebooks and journals as well as reading and research methods to process ideas, students will work with drawing to advance and integrate their individual studio practice both technically and conceptually. Group critiques and drawing sessions as well as individual meetings with the instructor are integral components of the course.

3 credits. One-semester course. Bordo

FA 344.1 Advanced Drawing

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.

3 credits. One-semester course.

Lawley.

FA 345.1 Advanced Drawing

This course offers an opportunity to develop a vital vocabulary in drawing through exploration of figuration, abstraction, observation or imagination. There will be an emphasis on the development and evolution of concepts, ideas—and observations from the sketchbook to completed works.

3 credits. One-semester course. L.A.

Miller

FA 346.1 Advanced Drawing

This course will focus on the conceptual basis of drawing as a medium unto itself—drawing as a finished and complete form of art, not merely a tool for constructing a painting, drawing or installation. Such techniques as duration, repetition, endurance, language and the body will be explored. Drawing will also be looked at in the context of contemporary art practices: what do the films of Andy Warhol have to do with drawing? How does the influx of text into 20th-21st-century art practice intersect with drawing? How does minimalism affect drawing? How is drawing reflected in "sampling?" What if any are the political implications of drawing in a time of high-speed computer technology?

3 credits. One-semester course.

McCarty

FA 347.1 Advanced Drawing

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.

3 credits. One-semester course.

Gleeson/Merz

Advanced Drawing/Visiting Artists

Course description varies according to the instructor. For fall 2009:

FA 343.1 Advanced Drawing (cross-listed with FA 334 Advanced Painting)

Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.

3 credits. One semester course.

Visiting Artist James Siena.

FA 346.1 Offered to students working independently in any medium.

Must be self-motivated. There will be group and individual critiques.

3 credits. One-semester course.

Visiting Artist Adia Millett.

For spring 2010 and later semesters, please see course schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 449 Independent Study in Drawing

1-3 credits. Requires approval of instructor and the dean of the School of Art.

Film/Video

Prerequisite Courses

FA 270.1 Film I An introduction to the techniques and aesthetics of filmmaking. In a mixture of theory and practice, participants will be required to produce at least two film projects in response to concepts and issues raised. The course is in three parts: technical instruction, critique and screenings of artists' work. Students are trained in all aspects of filmmaking from shooting, lighting and sound to editing in film or on computer and DVD authoring. There are weekly reviews of student works-in-progress and each class will include survey of the history of artists working in film.

3 credits. One-semester course.

May not be repeated. Prerequisite to all advanced film courses; pre- or co-requisite to Animation I. McLaren/Schlemowitz

Note: Film I is required of all students who wish to pursue additional work in the medium.

FA 375.1 Film II This introduction to 16 mm filmmaking covers a wide range of techniques such as shooting with the reflex Bolex, lighting, single-frame construction, sound and editing. Students learn 16mm filmmaking with hands-on experience and are encouraged to use the unique qualities of the medium to express their original visions. This course integrates theory and analysis of cinematic language with film practice. Films made by independent filmmakers and artists will be screened and discussed and advanced filmmaking techniques such as optical-printing and multiple-exposure will be taught. Critiques of student work will take place at various points during the semester and students are required to complete their own final 16mm sound film by the end of the course.
3 credits. May not be repeated. Prerequisite: Film I. Perlin

FA 208.1 Video I An introduction to video production, postproduction, history and criticism. Students are introduced to basic camera operations, sound recording and lighting, as well as to basic editing using Apple's Final Cut Pro software, and to DVD production using Apple's DVD Studio Pro. Three assignments are to be completed during the semester: two are assigned in conjunction with the professor. Critiques of the assignments are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary art practices.
3 credits. One-semester course. May not be repeated. Prerequisite to Video II; pre- or co-requisite to Computer Image in Motion I. Raad(sabbatical 2009-10)/Ghani/Hayes

Note: Video I is required for all students who wish to pursue additional work in the medium.

FA 209 Video II Video II offers an advanced approach to conceiving, shooting and editing projects utilizing the moving image. The class will lead to a deeper understanding and control over the image, both in shooting and editing. Through screenings, readings and assignments, students will explore the dominant languages used in the moving image, as well as experimental works that actively avoid, subvert, confuse or mix these languages.

Students will complete several short assignments leading the conceptualization and completion of an ambitious project of their choice.
3 credits. May not be repeated. Prerequisite: Video I. Gerdes

Advanced Courses

FA 376.1A Animation I Students will learn an arsenal of physically-based film animation techniques from line animation, direct-on-film and rotoscoping to cut-out animation. Students will apply their skills and passions based in their own work in other art forms (drawing, painting, photography) and will make a few short animation projects over the semester. The course emphasizes the creation of meaningful and realized films through the integration of content and ideas with aesthetics and technique. All animation artwork will be created non-digitally, though students will learn to shoot and finish their projects both digitally and to film. Classes will incorporate basic technical instruction, viewings and discussions about a variety of classic and contemporary animation films, hand-on animation work and critiques.
3 credits. May not be repeated. Reeves

FA 376.1B Animation II
3 credits. Spring only. TBA

378 Computer Image in Motion I
(Not offered 2009–2010)

FA 379.1 Computer Image in Motion II
(Not offered 2009–2010)

FA 377.1 Advanced Film Independent projects workshop in Super 8 and 16mm film. As well as working in depth with film, students are encouraged to explore all possibilities of the moving image from expanded projection techniques to kinetic constructions.
3 credits. One-semester course. May be repeated. Prerequisites: Film I and one of the following: Film II or Animation II or Computer Image in Motion II. Hayes/Visiting Artist

