

Carnegie Mellon University

School of Art

Fall '24 Elective Courses

Please find below a list of all intermediate, advanced and critical studies art electives with abbreviated descriptions for Fall 2024. For complete course descriptions and additional information, please refer to SIO.

INTERMEDIATE STUDIO COURSES

Enrollment in intermediate studios is prioritized for sophomores in the BFA and BXA-Art programs. BFA and BXA-Art juniors and seniors can enroll in these courses on a space-available basis if space is available and use them to fulfill advanced studio requirements.



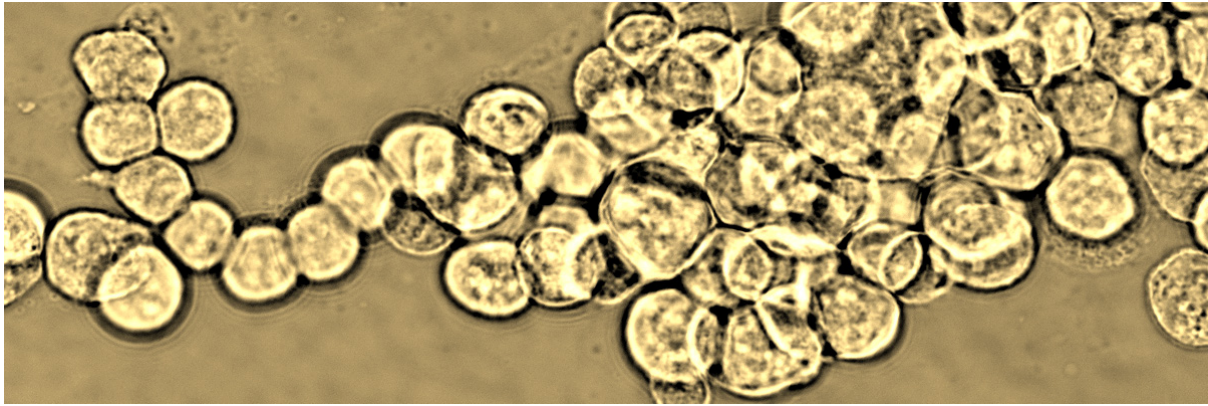
Social Practice – 60201

TR 2:00 – 4:50 pm

[Professor Jon Rubin](#)

Social Practice acknowledges that all artwork exists within specific social and political conditions and embraces that context as a fundamental material of art-making. In this course, students will be asked to consider what artists' roles and responsibilities could be - culturally, politically, and socially. Throughout this course, students will be introduced to interdisciplinary cultural practices which seek to critique, challenge and alter public systems and ultimately create artworks which explore power dynamics,

subjectivity, institutional frameworks, accessibility and more. Through the production of art engaging with a variety of publics, real and virtual, students will explore the possibility of becoming active change agents in the world through making.



OTHER MEDIA – 60205

TR 2:00-4:50 pm

[Professor Rich Pell](#)

An introduction to unusual, idiosyncratic, and/or anachronistic media that unite the practices of science and art. BioArt, EcoArt, SpaceArt, and Encoding Art will be experienced and investigated through studio projects, alongside some pivotal moments in the discovery of new modes of perception that fuel both science and art. A major purpose of the course is to build enthusiasm and competency for taking advanced courses in any of these areas.

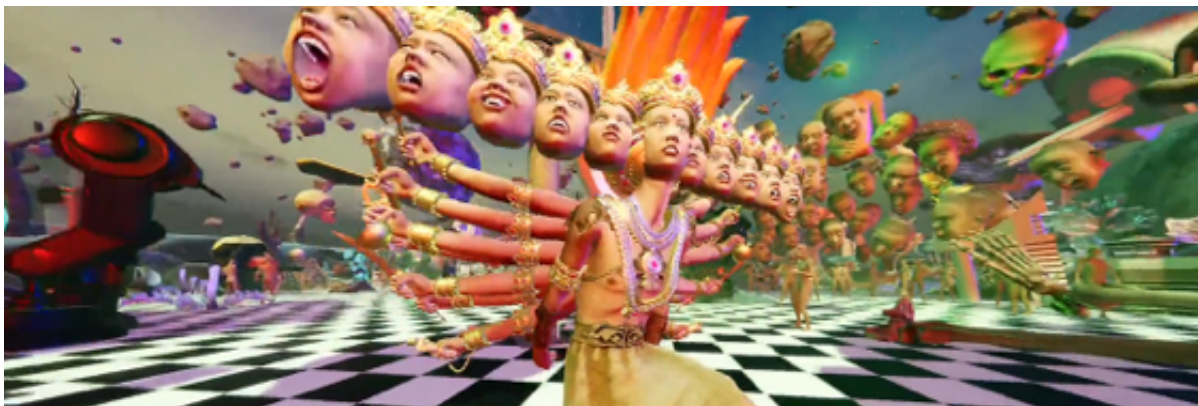


Creative Coding – 60212

MW 7:00-9:50 pm

[Professor Golan Levin](#)

