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.
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.

Bachelor of Fine Arts Curriculum

For Students who entered on or after September 2008

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required Foundation Studio Courses</td>
<td></td>
</tr>
<tr>
<td>Basic Drawing (Analytical and Descriptive)</td>
<td>6</td>
</tr>
<tr>
<td>2-Dimensional Design</td>
<td>6</td>
</tr>
<tr>
<td>3-Dimensional Design</td>
<td>6</td>
</tr>
<tr>
<td>Color</td>
<td>2</td>
</tr>
<tr>
<td>Introduction to Techniques</td>
<td>2</td>
</tr>
<tr>
<td>Required Art History Courses</td>
<td></td>
</tr>
<tr>
<td>Introduction to Art History I</td>
<td>2</td>
</tr>
<tr>
<td>Introduction to Art History II</td>
<td>2</td>
</tr>
<tr>
<td>Introduction to Art History III</td>
<td>2</td>
</tr>
<tr>
<td>Art History Electives</td>
<td>8</td>
</tr>
<tr>
<td>Required General Academic Studies</td>
<td></td>
</tr>
<tr>
<td>Literary Forms and Expressions</td>
<td>3</td>
</tr>
<tr>
<td>Texts and Contexts: Old Worlds and New</td>
<td>3</td>
</tr>
<tr>
<td>The Making of Modern Society</td>
<td>3</td>
</tr>
<tr>
<td>The Modern Context: Figures and Topics</td>
<td>3</td>
</tr>
<tr>
<td>Science</td>
<td>3</td>
</tr>
<tr>
<td>General Academic Studies Electives</td>
<td></td>
</tr>
<tr>
<td>To be elected from any studio discipline</td>
<td>56*</td>
</tr>
</tbody>
</table>

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

Total Credit Requirement B.F.A. Degree 130*
For Students who entered on or after September 2006

**Course Credits**

**Required Foundation Studio Courses**
- Basic Drawing (Analytical and Descriptive) 6
- 2-Dimensional Design 6
- 3-Dimensional Design 6
- Color 4
- Introduction to Techniques 2

**Required Art History Courses**
- Introduction to Art History I 2
- Introduction to Art History II 2
- Introduction to Art History III 2

**Art History Electives**
- 8

**Required General Academic Studies**
- Literary Forms and Expressions 3
- Texts and Contexts: Old Worlds and New 3
- The Making of Modern Society 3
- The Modern Context: Figures and Topics 3
- Science 3

**General Academic Studies Electives**
To be elected from Art History, Foreign Language, 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

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### 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:

<table>
<thead>
<tr>
<th>Credits Completed</th>
<th>Maximum Credits per Semester per Area of Study*</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.F.A.</td>
<td></td>
</tr>
<tr>
<td>32 (Sophomore)</td>
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<tr>
<td>64 (Junior)</td>
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<tr>
<td>96 (Senior)</td>
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<tr>
<td>Certificate</td>
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<tr>
<td>30</td>
<td>9</td>
</tr>
<tr>
<td>45</td>
<td>no limit</td>
</tr>
</tbody>
</table>

* 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-credit requirement. Only one TE course per seminar may be taken. Students may also enroll in engineering or architecture courses at 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).

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1 First-year requirement for all students.
2 Second-year requirement for all students.
3 Maximum of 3 credits.
4 With permission of the dean of the School of Art.
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 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 Arthur A. Houghton Jr. Gallery will be reserved for senior student exhibitions during most 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 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 Cooper Union, students studying on exchange who cannot return in time for the start of the second 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 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 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 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 of 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 that two (2) additional credits in one course and no more that 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 Cooper Union.

Transfer credits may be granted specifically in lieu of the School of Art’s foundation, prerequisite or elective courses. A maximum of 64 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 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 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+ (2.5), 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 reexamination, 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 sixth 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 2.7 or below 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 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. 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 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 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 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.