FA 380.1 Advanced Video Advanced students use all the facilities of the video lab and continue to develop their personal styles through close individual instruction. Students complete two fully realized independent projects. Analysis and discussion of current video exhibitions supports group critiques.
3 credits. One-semester course. May be repeated. Prerequisite: Video II. Hayes/Visiting Artist

FA377.1/FA 380.1 Advanced Film/Advanced Video: Remake/Remodel

Topic for Fall 2009: Since the 1990's, many artists' tools such as flatbed editors, slide projectors, Super 8, and videotape have been replaced by various digital media. Currently, almost all Hollywood filmmakers edit their films digitally, and all film and television passes through multiple forms of digital mediation. Online fan films, organized and disorganized piracy, peer-to-peer networks, YouTube, and video-on-demand services have changed the way we understand authorship and distribution. This class will explore the artistic and theoretical effects these technological changes have on culture today. Specifically this course uses two cult American films - The Beaver Trilogy and Heavy Metal Parking Lot - as points of departure. Made in the last thirty years, both films prefigure many of the issues facing digital cinematic production today. Further screenings and lectures will focus on fan films, the history of piracy, artistic appropriation and lo-fi filming.

Although this class is themed, during the semester students will be asked to create works based on their own interests. Class time will be reserved for discussion of student works, readings and screenings related to the class' main themes.
3 credits. One-semester course. May be repeated. Prerequisite: Film II or Video II. Visiting Artist John Menick (fall 2009).

FA 381 Digital Sound Design Workshop An investigation of the structures of the sounds around us and how to listen to, analyze and manipulate them, with special emphasis on sound for picture. Discussion of how the gulf between the sounds of the environment and composed music was bridged in the 20th century. Training in the use of Protools, an all-inclusive system for recording, editing and mixing sound, which has become the system of choice in the modern studio.
3 credits. Offered fall and spring. Pre- or co-requisite: Film I or Video I or Motion Graphics. May not be repeated. Burckhardt

FA 382 The Question of the Document This class is open to students working in all forms. Students are expected to initiate and work on independent projects—individually or in groups and must be willing to show work in class while in the process of making it. The focus of the class will be on the question of the document in media art and related themes of

history, facticity, testimony, witnessing and evidence. Students are expected to attend all screenings and exhibitions, keep up with the assigned readings and write short papers.
3 credits. Pre- or co-requisite: One advanced studio course. TBA

FA 479 Independent Study in Film
1-3 credits. Requires approval of instructor and the dean of the School of Art

FA 489 Independent Study in Video
1-3 credits. Requires approval of instructor and the dean of the School of Art

Design

Prerequisite Courses

FA 210.2A Graphic Design I: Visual Sequencing The sequential aspects of composition are introduced in conjunction with studio projects. Contemporary examples as well as cave painting, pictographic writing systems and medieval painting cycles are presented. Basic image-making processes, such as graphic translation, photography and computer illustration are explored. Bookbinding and computer illustration are provided in relation to specific projects.
3 credits. Fall only. Essl/Joel

FA 210.2B Graphic Design II: Word and Image

The complex relationship between word and image is explored. The study of semiotics, emphasizing the philosophy of communication, provides a rich historical and intellectual base for experimental projects combining verbal and pictorial information.
3 credits. Spring only. Prerequisite: Graphic Design I. Essl/Joel

FA 213.2A Typography I

The history, formal elements and practice of typography are introduced. Lectures present the origins and evolution of writing systems, as well as the history, technological developments and social impact of type design. Studio projects explore a wide variety of typographic processes, such as hand and computer composition. Copyfitting, preparation of layouts and comps, mechanicals and printing methods are included.
3 credits. Fall only. Craig/Essl/Tochilovsky

Advanced Courses

FA 214B Typography II

Empirical explorations of typographic messages through placement, massing, weight, size and color are analyzed to develop an understanding of aesthetic composition of typographic form and meaning. Legibility, unpredictability and sequencing, as well as the use of grid structures, are investigated. The development of critical judgment about typography is emphasized.

3 credits. Spring only. Prerequisite: Typography I. TBA

FA 310.1A Information Design

The visual communication of complex information is introduced through presentations and studio projects that explore organizational structures such as charts, diagrams, maps, illustrations, photographs and typography. Computer instruction will be provided as it relates to specific projects.

3 credits. Fall only. Prerequisites: Graphic Design I and II; Typography I. Ess/Pressman

FA 310.1B Publication Design

The complex issues unique to editorial and publication design are explored through studio projects and presentations that emphasize the grid, effective sequencing and typographic form. Computer instruction will be provided as it relates to specific projects.

3 credits. Spring only. Prerequisites: Graphic Design I and II; Typography I. Corbitt

FA 312.1 Experimental Typography

This course will emphasize innovation, imagination and creativity in the realm of typography, manipulating it freely as a means of expression. Computer techniques as well as hand drawing, collages and pictures will be used to compose layouts, including posters, limited art books and animated typography for the web. Students will choose a theme and develop it with abstract type expression.

3 credits. Prerequisite: Typography I and II. Visiting Artist Ali Madad (fall 2009).

FA 313.1 Art of the Book

In this course the book will be explored as an interdisciplinary medium, placing emphasis on integrating and experimenting with form, content, structure and ideas. During the first half of the semester, students will make a number of books, examining sequence, series and text/image relationships, using various book structures. These "sketches" will prepare students for an

extended book project during the second half of the term.
3 credits. Fall only. Morton

FA 315 Advanced Design

Topic for Fall 2009: Designing by doing, this will be a class of many short and a few longer assignments, some executed directly and quickly within the class setting. Students will push boundaries, take risks, and explore different ways of doing things.