Ideal as a second course for students who have already had one semester of elementary programming (in any language), this course is for you if you'd like to use code to create art AND you're already familiar with the basics of programming, such as for() loops, if() statements, objects, and arrays. Students will produce interactive, generative, and computational artworks; discuss their work in relation to current and historic praxes of computer art; and engage new technologies critically. Through rigorous programming exercises, students will develop mastery over the basic vocabulary of constructs that govern static, dynamic, and interactive form, with the aim of applying these skills to problems in creative explorations of transmediality, connectivity, generativity, and immersivity.



Game Studio: Real Time 3D – 60213

MW 10:00-12:50 pm

[Professor Paolo Pedercini](#)

Game Studio: Real Time 3D is a hands-on intermediate course focused on immersive environments, world building, character creation, and real time experiences at the boundaries of gaming. On a conceptual level we'll look at practices within digital art and independent game development: virtual architecture and sculpture, walking simulators, avatar-based performances, and other playable media. On a technical level the course will introduce you to 3D modeling for real time applications (using Blender) and game engine workflows (using Unity) as a scaffolding for advanced courses. Students will work individually. Experience with game engines and 3D modeling is not required.



Animated Storytelling – 60216

MW 2:00-3:20 pm

Professors [Johannes DeYoung](#) and [Gang Liu](#)

“Chinese Ghost Stories and Shadow Play”: Through reading and analysis of the 17th-century literary masterpiece, *Strange Tales from a Chinese Studio*, this course examines the mystical and often overlooked world of Chinese ghost literature and culture. Through practical studio work, students will explore techniques in traditional Chinese shadow play in relation to a broad cultural survey of world heritage shadow play traditions and contemporary media arts affordances. Students are encouraged to create their own ghost stories using various mediums.



Experimental Hybrid Film - Video and Animation – 60217

TR 2:00-4:50 pm

[Professor Suzie Silver](#)

While developing proficiency in Adobe After Effects and other production and post production tools, students explore the experimental world-building and storytelling possibilities of hybrid moving image media production. The course is structured around technical tutorials and workshops, screenings/discussions, and the creation of hybrid films combining animation, live action, and 2D/3D art. Artist inspirations include work by: Yuge Zhou, Shana Moulton, Tabita Rezaire, Jee Young Lee, Sondra Perry, Miwa Matreyek, Saya Woolfalk, Jacolby Satterwhite, Nunavut Animation Lab, Grace Nayoon Rhee, Nam June Paik, Wangechi Mutu, Joo Young Choi, Cecile B. Evans, Sin Wai Kin, Winston Hacking and many others.



Digital Animation – 60222

TR 7:00-9:50 pm

Faculty TBD

This is an open animation studio for students who want to improve existing animation skills and develop a personal animated short. The class will introduce a variety of techniques and concepts for animation production. Using both 2D and 3D tools, animation will be explored through short assignments designed to develop diverse skills and ideas. Each student will develop and produce a short animation. The class will engage in discussion and critique of each other's work along with examples of historic and contemporary animation.



Metals – 60230

MW 2:00-4:50 pm

[Professor Ling-lin Ku](#)

In this class, students will have the opportunity to work in macro and micro scale in metal, with the emphasis on hot and cold connecting mechanisms and metal fabrication skills. Through in-class practice, hands-on assignments, assigned research topics, presentations, readings, field trips, and critiques, students will develop self-directed projects that further explore metal this ancient material with new perspectives. Students will create metal sculptures and/or structures with additional media of their choice for their projects.