**Graphic Design** Two multimedia classrooms are equipped with high-definition projection, surround sound and with Apple Macintosh G4s, G5s and MacPros, which are connected to the Internet via T1 lines. In addition, the Computer Studio provides hands-on use of scanners, black-and-white and color printers and copiers. Photocopying and professional image-setting are offered at student rates. A metal type shop 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 Studio hours.

**Painting/Drawing** In the Foundation Building, skylight ceilings flood abundant natural daylight throughout a number of classrooms, workrooms and home spaces dedicated to painting and drawing. 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.

During the transitional period, until the completion of the new academic building, well-lit studio space is also being housed in an industrial building in Long Island City, Queens. Just as in the Foundation Building, the facilities include student studio spaces, a technicians’ office, a painting preparation area and storage racks for paintings. The facility includes a classroom and a small computer studio, as well as a workshop with power tools for the preparation of simple wood structures and panel supports. The Long Island City studios are open 24 hours, seven days a week. Technical staff is available during the majority of building hours.

**Photography** The lab area is equipped with 16 4x5-inch enlargers in a large black and white gang darkroom. There are eight individual color darkrooms that accommodate 35mm to 4x5-inch negative, 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 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 seven Macintosh work stations and the ability to print digitally up to 16x20 inches.

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, two etching presses, three silkscreen vacuum tables and equipment for digital imaging methods. There are more than 100 stones for lithography and large diameter rollers for 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 Studio** The studio provides students with a wide range of digital media and imaging options. The facility houses Apple Macintosh G4, G5 and 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.

Two classrooms and an open studio accommodate a variety of student projects.

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

**Center for Design & Typography** The Center 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 and group shows. The Arthur A Houghton Jr. Gallery, located on the second floor of the Foundation Building, frequently presents external shows sponsored by the School of Art. In the spring semester it is almost completely booked for the presentation of work by seniors in the School. The annual student exhibition at the end of the school year is mounted throughout the Foundation Building and celebrates the work of art, architecture and engineering students at all levels.

**Herb Lubalin Study Center of Design and Typography** 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

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/Rockhill/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. Carr/Esai (sabbatical fall 2008)/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/Goldberg/Lawley/Richter/Villalongo

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

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 kinesthetically 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. Fall only. Free elective credit. D.Ewardo

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.

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. McKeown

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 This seminar addresses issues essential to an understanding of contemporary aesthetic thought and critical practice. This includes the critique of modernism and theories of representation and ideology, which have been explored by contemporary artists and theoreticians and, since the late 1960s, have had a profound effect on the arts. Linked to the discussion is an examination of the role of art in contemporary society, the changing concept of the avant-garde and the relationship of art to culture. The format of the seminar provides for required readings, oral and written reports, lectures and invited speakers.
Topic for fall 2008: A User’s Guide to Contemporary Art: History, Theory, Politics, 1968–2008. Despite the wide range of formal strategies and topical concerns that mark their work, the most critically esteemed and professionally successful artists working today are unified by a rigorous engagement with critical theory, political discourse and the history of 20th-century art. This seminar will consider these three domains in their mutual interrelations, with the aim of fostering the capacity of students to critically engage and professionally navigate the discourse, institutions and economies of “contemporary art.”
2 art history credits. One-semester course. May be repeated once for art history credit. McKew/BA

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. Degen/Gleson (sabbatical fall 2008)/Goldberg/Lawley/Maany/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

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 practical 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 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. 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 (sabbatical fall 2008/Masny)

Advanced Drawing/Visiting Artists
Course description varies according to the instructor. For fall 2008:

FA 343.1 The class will emphasize drawing that is “ideational,” the exploratory process that entails drawing as a visual thinking tool. Based on individual studio investigation, students will be asked to use drawing as a means to deconstruct current activities in an attempt to expand problem solving. Although individual studio preferences will direct the core of the class requirement, students will be asked to examine how drawing can impact ideas not only from within fine arts, but also through the historical applications of the architect, designer and inventor. Students will be required to research drawing applications outside of their immediate studio concerns. Whether the inventions of Leonardo, the language of paper architecture, stage set designs of the architect, designer and inventor. Students will be required to research drawing applications outside of their immediate studio concerns. Whether the inventions of Leonardo, the language of paper architecture, stage set designs of the Renaissance, or the industrial design notebooks of Raymond Loewy, various types of drawing applications will be examined as a means to enable students to challenge their thinking. Students will also be required to attend two life drawing sessions within the semester and visit two public drawing collections with the class. Class critiques, a drawing studio component and individual meetings with the instructor will constitute the structure of the class. 3 credits. One semester course. Visiting Artist Stephen Talasnik