3 credits. Fall and spring semesters. Prerequisites: Graphic Design I and II; Typography I; two additional graphic design courses. Frank Stanton Chair in Graphic Design Jan Wilker (fall 2009).

FA 320.1 Visual Identities

Design issues unique to creating a coherent, yet diverse visual system will be analyzed and applied in a variety of contexts. Concepts and methods for integrating symbols, images, words and objects will be explored.

3 credits. Prerequisites: Graphic Design I and II; Typography I; one additional graphic design course. Essl

FA 322 Professional Practice

Graphic design projects for non-profit institutions, under the direction of faculty and in cooperation with the staff of the Center for Design and Typography, provide students with an opportunity for professional experience. Portfolio presentation and professional ethics will be addressed.

3 credits. One-semester course. Prerequisites: Graphic Design I and II; Typography I; two additional graphic design courses. Lang

FA 326 Interactive Design Concepts

An exploration of the nature of interactive design and how it informs and transforms experience. Information structures, navigational issues, design strategies and social implications of interactive experiences using traditional as well as electronic media will be examined.

3 credits. One-semester course. May not be repeated. Prerequisite: Graphic Design I or Typography I. Selvadurai

FA 327 Advanced Interactive Design Concepts: Computational Media

An advanced design course in interactive computational media. The course will explore advanced interactive design concepts utilizing software which that includes Processing and Macromedia Flash as well as XHTML coding. Students will complete two fully realized independent projects. Analysis of relevant work and readings support group critiques.

3 credits. One-semester course. Prerequisite: Interactive Design Concepts. TBA

FA 328 Motion Graphics

Students will explore the conceptual and technical challenges of design for the television screen. All aspects of industry video/ broadcast production are introduced and integrated into a design core focused on strong communication. Projects include identity design, combining kinetic typography, animation, sound and video. The course includes workshops in After Effects, Final Cut Pro and Protools.

3 credits. One-semester course. Prerequisites: Graphic Design I and II; Typography I; two additional graphic design courses. Vondracek

FA 429 Independent Study in Graphic Design

1-3 credits. Requires approval of instructor and the dean of the School of Art.

Techniques

TE 324.1 Design Production: From Digital To Press

Study of the planning, materials and techniques involved in producing printed material from digital files, transparencies and photographic prints. Familiarizes students with offset lithography's terminology, options, limitations, costs and trade customs. This course covers line, halftone and color separation theory; scanner functions; Photoshop enhancement of photographs for reproduction; manual film assembly; electronic imposition; proofing, press and paper options; binding techniques; finishing methods; and printing quality evaluation and control throughout the process.

2 credits. May not be repeated. Free elective credit. N. Sanders

Intra-Disciplinary Seminar

SE 403 Intra-Disciplinary Seminar
The course is designed to provide a stimulating and rigorous forum among students, faculty and visiting speakers. Discussions will center on presentations by artists, filmmakers, curators, writers and designers involved in visual culture. Issues being addressed in studio practice will influence the topics and shape of the class. By alternating between discussions of students' working practice and presentations from professionals, the instructors hope to synthesize a productive environment for artistic ideas. Students will be expected to show some form of

creative relationship with class discussions in the form of written, visual or presentational effort.
2 credits. Free elective credit. Ashford/Raad (sabbatical fall 2009)/Geyer

Junior Seminar

SE 400 Junior Seminar

This course is designed to present an open critical forum among students, faculty and visiting speakers on ideas of what it means to be an artist today. The Junior Seminar introduces students to a collective conversation that will present opportunities to explore the personal, social, formal, technical and economic dimensions of artistic research and production. Accordingly, students will be asked to demonstrate their participation in planning the discursive form of each presentation, to devise research methods and to participate in the public platforms and analysis. Open only to students with junior standing.

2 credits. Free elective credit. Pass/Fail. TBA

Legal Issues for Artists

TE 310 Legal Issues for Artists

This class will enable students to protect their most valuable resource—their creative work—by providing a basic understanding of intellectual property rights. Practical concerns such as contracts, generally accepted terms and conditions, business formations (i.e. incorporation, partnerships, etc.) and new developments (i.e. digital altering of images, internet usage, concepts like the Digital Millennium Copyright Act and the "Creative Commons" will be addressed. Copyright, trademarks and patents will also be discussed in relation to creative work. Weekly presentations will include new rulings involving issues of ownership, fair use, parody and sampling as well as other concerns for artists.

1 credit; 5 weeks. Free elective credit. Pass/Fail. A. Sanders

Mathematics in Art

Ma 151.1 Mathematics in Art

This course deals with the period beginning with Pythagoras in ancient Greece and goes up to the present day. Topics included: Godel's work on the limits of mathematics, Euclidean and non-Euclidean geometries, infinity, paradoxes and soap film experiments. Also discussed are black holes, the Big Bang theory, relativity, quantum theory and atomic particles. The course is

open to all Cooper Union students but is primarily oriented toward making the above-mentioned concepts comprehensible to those with very little mathematics in their background. The relatedness of seemingly disparate fields (science, art, mathematics, music) is a central theme of the course. *3 general studies credits. Spring only. Bailyn*

Painting

Prerequisite Course

FA 130 Painting

A studio experience with the physical, compositional and conceptual components of pictorial invention and image-making. Readings, assignments and critiques will enhance the development and articulation of an inventive individual approach to the painting discipline in preparation for advanced level work.