Ceramics – 60234

TR 10:00-12:50 pm

[Professor Yoko Sekino-Bové](#)

Students will investigate clay as an art material for personal expression. The goal of this course is that students will be able to create expressive, three-dimensional clay forms with the proper understanding of the materials and process. The topics include, but are not limited to, various construction techniques such as soft and hard slab, pinch, coil, and wheel-throwing. Also, surface treatment techniques such as texturing and underglaze painting will be introduced. Discussions will include contemporary artists working in ceramics as well as historical examples and various approaches and techniques for working in clay. This course will consist of demonstrations and lectures, research/writing assignments in and out of class, as well as work time. No prior experience in clay is required.



Electronic Sculpture – 60237

TR 8:00-10:50 am

[Professor Jenna Boyles](#)

Electronic Sculpture is an intermediate sculpture course that explores the concepts, techniques, and tools behind making interactive, responsive, or kinetic art works using physical computing and basic robotics. This studio course introduces students to building circuits, programming with arduino and processing, and integrating human-computer and human-object interaction into sculptures and installations. Students will do technical assignments and self-driven projects based on research they find personally interesting. Our research, experiments, and projects will prompt us to consider the relationship between the digital and the physical; as well as the relationships between objects, bodies, technologies, spaces, cultures, and societies.



Painting – 60250

MW 2:00-4:50 pm

[Professor Raneë Henderson](#)

TR 2:00-4:50 pm

[Professor Clayton Merrell](#)

This course serves as an introduction to technical, conceptual and historical practices of painting. Through a variety of painting experiences using oil painting media, students progress from observational exercises and exposure to various materials and techniques to developing personal processes, imagery and ideas. Class sessions include technical demonstrations, illustrated lectures, individualized guidance and group critiques.



Print Media – 60251

TR 8:00-10:50 am

[Professor Haylee Ebersole](#)

Printmaking is a process based medium that produces multiples of original artworks. Students will create four works on paper using the following printmaking approaches: Relief (carved), Intaglio (engraved), Lithography (planographic), and Screen Printing (stencil). Each technique's unique set of materials, processes and aesthetics will be explored. This course focuses on traditional tools and processes, but will include utilization of digital images and sources through a critical lens. While primarily focused on the learning of fundamental techniques, the class will also expose students to ways that Print Media can be a tool (physically and conceptually) in contemporary practice. Open to sophomores in the School of Art, or by instructor permission.

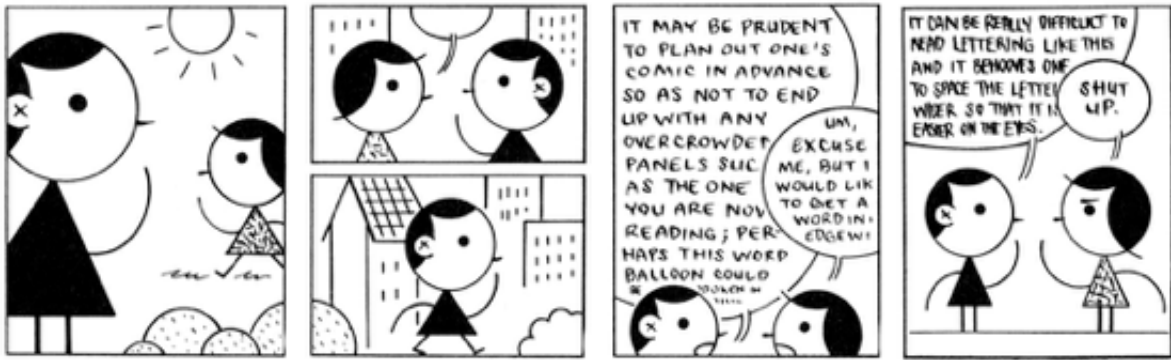


Photography – 60254

MW 10:00-12:50 pm

[Professor Kim Beck](#)

A photograph captures a moment of time and freezes it in place. In this introductory course, students will reflect on their own lives, capturing people, places and things, through portraiture, interior space, landscape and still lifes. We will consider the formal qualities of light, composition, color, sequencing, editing and print as we take, shape and print our own digital photographs. The course will be framed by field trips, readings, discussions and presentations that look at how artists make photographs.



From Ivan Brunetti's "Cartooning: Philosophy & Practice"

Graphic Novel – 60263

TR 7:00-9:50 pm

[Professor John Peña](#)

In this course, students will critically and creatively engage with the medium of comics to learn how to better communicate their ideas in this format as well as challenge its boundaries. A substantial portion of the course will focus on familiarizing students with the basics of storytelling in a sequential narrative format and creating opportunities for students to discover, hone and explore their own voice and style. In addition to creating new work, students will also explore the history of comics and the origins of the "modern" graphic novel. Students will also be expected to think beyond the commonly accepted notions of comics. Each student will produce a new body of work that will culminate in the production of a 4-5 "page" "sequential" narrative.