FA 344.1 Advanced Drawing
This course will use the seminar format to address the practice of drawing in our contemporary context. Individual meetings, assigned reading material and group critiques will be integral to the course. Emphasis will be placed on balancing concerns of both form and content through either experimentation or consistency in materials, technique and installation. 3 credits. One semester course. Visiting Artist Leslie Hewitt

For spring 2009 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 history 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

Note: Film 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, Silver

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, screenings and discussions about a variety of classic and contemporary animation films, hand-on animation work and critiques. 3 credits. May not be repeated. Reaves

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

FA 378 Computer Image in Motion I
(Not offered 2008–09)

FA 379.1 Computer Image in Motion II
(Not offered 2008–09)

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. Hayes/Visiting Artist Lana Lin (fall 2008)

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 Lana Lin (fall 2008)
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 Protocols, 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. Buckhardt

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: Typography I, Joel/Santoro

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. Joel/Santoro

FA 210.2B Graphic Design II: Word and Image
The complex relationship between word and image is explored. The study of semantics, 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, Joel/Santoro

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 (sabbatical fall 2008)/ Rue/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, Famira

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; Essl (sabbatical fall 2008)/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, Famira

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. Prerequisite: Typography I or permission of instructor. Fall only. Morton

FA 315 Advanced Design
Graphic designers often work in situations where project parameters are outside their control. This course will concentrate on problem solving as a way to work within a given set of limitations. Students will experiment within these limitations in order to see them as opportunities for new and unexpected work.
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 Paul Sahre (fall 2008)

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 (sabbatical fall 2008)

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, Pitaru

FA 327 Advanced Interactive Design Concepts: Computational Media
An advanced 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. Pitaru

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

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

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 334 Advanced Painting For students who are highly motivated and dedicated to their work, this course focuses on individual development through one-on-one critique. Ideas will be presented for group discussion through readings and viewings of current museum and gallery shows. Group critiques will encourage students to develop and voice strong opinions. 3 credits. One semester course. Humphries

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 reserves 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 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. L. Miller

Advanced Painting/Visiting Artists Course description varies according to the instructor. For fall 2008:

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. Visiting Artist Peter Krashes

FA 336 This course will consist of one-to-one critical, practical and mentoring sessions with each student, as well as class group critiques and discussions. There will be artist friendly readings of books and articles and discussion of these texts. Assigned exhibitions and class trips to galleries and museums will also be discussed and emphasized. There will be importance placed on individual growth, and as advanced painting students, they will negotiate themselves and work as artists in the real world. The main focus is on the studio and the making of paintings. 3 credits. One-semester course. Visiting Artist Joanne Greenbaum

For spring 2009 and later semesters, please see class schedule and registration materials for course descriptions specific to Visiting Artists teaching that semester.

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 presentation effort. 2 credits. Free elective credit. Ashford/Raad

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. The course is anticipated to become a degree requirement. 2 credits. Free elective credit. Pass/Fail. TBA
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 plasticizers, 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 tempera, egg tempera, emulsion, acrylics or encaustic. Students produce an authentic fresco. Execution of a 1:1 detail preparing the antico, cinopia and velo 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 more. Students copy and interpret a detail of an old painting to better grasp more. Students copy and interpret a detail of an old painting to better grasp more.