3 credits per semester. One-year course. Prerequisite to all Advanced Painting courses. Bordo/Conway/True

Advanced Courses

FA 331 Advanced Painting For students who wish to have their work critiqued primarily on an individual basis. High motivation and dedication are of primary concern. There will be occasional group critiques. *3 credits. One-semester course. True*

FA 332 This class is open to a wide range of approaches to painting. Students will be encouraged to identify and develop their own sources for ideas and inspiration—from the popular to the esoteric. Attention will be paid to both the quality and vitality of ideas as well as to the form those ideas take. Students will be encouraged to have familiarity with museum and gallery exhibitions. The class will have individual and group critiques and some individual and group reading assignments. *3 credits. One-semester course. Krashes*

FA 335 A seminar course for students who have the ability to work independently in their studios with a primary focus in drawing or painting. Students will be expected to develop their ideas and work independently, but the class will meet together every week or two for discussion of each other's work, as well as various museum and gallery shows, readings or slide presentations of current work. The course will emphasize experimentation and expansion of one's visual language

and process, and the ability to articulate these ideas in discussion. *3 credits. One-semester course. Bordo*

FA 337 Advanced Painting

Students will explore the inner reservoirs of the imagination and investigate, as well, specific external resources for imagery. The course will seek to develop a range of expressive vocabulary including representation and abstraction. Group and individual critiques will be augmented through discussions of museum and gallery exhibitions and slide presentations. Emphasis will be upon developing a personal visual direction.

3 credits. One-semester course. L.A. Miller

FA 338 Advanced Painting/Water Media

Students will focus on water media—acrylic, transparent watercolor and gouache—through work on canvas and paper. The class will explore the specific technical challenges and characteristics inherent in these media including the range from transparency to opacity. Individual approaches will be encouraged in developing the aesthetics of the evolving image from spontaneity to studied expression, from figuration to abstraction. Exposure to selected examples of historical and contemporary imagery will be accomplished through slides, exhibitions and gallery or studio visits. *3 credits. One-semester course. L.A. Miller*

FA 339 Advanced Painting/Guest Artist Series

This course is for students who have made a strong commitment to painting. Students are expected to work independently in their studios on a series of paintings that will develop during the semester in response to a dialogue with the different guest artists.

3 credits. One-semester course. Bordo

Advanced Painting/Visiting Artists

Course description varies according to the instructor. For fall 2009:

FA 334 Advanced Painting (cross-listed with FA 343.1, Advanced Drawing) Offered to students working independently in any medium. Must be self-motivated. There will be group and individual critiques.

3 credits. One-semester course. Visiting Artist James Siena (fall 2009)

FA 335 Advanced Painting (cross-listed with FA 391, Sculpture)

The course will cross over among painting, sculpture and architecture. Students will question the ways in which space is made and perceived. There will be a wide range of approaches (formal, social and political), while using the framework of tradition to question the construction of space.

3 credits. One-semester course. Visiting Artist Lisa Sigal (fall 2009)

FA 336 Advanced Painting

This course will explore painting in all its contemporary manifestations: abstraction, representation, figuration, appropriation, etc. Self-motivated independent study is expected. Students will be encouraged to experiment with traditional painting media as well as with drawing, photography and the computer. The class will focus on individual studio assignments, and museum and gallery visits will contribute to the structure. Content will be examined in terms of ideas, form and methodology, and context as every stage of the creative process will be considered.

3 credits. One-semester course. Visiting Artist Wayne Gonzales (fall 2009)

For spring 2010 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 439 Independent Study in Painting *1-3 credits. Requires approval of instructor and the dean of the School of Art.*

Techniques

TE 417.1A Painting Techniques and Materials

Differences in scope, techniques, appearance and behavior between oil-base and water-base media, as well as emulsion techniques, acrylics and other plastifiers, are covered. Their qualities and limitations are examined through experimentation and comparison. The work of the old masters of the 13th-15th centuries is understood through the study of water-base and emulsion techniques on hard surfaces and gesso grounds. The majority of class time is used to study egg tempera and its derivatives. Elements of ancient paintings are copied to understand certain effects. Students produce work using the techniques learned.

Original paintings are produced by the students in distemper, egg tempera, emulsion, acrylics or encaustic. Students produce an authentic fresco.

Execution of a 1:1 detail preparing the arriccio, sinopia and veil of a fresco is required.

2 credits. One-semester course. May not be repeated. Pre- or co-requisite: Junior standing, or FA 130B. Free elective credit. Vanni

TE 417.1B Painting Techniques and Materials

The semester begins with the same general review of materials and safety as the fall semester. Students are introduced to the specific characteristics of the materials as well as the historical developments of various techniques. To be included: pigments, stretchers, canvases, panels, brushes, oil binders, varnishes, retarders and dryers. The class thoroughly investigates the techniques of oil painting from the Flemish monochrome-color glaze to the stratifications of thick and thin impasto with Italian glazing. Experiments feature opaque/transparent painting, hiding and stressing the brush stroke and more. Students copy and interpret a detail of an old painting to better grasp technique. Students are encouraged to apply these techniques to their work through experimentation. Investigation of new or unusual materials is encouraged.

2 credits. One-semester course. May not be repeated. Pre- or co-requisite: Junior standing or FA 130B. Free elective credit. Vanni

TE 418.1 Water Media Techniques

This course provides a foundation for techniques, processes and materials involved in painting with watercolor, gouache and acrylic. The class explores the specific technical challenges and characteristics inherent in these media, including the range from transparency to opacity. Acquaintance with a wide range of brushes, tools, materials, pigments and papers will be offered. A range of approaches will be introduced from traditional to experimental so that the student can acquire mastery of the medium through a variety of experiences. The relevance of technique and imagery to each student's personal work and interests will be developed through discussions and resource examples.