PROFESSIONAL DEVELOPMENT COURSES

Enrollment in professional development courses is prioritized for juniors and seniors in the BFA and BXA-Art programs. Sophomore BFA and BXA-Art students can enroll with faculty permission if and when space is available.



Entering the Artworld: Mapping a career path in an uncharted artworld – 60351

W 10:00-12:50 pm

[Professor Elizabeth Chodos](#)

Building a career as an artist is a nuanced endeavor that looks different for each individual. Unlike other fields, where a set professional structure ushers graduating students into a career, the artworld is self-

navigated. This course gives artists a foundational understanding of the multifaceted profession they are entering, where they will learn about key support structures like museums, commercial galleries, DIY spaces, residencies, and much more. They will also train in a wide range of concrete skills, including writing artist statements, creating a network, building an online presence, and pricing an artwork. The goal of this class is to give students the awareness, skills, and resourcefulness they need to chart their own course as a studio-based fine artist in an artworld that's ever-changing.



Animation Seminar: Portfolio and Project Development – 60355

W 7:00-9:50 pm

[Professor Cat Gulácsy](#)

This seminar course is for juniors and seniors who are developing portfolios in animation. It provides a unique opportunity to receive industry-based critique and presents an extended roster of visitors from across the field of animation. This course focuses on how animators can present their strengths as artists, while highlighting their abilities and promoting their most original and forward-thinking ideas. Some takeaways include, but are not limited to: formulating an ambitious portfolio that resonates within the competitive climate of creative media industries; increased curiosity and knowledge of the field's many paths and production models; and the importance of adaptability, teamwork, and creative risk-taking. This course can be taken for studio credit, and will be held online.

CRITICAL STUDIES COURSES

Critical studies electives are open to sophomore, junior, and senior BFA and BXA-Art students.

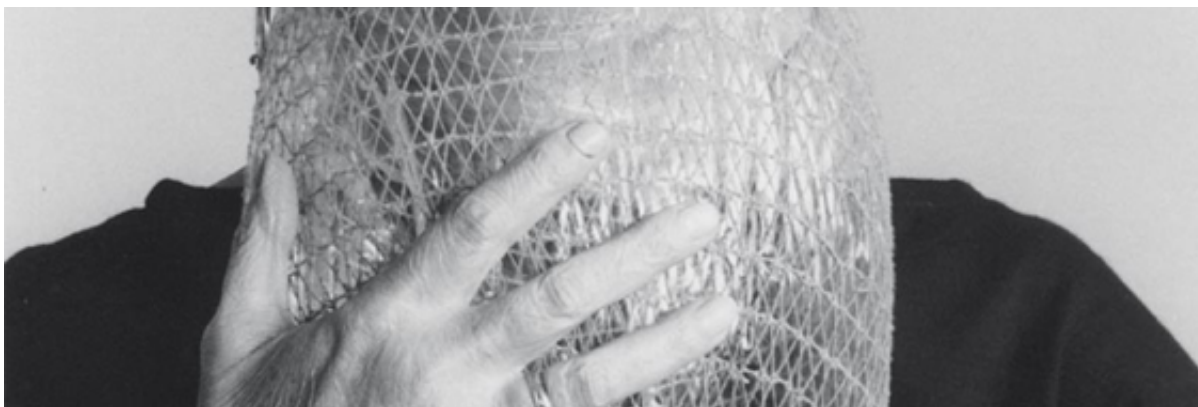


Playful theory: critical topics in game culture – 60359

MW 2:00-4:50 pm

[Professor Paolo Pedercini](#)

This hybrid seminar course combines games studies, game criticism, and research-based art to examine the history, contexts, and frontiers of play. Digital and analog games will be approached through a variety of lenses: games as culture, systems, technologies, commodities, etc. While not geared toward the technical development of videogames, the coursework will include creative projects beyond writing and discussion. The goal is to provide conceptual tools to enrich your design/art practice and tackle a variety of academic topics in a playful but rigorous way.