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

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 present 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
This 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: FA 365A/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 366B Advanced Photography
Students 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. Spring only. Osinski

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 work. 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
FA 369B Advanced Photography: The Photograph as Narrative
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 2008:

FA 368 Advanced Photography
This class will focus on the development of students’ individual projects. Group and individual critiques, classroom discussion, various readings, visits to exhibitions and collection of images through a non-digital visual diary will form the basis of this course.
3 credits. Henry Wolf Chair Merry Alpern (fall 2008)

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/Fudge

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. Winkler

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 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. Winkler

FA 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.
Glaseon (sabbatical fall 2008)/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 357 Lithography Workshop: Papermaking
This class will teach the student to become a papercrafter. Papercraft skills will be taught in conjunction with a variety of other printmaking techniques.
3 credits. One-semester course.
Prerequisites: Etching I, Lithography I, Osterburg

FA 358 Intaglio Workshop: Stonecutting
Students will be taught the traditional technique of stonecutting, using both traditional and non-traditional techniques. Stonecutting will be taught as a means of understanding the principles of traditional printmaking.
3 credits. One-semester course.
Prerequisites: Etching I, Lithography I. Osterburg

FA 359 Independent Study in Papermaking
1-3 credits. Requires approval of instructor and the dean of the School of Art.

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 (hololgraphy, lasers, liquid crystals, etc.).
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

**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

### Techniques

**TE 390.1A Casting Techniques**

Students will be involved in learning fundamental casting techniques: making wax 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

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. Intervention, 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 393 Sculpture**

Students are encouraged to treat this course like a lab. Throughout the semester, a broad definition of studio practice, and of sculpture, will be discussed and encouraged toward an expansion of the ground the student is claiming in his or her education, work and larger, lifelong artistic practice. Through a combination of class critiques, individual conversations with the instructor, off-campus site visits and guest speakers, emphasis will be placed on investigating the complicated relationships between three dimensional form, choice of materials, methods of production, language and distribution.

3 credits. Raven

**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

**Sculpture/Visiting Artists**

Course description varies according to the instructor.

For fall 2008:

**FA 393 The Sculptor in You**

This sculpture course will take on as its subject the element of humor and subjectivity and its relationship to sculpture. The class will engage students within the subject of sculpture from various points of view and positions. There will be a series of readings and discussions presented examining the subject of humor and related subjects such as comedy, failure, the joke and irony. Discursiveness and the structuring of content and its relationship to intent will be an ongoing thread in the class. Research, development, notes, pre-visualizations, image presentations, meetings, critiques and group discussions will comprise the course. Issues regarding craft, digital processes, production and technology and their resulting significance will also be an important element in the course.

3 credits. Visiting Artist David Schafer

Spring 2009 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.
### Faculty

#### Administration
- Sascha Bos, Dean
- Sara Reisman, Associate Dean
- Judith Cantor Bernstein, Coordinator of Academic Operations
- David Williams, Coordinator of Student Exhibitions and Special Projects
- Margaret Wiry, Assistant to the Dean
- Tia Shin, Administrative Associate
- Elizabeth Marshall, Administrative Assistant
- Amy Westpfahl, Coordinator, School of Art Admissions

#### Office of Academic Advisement and Off-Campus Programs
- Day Gleeson, Academic Adviser (sabbatical fall 2008)
- Christine Osinski, Interim Academic Adviser (fall 2008)
- 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
- Day Gleeson (sabbatical fall 2008)
  - B.F.A., Rhode Island School of Design
- Walid Raad
  - Rochester Institute of Technology; M.A., Ph.D., University of Rochester