2 credits. One-semester course. May not be repeated. Free elective credit. L.A. Miller

Photography

Prerequisite Courses

FA 106.1 Photography I

A one-semester course which explores the visual language of photography through both black-and-white and color mediums. Students will learn camera controls through the use of 4x5 and digital cameras. 35mm cameras are optional. Darkroom printing augments class assignments and student projects.* 3 credits. One-semester only. May not be repeated. *Osinski/Visiting Artist Miranda Lichtenstein.*

FA 206 Photography II The emphasis of this class is on the development of ideas within photo-based work. Student work will be discussed in relation to contemporary art practice as well as significant ideas in the history of photography and in the context of larger cultural issues. Readings and discussions will provide students with a critical backdrop. Fundamentals of digital work: calibration of monitors, scanning and color correction will be explored along with medium format cameras and lighting options.* 3 credits. One-semester only. Pre- or co-requisite: *Photography I* or by permission of instructor. Prerequisite or co-requisite to *Advanced Photography*. May not be repeated. *Osinski/Vahrenwald*

**It is recommended that students have digital cameras. Instructors will make camera recommendations on the first day of class for those students who may wish to purchase one.*

Advanced Courses

FA 361A Advanced Photography: Large Scale This course will concentrate on subject matter, methodology, size, scale, genre, style, theory and history of photography. The orientation will be the development of projects, from the inception of ideas to professional presentation and execution of artistic work with an emphasis on making large negatives and/or producing large prints. Students are encouraged to take advantage of the full range of image-making resources available to aid in the creation of works that challenge perceptions. Various options of cameras and large scale printing will be explored. 3 credits. Spring only. TBA

FA 363 Advanced Photography/Digital Photography

This studio course focuses on issues related to digital imaging. Students will explore ideas related to digital work as well as techniques such as color management, various corrective measures, and options in digital cameras and printers. Issues central to photography in the digital era will be explored. Students will pursue individual projects that will be discussed in group and individual critiques. 3 credits. *Osinski/N. Sanders*

FA 364 Advanced Photography

This course will concentrate on critiques of the students' work. Personal vision will be the subject and interpretation of the print will be the focus. Individual projects will be set for each student. Students will also be required to see exhibitions as well as research books and other forms of image reproduction. 3 credits. TBA

FA 365A Advanced Photography: Photographic Craft and Technology

Projects provide students with the technical resources to address the broad spectrum of photographic practice. Students learn how to produce photographic prints and transparencies that meet publication standards. Seminars cover an evaluation and application of photographic tools, including digital cameras and scanners. 3 credits. Fall only. *N. Sanders*

FA 365B Advanced Photography: Studio Photography

The course will provide a practical application of FA 365A in a studio setting, including the use of—incandescent and electronic flash light for direct, bounce and diffused illumination as well as various camera formats, films, filters and lenses. Instruction and use of digital cameras and scanners will be included. Weekly assignments and critiques are part of this course. 3 credits. Spring only. Prerequisite: *FA365A*. *N. Sanders*

FA 366A Advanced Photography: Alternate Processes

A course for students who wish to explore the possibilities of hand-applied photographic emulsions and alternative methods of printing. Processes will include liquid light, cyanotype, palladium, color copier and digital printing options. Student work will be discussed in relation to contemporary art issues. 3 credits. TBA

FA 366 Advanced Photography

Students will produce work using photographic material(s), camera or any photographic device of their choice. Work will be discussed in group critiques as well as individual conferences with the instructor. Photographic issues and representation will be the subject of reading and class discussions. 3 credits. *Osinski/Vahrenwald.*

FA 368A Advanced Photography: Guest Artist Series

This course is intended to help students clarify and further the growth of their own work through group and individual critiques, classroom presentations and discussions with contemporary guest artists and the instructor. 3 credits. *Osinski*

FA 369A Advanced Photography

This course is an advanced studio course. Emphasis will be on students' ongoing studio/history/theory works. The course will consist of a number of faculty-led presentations about particular artists, writers, filmmakers, concepts and exhibitions. Work will be discussed in group critiques as well as individual conferences with the instructor. 3 credits. Fall only. *Raad (Sabbatical 2009–10)*

FA 369B Advanced Photography

This course will explore multiple-image structures in photography and will include issues and examples of sequencing, time, fictional and non-fictional narratives and meta-narratives and image and text relationships. Studio projects will be combined with lectures, presentations, field trips, readings and class discussions to provide the critical framework leading to the development and production of projects that address traditional as well as experimental methods of multiple-image structures. Projects can include but are not limited to: color/black and white, film/digital/film stills. 3 credits. Spring only. *Morton*

Advanced Photography/Visiting Artists

Course description varies according to the instructor. For fall 2009:

FA 368 Advanced Photography

3 credits. *Henry Wolf Chair Lorna Simpson (fall 2009)*

For spring 2010 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 469 Independent Study in Photography

1-3 credits. *Requires approval of instructor and the dean of the School of Art.*

Printmaking

Prerequisite Courses

FA 250 Silkscreen I

This course explores screen printing as a means of communication with emphasis on the execution of these images. Students visit museums to learn to appreciate posters from various historical periods. The actual screen printing will be taught with the use of images, type and color. The goal of the course is to combine the components of art, printing and communication. 3 credits. One-semester course. May not be repeated. *Clayton*

FA 251 Lithography I

An introduction to traditional and contemporary image-making on lithographic stones and commercial aluminum plates, with emphasis on the technical aspect of the medium. The various areas to be examined include stone graining, crayon and tusche drawing, processing, proofing and edition printing procedures, etc. 3 credits. One-semester course. May not be repeated. *Nobles*

FA 252 Etching I

An introduction to etching images on metal plates, through the use of hardground, aquatint softground. The emphasis is on the technical understanding of the medium. Other image-making processes to be covered are drypoint and engraving. 3 credits. One-semester course. May not be repeated. *Osterburg*

Advanced Courses

FA 350 Silkscreen Workshop

An advanced workshop in which the students are free to explore screen printing, graphic arts and photography. There will be formal teaching of advanced photographic processes such as halftone and color separation. 3 credits. One-semester course. Prerequisite: *Silkscreen I*. *Clayton*

FA 351 Lithography Workshop

An advanced workshop concentrating on individual projects and further investigations into the reproducible image and its implications. Discussion and demonstration will be offered both in the direction of a more technical and chemical understanding of lithography

and working in conjunction with other traditional print techniques.