The Precarious Body in Contemporary Art – 60372

W 7:00-9:20 pm

[Professor Cash Ragona](#)

This seminar will examine how the idea of precarity (from the early 90s onwards) has taken central stage as a way of thinking through, and taking action against, the kinds of structural oppression that deems certain groups of people vulnerable to repeated forms of aggression, poverty, illness, and displacement without protection. We will also explore a seemingly opposite corollary: the SUPERCLEAN— a trope that exploits the capacity of certain technologies to present hygienic forms of representational violence at the level of the digitally manipulated image. A major part of the course will examine how contemporary artists (Anicka Yi, Mika Rottenberg, Carolyn Lazard, Katherine Behar, et. al.) responded, acted, and produced— addressing the precarious body as the site for political and aesthetic resistance. *Image: Máscara Abismo (Abyss Mask) (1968) Lygia Clark*



Ecstatic Experience: Experimental Film and Video, History/Theory – 60384

T 7:00-9:50 pm

[Professor Cash Ragona](#)

This seminar focuses on complex, risky experiments within historical and contemporary practices of

experimental video & filmmaking in which ideas about the ecstatic are explored across filmic and new media materiality, immersion, duration, sound design and mark-making. Reaching back to the kinds of ecstatic models used during the 60s/70s, fluctuating between feverish dream-states, psychedelic trips, orgiastic burlesques, impassioned revolutionary plans and racing forward to the legacy of that period, we will view and discuss a vast range of media artists: from Carolee Schneemann & the Black Audio Film Collective to New Red Order, Ja'tovia Gary & Cauleen Smith. What new models have problematized and replaced earlier ecstatic models of media-inspired social change and experimentation? *Image: Ja'tovia Gary, [film still from 16 mm film] An Ecstatic Experience (2015)*



Visual Pleasure: Patterning and Ornamentation in Contemporary Art – 60385

W 7:00-9:20 pm

[Professor Sharmistha Ray](#)

In his influential essay, “Ornament and Crime,” Adolf Loos questioned the use of ornaments based on a notion of progressive history, in which the past is subordinated to the future. Modernism universalism coated as purity and functionalism relegated notions of excess to the past, along with it, visual pleasure, ornamentation, patterning, and the use of saturated color in art, architecture, and design. This course focuses on the recovery of color, patterning, and ornamentation in contemporary art led by non-western, women, queer, and/or BIPOC artists. We will use contemporary art, artistic movements, and artists as case studies to study how ornamentation and patterning can form networks of resistance by foregrounding visual pleasure and by underscoring healing and joy as ways to be in the world. *Image: Raqib Shaw, Garden of Earthly Delights X, 2004*

ADVANCED STUDIO COURSES

Enrollment in advanced studios is prioritized for juniors and seniors in the BFA and BXA-Art programs. Sophomore BFA and BXA-Art students can enroll with faculty permission if and when space is available.



Expanded Cinema – 60408

F 10:00-12:50 am & 2:00-4:50 pm

[Professor Suzie Silver](#)

Expanded Cinema is an innovative course that redefines the traditional boundaries of cinematic expression. Through hands-on experimentation with real-time analog and digital audiovisual systems, students will create multimedia performances, live cinema and immersive nightlife experiences. Through a combination of theoretical inquiry, practical experimentation, and creative production, students will interrogate and expand the possibilities of cinematic experience. Collaboration lies at the heart of expanded cinema. In this course, students will have the opportunity to collaborate with their peers from diverse backgrounds, fostering a spirit of experimentation, dialogue and collective exploration.



Open Sculpture – 60430

MW 10:00-12:50 pm

[Professor Marvin Touré](#)

Open Sculpture is an Advanced project-based studio class that allows for student-driven development of an artistic practice in 3D media, installation, site specific work, interactive systems, and more. Through hands-on-making, in class work time and studio time, group critiques, discussions, and short reading and writing assignments, students will develop their abilities to turn ideas for three dimensional works into proposals, prototypes, and finished projects. Artists will build 2 to 3 major projects from start to finish, develop a working bibliography for their practice, and hone their individual sense of creative identity through the development of personal research interests, aesthetic sensibilities, and their own critical language surrounding common themes through their projects.