##### Assistant Professors
- Mike East (sabbatical fall 2008)
  - 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
- Norma Sanders
  - Chumaine College; B.S., New York University
- David True
  - B.F.A., M.F.A., Ohio University
- Betsy Alwin
  - B.A., B.F.A., Mankato State University; M.F.A., Illinois State University
- Carrie Bailey
  - B.F.A., The Cooper Union
- Carin Berglund
  - B.A., University of Pennsylvania
- Lorenzo Claydon
  - B.F.A., The Cooper Union
- James Craig
  - B.F.A., The Cooper Union; M.F.A., Yale University
- Cara D'Edward
  - B.F.A., The Cooper Union
- Stephen Ellis
  - B.F.A., Cornell University; New York Studio School
- Glenn Goldberg
  - B.A., University of North Carolina Greensboro; M.F.A., School of the Arts Institute of Chicago
- Alan Gilbert
  - B.A., University of Colorado at Boulder; M.A., Ph.D., University of Buffalo, SUNY
- Beverly Joel
  - B.F.A., The Cooper Union
- Yuri Masnyj
  - B.F.A., The Cooper Union
- Marlene McCarty
  - University of Cincinnati; M.F.A., Cranbrook Academy of Art
- Jeremy Mores Mccreath
  - B.F.A., The Cooper Union; M.F.A., University of Southern California
- Emily Oberman
  - B.F.A., The Cooper Union
- Lothar Osterburg
  - Diploma in Fine Arts, Staaktische Hochschule fur Bildende Kunst, Braunschweig, Germany
- Scott Nobles
  - B.F.A., The Cooper Union; M.F.A., Hunter College (CUNY)
- Katie Merz
  - B.F.A., The Cooper Union

##### Instructors
- Jeremy Bishop, Director, Off-Campus Programs
- Amy Westpfahl, Coordinator, School of Art Admissions
- Elizabeth Marshall, Administrative Associate
- Tia Shin, Administrative Associate
- Margaret Wiry, Assistant to the Dean
- Joyce Bishop, Administrative Associate

### Proportional-Time Faculty

##### Associate Professors
- Douglas Ashford
  - B.F.A., The Cooper Union
- Nik Logis
  - B.A., Brooklyn College, CUNY
- David True
  - B.F.A., M.F.A., Ohio University
- Betsy Alwin
  - B.A., B.F.A., Mankato State University; M.F.A., Illinois State University
- Benjamin Degen
  - B.F.A., The Cooper Union
- Hannes Famira
  - B.A., KABK Royal Academy of Art (The Hague, NL)
- Martha Friedman
  - B.F.A., School of the Art Institute of Chicago; M.F.A., Yale University
- David Gatten
  - B.A., University of North Carolina Greensboro; M.F.A., School of the Arts Institute of Chicago
- Alan Gilbert
  - B.A., University of Colorado at Boulder; M.A., Ph.D., University of Buffalo, SUNY
- Beverly Joel
  - B.F.A., The Cooper Union
- Yuri Masnyj
  - B.F.A., The Cooper Union
- Marlene McCarty
  - University of Cincinnati; M.F.A., Cranbrook Academy of Art
- Jeremy Mores Mccreath
  - B.F.A., The Cooper Union; M.F.A., University of Southern California
- Emily Oberman
  - B.F.A., The Cooper Union
- Lothar Osterburg
  - Diploma in Fine Arts, Staaktische Hochschule fur Bildende Kunst, Braunschweig, Germany
- Scott Nobles
  - B.F.A., The Cooper Union; M.F.A., Hunter College (CUNY)
- Katie Merz
  - B.F.A., The Cooper Union
- Susana Never
  - B.A., Rutgers University; Ph.D., Mt Sinai School of Medicine of New York University
- Scott Nobles
  - B.F.A., The Cooper Union; M.F.A., Hunter College (CUNY)
- Amrit Pithawala
  - New York University
- Zach Poff
  - B.A., University of Maryland Baltimore County
- Andrew Pressman
  - B.F.A., The Cooper Union
- Lucy Raven
  - B.F.A., The University of Arizona; M.F.A., Bard College
- Jennifer Todd Reeves
  - B.A., Bard College; M.F.A., University of California, San Diego
- Zach Rockhill
  - B.F.A., University of Kansas; M.F.A., Rutgers University
- Zach Rockhill
  - B.F.A., University of Kansas; M.F.A., Rutgers University
- Andrew Sanders
  - Scott Santoro
  - B.F.A., Pratt Institute; M.F.A., Cranbrook Academy of Art
- Erin Sparling
  - School of the Art Institute of Chicago
- Alex Tchichilovsky
  - 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
- Will Villalongo
  - B.F.A., The Cooper Union; M.F.A., Yale University
- Andrew Wilhelm
  - B.F.A., Kutztown University; M.F.A., Virginia Commonwealth University
- Jennifer Williams
  - B.F.A., The Cooper Union; M.F.A., Goldsmith's College (London)
- Betty Winkler
### Visiting Artists