*3 credits. One-semester course.
Prerequisite: Lithography I. Nobles*

FA 352 Etching Workshop

This course will involve individual directions in etching as well as the development of projects combining print technique and aesthetic goals. The understanding and use of the contemporary professional print shop will be discussed.

*3 credits. One-semester course.
Prerequisite: Etching I. Osterburg*

354 Experimental Printmaking

The course will supplement the traditional printmaking techniques of etching, lithography and silk screen with an introduction to linoleum woodcut techniques and monoprint/monotype combination of methods appropriate to developing an aesthetic understanding of the vocabulary of the print. Color, multiple printing, work in series or book formats will be discussed in developing student projects.

*3 credits. One-semester course.
Prerequisites: 2 of the following 4 courses—Silkscreen I, Lithography I, Etching I, or Papermaking Techniques. Gleeson/Nobles*

FA 355 Relief

Students will be instructed in various relief printing techniques, including traditional Japanese water-based woodblock and Western techniques with oil-based inks on wood and linoleum. Use of the hydraulic press will allow large format works to be produced. Hand-printing techniques will be taught as well. Small edition printing in multiple colors will be emphasized.

*3 credits. One-semester course.
Shibata*

FA 356 Etching Workshop: Photogravure

This class will primarily teach approaches to the 19th century process of photogravure. Photogravure is a truly continuous tone photographic intaglio process. Tonalities are created by an ink layer, gradually varying in depth, with a very fine aquatint to hold the ink. Photogravure will be the starting point for the projects rather than the final step. Students should be open to continuing to work on plates with traditional intaglio techniques.

*3 credits. One-semester course.
Prerequisite: Etching I or Photo I. Osterburg*

FA 459 Independent Study in Printmaking

1-3 credits. Requires approval of instructor and the dean of the School of Art.

Techniques

TE 353.1 Papermaking Techniques

This course includes the making of traditional Western paper from rags to a finished sheet and the making of traditional Oriental paper from tree bark to a finished sheet. Students learn to use a pulp beater, dyes, sizings and a small vacuum table for molding the pulp. Simple binding and box-building techniques as well as marbling are demonstrated.

*2 credits. One-semester course.
Free elective credit. DiEdwardo*

Science

RS 201 Science Topics vary.

3 general studies credits. Required science course. To be taken during the sophomore, junior or senior year. Nadin/Neves/Uglesich

RS 201a Physics/Astronomy

A non-mathematical, conceptual and historical introduction to science with emphasis on the unifying principles of physics. Recurrent themes are connections between science and art, differences between science and technology and the evolution of natural philosophy into modern physics. Topics selected from: Newtonian mechanics, astronomy, electromagnetic fields and optics, the structure of space and time and the atomic nature of matter.

RS 201b Botany

An introductory, scientific study of the plant kingdom and the relationships between plants and people. Topics to be covered include aspects of plant physiology, genetics, morphology, anatomy, ecology, diversity and evolution of plants. The cultural uses of plants for medicine, clothing, food and ritual will also be presented.

RS 201c Science of the Mind

Over the last 10 years there has been a revolution in our understanding of the workings of the mind. This course offers a comprehensive yet accessible survey of these new developments in the understanding of the workings of the brain. It will explore how these discoveries are altering the most basic concepts we have about ourselves and how we perceive the world. The course begins by familiarizing the students with an outline of the anatomy of the brain and its neurological function and

then progresses to consider new theoretical models of consciousness. The course also explores the laws of the visual brain and how those laws govern our perception of the visual world.

RS 201d Optics for Artists

This course covers the fundamentals of optics using a non-mathematical approach, relying on provocative demonstrations and hands-on experimentation with an emphasis on explaining phenomena observed in everyday life. Topics will include the nature of light, optical elements (lenses, mirrors, prisms), cameras, the theory of "color," visual perception and optical illusions, light detection (eye, film, digital cameras) and more advanced concepts of particular interest to the students (holography, lasers, liquid crystals, etc.).

RS 201e Pattern Formation

Patterns, both in space and time, are ubiquitous in the natural world. In this course, we will distinguish between patterns that arise from explicit design and construction and those that arise spontaneously from the actions and behaviors of simple units. Concentrating on these self-organizing systems, we will explore topics such as: the characteristic stripes and spots of animals, the shifting landscapes of desert sand dunes, the hexagonal forms of honeycombs, the symmetry of snowflakes, the synchronization of flashing in firefly swarms, the transformation from embryos to organisms, convection patterns in fluids, the development of social networks and the growth of cities. Our focus will be on understanding the mechanisms that can explain how such systems come to be. The course will be conducted as a combination of lectures, seminars, laboratory exercises, and independent projects.

RS 201f Current Issues in Biology

This introductory course will provide an understanding of the science behind many of the current issues facing society. The goal is to provide biological literacy in order to evaluate scientific arguments presented in topics related to human disease and current events affecting human health such as stem cell research, genetically-modified food and genetic testing.

Sound Art

FA 281 Project in Sound Art

This class will introduce strategies for understanding and participating in the aural world. The course is divided into specific weekly topics, including

acoustic ecology, circuit-bending, radio transmission, synaesthesia and others. Screenings, readings and discussion are supported by hands-on workshops in capturing, manipulating and reproducing sound in unconventional ways. Grading is based on three student projects and participation in class discussions.