Bug Out – 60432

TR 8:00-10:50 am

[Professor Britt Ransom](#)

Bug Out is an advanced sculpture course that explores the world of insects as a focal point for creative and scientific inquiry to inform studio work. Considering the term “bug” both in biological and technological systems, students will approach making sculptural forms through multidisciplinary and multi material guided exercises and projects. This course will integrate hands-on studio work, theoretical discussions, field trips, and laboratory visits to provide a comprehensive understanding of insects, their ecological significance, and their current and historical influence on a wide range of art practices. Students will explore concepts such as symbiosis, adaptation, biodiversity, and the role of insects in ecosystems but also think about bugs as glitches in human systems.



Dye Lab – 60443

TR 2:00-4:50 pm

[Professor Addoley Dzegede](#)

In this course, students will learn both synthetic and natural dyeing techniques from dye painting, to mordant printing, to eco printing batik, tie-and-dye, indigo dyeing and more. Through readings, we will also explore the human quest for color throughout time—from the exploitation of flora and fauna to profiteering journeys across seas. The aim of this course is to introduce students to a variety of methods of dyeing that they may choose to incorporate into their current or future work, and leave with a new eye toward the origins, importance, and cultural significance of color.

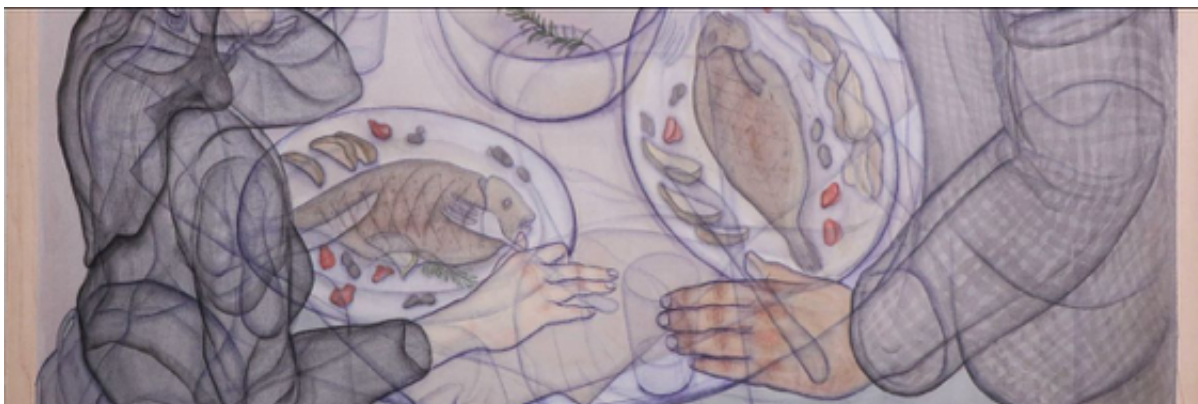


Figurative Drawing – 60451

MW 8:00-10:50 am

[Professor Danny Ferrell](#)

This advanced course delves deeply into the artistic representation of the human body, drawing on art historical references to contextualize our relationship with the human form. Emphasis will be placed on refining our "looking" skills, honing our ability to observe and interpret the human figure with precision and sensitivity. Students will explore a variety of techniques and approaches to figure drawing, with the goal of developing a personal style and expressive voice. Central to the course is the question: What are we trying to say with our representations of the human body?



Open Painting – 60453

TR 7:00-9:50 pm

[Professor Clayton Merrell](#)

This course is designed to help promote a painter's development, both conceptually and technically. Through research and studio experimentation, students will explore issues such as scale, surface, materiality, narrative, process and performativity in painting. Each student will propose a self-directed body of work and direction of investigation to expand their ideas and abilities. Lectures, presentations and additional assignments will augment studio work to foster creative growth.



Experimental Capture – 60461

MW 2:00-4:50 pm

Professors [Golan Levin](#) and [Nica Ross](#)

This is an interdisciplinary studio course in expanded media practices that arise from using devices and algorithms to "capture" the world. Through self-directed research projects, students will develop systems to capture a wide variety of phenomena, and creatively share the media they collect. We will cover a wide range of techniques and artistic practices that incorporate immersive, panoramic, high-speed, multiscope, and multispectral imaging; depth sensors and 3D scanners; motion capture systems for gestures of the face, body, hand, and eye; computer vision and machine learning techniques for detection, tracking, recognition and classification; and other unusual, forgotten, and nascent technologies for transducing the unseen, ephemeral, and otherwise undetectable.