- **Merry Alpern**, Henry Wolf Chair in Photography (fall 2008), Grinnell College
- **Carl Fudge**, Brighton Polytechnic (England), Kansas City Art Institute; Tyler School of Art (fall 2008), B.A., Bard College
- **Joanne Greenbaum** (fall 2008), B.A., Bard College
- **Peter Krashes** (fall 2008), B.A., Middlebury College; B.F.A., New College, University of Oxford; Bard College; Whitney Independent Study Program
- **Lana Lin** (fall 2008), B.A., University of Iowa; M.F.A., Bard College; Whitney Independent Study Program
- **Paul Sahre**, Frank Stanton Chair in Graphic Design (fall 2008), B.F.A., M.F.A., Kent State University
- **David Schafer** (fall 2008), B.A., University of Missouri; M.F.A., University of Texas
- **Stephen Talasnik** (fall 2008), B.F.A., Rhode Island School of Design; M.F.A., Tyler School of Art

### Staff

- **Betsy Alwin**, Technical Assistant, Sculpture
- **Michelle Bonneau**, Studio Monitor, Long Island City
- **Alexander Campaz**, Studio Monitor, Long Island City
- **Adrien Casey**, Studio Monitor, Long Island City
- **Lea Cetera**, Studio Monitor, Long Island City
- **Lorenzo Clayton**, Technical Assistant, Printmaking
- **Reuben Cox**, Technical Assistant, Photography
- **Ian De Laune**, Technical Assistant, Video
- **Pablo Diaz**, Technical Assistant, Type Shop
- **Cara DiEdwardo**, Technical Assistant, Printmaking and Supervisor, Type Shop
- **Trenton Durkksen**, Technical Assistant, Sculpture
- **Ben Fries**, Technical Assistant, Film/Video
- **Pedro Gonzalez**, Technical Assistant, Film/Video
- **Leah Hebert**, Technical Assistant, Printmaking and Long Island City
- **Anna Hostvedt**, Technical Assistant, Painting /Drawing
- **Haisi Hu**, Technical Assistant, Film/Video
- **James Kendi**, Technical Assistant, Photography
- **Richard Knox**, Co-supervisor, Sculpture Shop
- **Frank Kurtzke**, Co-supervisor, Sculpture Shop
- **Kevin Leonard**, Technical Assistant, Sculpture Shop
- **Ross McLaren**, Technical Assistant, Film/Video
- **Cathy Moses**, Technical Assistant, Printmaking
- **Kristine Morich**, Technical Assistant, Sculpture Shop
- **Daniel Morris**, Technical Assistant, Type Shop
- **Scott Nobles**, Digital Specialist
- **Zach Poff**, Technical Assistant, Film/Video
- **Daniel Porvin**, Supervisor, Film/Video Facilities
- **Robin Randisi**, Technical Assistant, Film/Video
- **Jason Reppert**, Technical Assistant, Sculpture Shop
- **Alexis Thompson**, Supervisor, Painting/Drawing
- **John Walsh**, Technical Assistant, Film/Video
- **Jersey Walz**, Technical Assistant, Photography
- **Andrew Wilhelm**, Technical Assistant, Sculpture Shop
- **Jennifer Williams**, Technical Assistant, Photography
- **Caroline Woolard**, Studio Monitor, Long Island City
- **Bryan Zimmerman**, Technical Assistant, Photography

### 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

### The School of Art Computer Studio

- **Gearoid Dolan**, Director
- **Wayne Adams**, Senior Technician; Network Administrator
- **Eun Ju Chung**, Technical Assistant
- **Dennis Delgado**, Technical Assistant
- **John Emereto**, Technical Assistant
- **Nelson Figallo**, Technical Assistant
- **Margot Long**, Technical Assistant
- **Lawrence Mesich**, Technical Assistant