3 credits. One-semester course. Poff

Sculpture

FA 391 Sculpture

This course helps students develop projects related to their own vision and ideas. Class discussions address the full range of conceptual and material processes that generate production. Research and development will be given equal weight to finished work. Intention, form, materiality and context will be analyzed against larger questions of culture in relation to artistic practice. Student work will be reviewed by the entire class and by the instructor on an individual basis. Lectures, readings and field trips will complement studio critiques.

3 credits. One-semester course. Adams

FA 394 Sculpture

This course takes a concrete approach to the development of critical discourse about works of art. It exercises the student's ability to analyze the activity of making sculpture in particular and advances the student's understanding of how to proceed in the studio. Problems of structure, materials, meaning, intention and context are the subject of class discussion.

3 credits. One-semester course. Logis

FA 395 Sculpture: Performance

Performance or the live event has been a continuous element of art practice throughout most of the 20th century. The changing technologies of sound and digital recording devices and their increasing availability have enhanced the possibilities of documentation and allowed artists to consider the mediation and documentation of a live event as an integral part of the work itself. In this course, students will examine the interaction between performance and its documentation through practical, historical and theoretical interrogation. The class proposes to address documentation, not as an inadequate representation nor as a nostalgic marker but as something that operates within a distinct system that can become a vital site of art production. This class takes an interdisciplinary approach to making performance work. The medium of performance and its utilization of

photography, video and sound will be explored. Students will read and discuss texts, looking at the work of other artists and making their own work.

3 credits. One semester course. Hayes

FA 396 Sculpture: Seminar in Public Art This course focuses on the production of artworks that question and/or re-invent the boundaries between public and private spheres. Student projects will be generated and analyzed in relation to current transformations in culture and technology as they affect the meaning of "publicness." Complementing studio production will be lectures, readings and discussions that engage social, political and urban issues relevant to the topic. Traditional approaches to public art, such as enhancement and commemoration will be challenged by more temporal and critical strategies. Historical examples will be examined, including the Flaneur, Russian Constructivism, the Situationists, Fluxus and Conceptualism, as well as the most recent example of public interventions.
3 credits. Adams

FA 397 Sculpture This course takes a concrete approach to the development of critical discourse about works of art. It exercises the student's ability to analyze the activity of making sculpture in particular and advances the student's understanding of how to proceed in the studio. Problems of structure, materials, meaning, intention and context are the subject of class discussion.
3 credits. One-semester. Ashford/Lins

FA398 Sculpture This course helps students explore and develop their personal process of making art, with an emphasis on sculpture. Formal and material choices will be discussed in relation to intention, meaning, context and contemporary culture. Research and development are given equal weight to finished work. Students will discuss their process individually with the instructor and present work for review to the entire class. In-class slide presentations, readings and field trips will complement class discussions.
3 credits. One-semester. Magid

Sculpture/Visiting Artists

*Course description varies according to the instructor.
For fall 2009:*

FA 391 Sculpture (cross-listed with FA 335 Advanced Painting)

The course will cross over among painting, sculpture and architecture. Students will question the ways in which space is made and perceived. There will be a wide range of approaches (formal, social and political), while using the framework of tradition to question the construction of space.
3 credits. One-semester course. Visiting Artist Lisa Sigal (fall 2009)

FA 393 This course will explore a wide range of approaches to art making with an emphasis on sculptural practices. Workshops, readings, slide presentations and screenings will complement individual and group critiques. Students will determine goals and will be judged on their completion.
3 credits. Visiting Artist Laura Parnes (fall 2009)

FA 393 Sculpture This class will consider each student's work as part of the dialogue surrounding contemporary art practice. We will approach artistic production with a commitment to understanding the historical context of each particular material and method, and the freedom to employ any material or method. We will also take care to locate the practice of making art within a larger cultural context.

A primary part of the learning experience in the classroom will be both individual and group critiques, however classroom conversation will also respond to readings, lectures and presentations. Students are expected not only to develop a body of work for class, but also to participate in all class conversations and critiques.
3 credits. One-semester course. Visiting Artist Colleen Asper (fall 2009)

Spring 2010 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

FA 499 Independent Study in Sculpture

1-3 credits. Requires approval of instructor and the dean of the School of Art.

Techniques

TE 390.1A Casting Techniques

Students will be involved in learning fundamental casting techniques: making waste mold, piece molds and flexible rubber molds. A variety of materials to be cast into these forms will be explored: plaster, ultracal, concrete, plastic and wax. Elementary gating, and investing of small pieces, to burnout for translation from wax to bronze will be a hands-on experience. The centrifugal method of casting will be used primarily, limiting the size of the project. Chasing, soldering and mechanical joining, and patination of the finished pieces will complete the course requirements.
*2 credits. One semester course. May not be repeated. Free elective credit.
Alwin/Wilhelm*

FACULTY

Administration

Saskia Bos, *Dean*

Steven Lam, *Associate Dean*

Judith Cantor Bernstein
Coordinator of Academic Operations

David William
*Coordinator of Student Exhibitions
and Special Projects*

Tia Shin, *Budgets Coordinator*

Margaret Wray, *Assistant to the Dean*

Elizabeth Marshall
Administrative Assistant

Amy Westpfahl,
Coordinator, School of Art Admissions

Office of Academic Advisement and Off-Campus Programs

Day Gleeson
Academic Adviser

Margaret Morton
Director, Off-Campus Programs

Joyce Bishop, *Administrative
Associate*

Full-Time Faculty

Professors

Dennis Adams B.F.A., Drake University;
M.F.A., Tyler School of Art

Lee Anne Miller B.S., Utah State
University;
M.F.A., Cranbrook Academy of Art;
Pratt Graphics Center;
The Slade School of Art