Publishing as Artistic Practice – 60466

MW 8:00-10:50 am

Professor [Imin Yeh](#)

This course will look at the history of artist multiples from artist books and zines, mail and subscription based practices, and editioned objects. Students will be introduced to techniques in traditional bookbinding, zine making as well as design and layout an artist book for mass publication. We will be looking at contemporary artist's multiples that exist over a wide range of media, from fine art prints, sculptural and digital editions, and even performance and participatory work conceptualized as a multiple. We will discuss the economy and business structure behind independent publishing, looking into contemporary artists who are running their own presses, an emergence of art book and zine fairs, and envisioning alternative distribution opportunities for our artworks.



Print for the People – 60469

MW 2:00-4:50 pm

[Professor Kim Beck](#)

"Print for the People" is a course that merges art with activism, equipping you to use photography and print techniques like woodcut, silkscreen and risograph to boost voting and civic action in Pittsburgh. Through crafting posters, 'zines, billboards, and broadsides, you'll see firsthand how art fuels social change and democracy. This course goes beyond creation, diving into media critique, the strategic use of art in public spaces, and a look at the role of propaganda. This is a class for anyone eager to blend print media or photography with a drive for community involvement, offering a deep dive into the power of visual communication to spark civic engagement.



Painting The Unconscious – 60470

F 10:00 - 12:50 & 2:00-4:50 pm

[Professor Sharmistha Ray](#)

This course explores the threshold between the seen and unseen using a broad range of painting styles, techniques, and materials to explore the unconscious mind. Drawing upon a range of spiritual and occult practices, including tarot, surrealist games, automatic drawing, and color meditations, this class offers students the opportunity to explore processes that unlock the imaginative potential of the unconscious and adapt them to painting. Through a series of readings, presentations, field trips, and critiques, the class will gain knowledge of the practices and histories behind the unconscious in art and learn how to harness 'chance' more intentionally into their painting practice. This is a studio-based course in which emphasis is placed on independent research and studio productivity. *Image: Hilma af Klint, Group X, No. 2, Altarpiece, 1915; Group X, No. 3, Altarpiece, 1915; Group X, No. 1, Altarpiece, 1915.*

CFA PHOTOGRAPHY COURSES



Black and White Photography II – 60241

TR 2:00 – 4:50 pm

[Professor Jamie Gruzka](#)

Black and White Photography II continues developing your technical skills in analog photography by introducing medium and large format cameras and prints. Large format view cameras remain the state of the art in control and quality in both film and digital photography. These cameras as well as unusual panoramic and pinhole cameras will be supplied. This course emphasizes aesthetic development and personal artistic growth through individual tutorials and group critiques, and will help to build professional level photography skills. Additional topics include digital printing and negative scanning, advanced monotone printing methods, and a focus on exhibition and folio presentation.



Portrait Photography – 60245

MW 8:00 – 10:50 am

[Professor Ross Mantle](#)

Portraiture maintains a unique standing in photography for its direct and collaborative relationship between an individual and a photographer. This course will examine this relationship and the larger contexts which provide the conceptual framework for deriving meaning and understanding from an image of another person. We will study the theoretical and practical aspects of portrait photography in both studio and environmental settings, providing students with an understanding of the genre by developing both technical and conceptual skill sets. Students will utilize analog and digital equipment, learn studio lighting techniques, develop approaches to working with natural light, and explore methods of printing and presentation.



Photography and the Ineffable – 60279

F 10:00 am – 12:50 pm & 2:00 – 4:50 pm

[Professor Bryan Martello](#)

This course explores the relationship between photography and the indescribable, intangible, and hard-to-see. From the spiritual, to the sublime, to the abstract; we will review different frameworks for thinking about the ineffable and how it relates to photographic work. Students will explore these themes through weekly presentations, discussions, assignments, writing workshops, and critiques. We'll look at artists who think critically about photographic representation and investigate a heightened sensorial interpretation of the world. This class will encourage experimental methods and approaches to photography.



Professional Practices in Photography – 60343

MW 2:00 – 4:50 pm

[Professor Ross Mantle](#)

This studio course will introduce students to the working methods of professional photographers and artists. For the first half of the course students will develop a substantial body of visual work. They will then use that work in the second half of the semester to produce portfolios across a variety of media (digital, print, web, exhibition, etc.). Throughout the process they will develop skills in constructing and completing projects, cultivate their personal vision and aesthetic tastes, explore methods of disseminating their work to larger audiences, establish time management and planning around long form projects, and acquire an understanding of the marketing, outreach and community building necessary for working artists to build and sustain a career.