Margaret Morton
B.F.A., Kent State University;
M.F.A., Yale University

Christine Osinski
B.F.A., School of the Art Institute
of Chicago;
M.F.A., Yale University

Associate Professors

Robert Bordo
McGill University
New York Studio School

Day Gleeson
B.F.A., Rhode Island School of Design

Walid Raad (sabbatical 2009–2010)
Rochester Institute of Technology;
M.A., Ph.D., University of Rochester

Assistant Professors

Mike Essl
B.F.A., The Cooper Union;
M.F.A., Cranbrook Academy of Art

Sharon Hayes B.A., Bowdoin College;
M.F.A., University of California,
Los Angeles;
Whitney Museum Independent
Study Program

Proportional-Time Faculty

Associate Professors

Douglas Ashford
B.F.A., The Cooper Union

Niki Logis
B.A., Brooklyn College, CUNY

David True
B.F.A., M.F.A., Ohio University

Adjunct Faculty

Professors

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M.F.A. University of California at Irvine

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M.F.A., University of Arizona

Jacob Burckhardt
B.A., University of Pennsylvania

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M.F.A., Yale University

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New York Studio School

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M.F.A., Yale University

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B.F.A., Kyoto Seika University, Japan

Gian Berto Vanni
University of Rome

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M.F.A., Tyler School of Art

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M.F.A., Illinois State University

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Tyler School of Art

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M.F.A., School of Visual Arts

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B.F.A., New College, University
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B.A., University of California, Berkeley

Marlene McCarty
University of Cincinnati;
Schule für Gestaltung (Basel)

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B.F.A., The Cooper Union;
M.F.A., University of Southern

California

Jill Magid
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M.A., Massachusetts Institute
of Technology

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Katie Merz
B.F.A., The Cooper Union

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Ph.D., Mt Sinai School of Medicine
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B.S., Itahca College

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Institute

Erin Sparling
School of the Art Institute of Chicago

Alex Tochilovsky
B.F.A., The Cooper Union;
M.F.A., Cranbrook Academy of Art

Michael Vahrenwald
B.F.A., The Cooper Union;
M.F.A., Yale University

John Vondracek
B.F.A., The Cooper Union

Andrew Wilhelm
B.F.A., Kutztown University;
M.F.A., Virginia Commonwealth
University

Visiting Artists

Colleen Asper (fall 2009)
B.F.A., Maryland Institute College
of Art;
M.F.A., Yale University

Matthew Buckingham (spring 2010)
B.A., University of Iowa;
M.F.A., Bard College

Wayne Gonzales (fall 2009)
B.A., University of New Orleans

Miranda Lichtenstein (fall 2009)
B.F.A., Sarah Lawrence College;
M.F.A., California Institute of the Arts

Ali Madad (fall 2009)
B.F.A., Rochester Institute of
Technology;
M.F.A., Cranbrook Academy of Art

John Menick (fall 2009)
B.F.A., The Cooper Union

Adia Millett (fall 2009)
B.F.A., University of California,
Berkeley;
M.F.A., California Institute of the Arts

Laura Parnes (fall 2009)
B.F.A., Tyler School of Art

James Siena (fall 2009)
B.F.A., Cornell University

Lisa Sigal (fall 2009)
B.F.A. Tyler School of Art;
M. F.A. Yale University

Lorna Simpson, *Henry Wolf Chair
in Photography* (fall 2009)
B.F.A., School of Visual Arts;
M.F.A., University of California,
San Diego

Jan Wilker, *Frank Stanton Chair in
Graphic Design* (fall, 2009)
MFA, Staatliche Akademie Bildenden
Kunste (Stuttgart, Germany)

Staff

Betsy Alwin
Technical Assistant, Sculpture

Lorenzo Clayton
Technical Assistant, Printmaking

Ian De Laune
Technical Assitant, Video

Pablo Diaz
Technical Assistant, Type Shop

Cara DiEdwardo
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Head Technician, Type Shop

Trenton Duerksen
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Ben Fries
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Katherine Godwin
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Pedro Gonzalez
Technical Assistant, Film/Video

Leah Hebert
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and Studio Monitor

Anna Hostvedt
Technical Assistant, Painting/Drawing

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Frank Kurtzke
Co-supervisor, Sculpture Shop

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Ross McLaren
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Cathy Mooses
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Type Shop

Daniel Morris
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Printmaking

Zach Poff
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Supervisor, Film/Video Facilities

Robin Randisi
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Jason Reppert
Technical Assistant, Sculpture Shop

Alexis Thompson
Supervisor, Painting/Drawing

Jersey Walz
Technical Assistant, Photography

Andrew Wilhelm
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Caroline Woolard
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Bryan Zimmerman
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The Center for Design and Typography

Mindy Lang
Director

Inessa Shkolnikov
Assistant Director

Mark Rossi
Design Associate

The Herb Lubalin Study Center of Design and Typography

Mike Essl
Curator

Emily Roz
Archive Associate

The Saturday/Outreach Program

Marina Gutierrez
Co-Director

Stephanie Hightower
Co-Director

Karma Mayet Johnson
Saturday Program Writing Liaison

Charles Fambro
Saturday Program Instructional
Coordinator

Pablo Diaz
Administrative Assistant

Aisha Tandiwe Bell
Saturday Program General Coordinator

Claudio Nolasco
Saturday Program Technical Assistant
and Office Manager

Ania Soliman
Outreach Representative/Studio
Instructor