



# FILM/VIDEO

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**MFA: MEDIA ARTS COURSES**

## REQUIRED COURSES

### MPFV-601 TO -702 FILM/VIDEO MAJOR STUDIO I, II, III, AND IV

The Film/Video seminar is a critique course where the graduate student meets weekly with a Film or Video faculty to present and discuss work-in-progress. Visiting artists often participate, and have included Rebecca Baron, Yann Beauvais, Robert Beaver, Andrew Bujalski, Martha Coburn, Joe Gibbons, Jacqueline Goss, Ed Halter, Julie Heyward, Lewis Klahr, Lynne Sachs, Deborah Stratman, Elisabeth Subrin, Tracy and the Plastics and The Yes Men.

### GRAD-601 AND 602 GRADUATE SEMINAR I AND II

This required two-semester course brings together students from all of the fine arts graduate departments to consider contemporary art practice from a variety of perspectives. Students interact with assorted practitioners including critics, curators and artists, and discuss the relationship between visual practice and theory. The class provides the opportunity for discussions of contemporary issues that have a discernible impact on the art world. Many of the artists and topics discussed possess an interdisciplinary relevance, affecting artists from assorted fields.

### HART-680 GRADUATE CONTEMPORARY ART

Students explore issues of theory, interpretation and criticism of contemporary art, focusing on developments since 1980. Extensive out-of-class readings and subsequent in-class discussions and group presentations provide an in-depth grounding in a wide range of critical perspectives. Previous study of major developments in 20th century art is expected of students taking this course. This required course is given in the fall.

## ELECTIVES

MassArt MFA full residency students are required to take several studio electives, two open electives and two non-studio (academic) electives as outlined in the program requirements. Academic electives are offered by the Liberal Arts, Art History and Art Education departments, and in some terms the Graduate Program offers a course applied as an academic elective. Open electives may be taken in courses offered by both studio and academic departments. Students have several options for electives.

- Graduate-only elective courses or topical courses offered in any MassArt graduate program. Students may also propose an elective topic to faculty and the Dean of Graduate Programs.

- Mixed courses composed of graduate and undergraduate students, and offered by all departments of the college including travel programs (see the undergraduate academic catalog). Graduate students enrolled in mixed courses complete graduate-level work as specified in a graduate syllabus submitted with registration.
- Independent study in studio or directed study in academic areas with a faculty member or other approved artist or professional. Students develop a syllabus with the faculty member to submit for registration. Six meetings are required.
- Internship.
- Cross-registration at Massachusetts Institute of Technology or University of Massachusetts Boston in graduate-level courses.

**Selected MassArt Film/Video mixed studio electives graduate students enrolled in recently**

**MPFV-509 CINEMATOGRAPHY AND LIGHTING II**

This class is a continuation of Cinematography & Lighting 1. It further explores cinematography and studio Lighting. The course further surveys how cinematography serves directorial and creative intent while being liberated to explore its own visual language. Technical and aesthetic concerns are given equal weight. Each student is encouraged to use these tools to articulate their own vision and voice.

**MPFV-510 FILM I**

Introduces the student to non-synchronous 16mm filmmaking with an emphasis on experimental exploratory film techniques. Through a series of class exercises and individual student assignments, students explore 16mm non-synchronous production, basic lighting and analog film editing techniques. The emphasis of this class is on the student finding a personal means of expression using the film medium.

**MPFV-514 ADVANCED EDITING**

This course assumes that students come to it with technical skill at Avid and other non-linear editing systems, and moves instead into conceptual and aesthetic aspects of motion-picture editing, examining how an editor creates a sense of time, space,

tone and rhythm. We look at both short-form and long-form work in the documentary, fiction and experimental traditions. Sound/image relationships including continuity and discontinuity, and non-traditional approaches are all examined through short editing assignments. In addition, there is time for critique of your own works-in-progress, as well as a term-long group assignment to edit a documentary feature out of materials provided by the instructor.

#### **MPFV-517 FINISHING TOUCHES**

Finishing Touches is a course in which students analyze and practice digital film finishing strategies, techniques and workflows including audio mixing, color correction and video effects. Emphasis is placed on how these technical and aesthetic decisions impact how the audience feels and connects to the piece. Students are asked to bring projects to work with throughout the semester.

#### **MPFV-520 VIDEO I**

Using an array of digital and analog tools including video cameras, computers, microphones and digital and analog image processors, students explore multiple strategies for making personal, time-based art. Production topics covered include lighting, shooting and audio recording for video. Video post-production topics covered include non-linear editing and current methods for output and distribution. Screenings, workshops, readings and discussions will expose and challenge students to discover the diversity that video as a medium has to offer artists.

#### **MPFV-528 VIDEO INSTALLATION**

Video installation is a contemporary and expanding art genre that intersects with the world of video art, expanded cinema, sound performance, sculpture and new media. In this intermediate to advanced course students can expand the current themes and styles of their work by integrating various video installation strategies such as: video with 2D or 3D objects, site-specific or multiple-projection video environments, mixing video with performative or interactive elements.

#### **MPFV-534 OPTICAL PRINTING**

Before AfterEffects, Photoshop or digital animation, there was the optical printer and the animation stand. The optical printer is used to rephotograph already developed

film, allowing for the exploration, alteration or extraction of particular image qualities of the celluloid frame. The animation stand, a film camera on a programmable motion control movable mount for photographing both opaque and transparent artwork, allows for the design and repetition of precise multiple accurate moves. Used together, the optical printer and animation stand allow for the creation of any vision the artist desires. Students will work on 16mm film and quickly gain hands-on experience through numerous demonstrations and exercises. Screenings of key works, both experimental and mainstream, throughout the history of motion pictures will illustrate a myriad of techniques. Special focus will be paid to the art of title design. No prior film experience necessary. Students of all artistic disciplines are welcome and encouraged to attend.

#### **MPFV-545-01 SOUND I**

Students are introduced to studio and field, recording and post production for audio through a series of workshops. Subjects covered include the basic physics of sound, digital and analog, audio formats, microphones, and understanding how to use audio recorders, amplifiers and speakers. The basic structural properties of sound and its relationship to the listener are explored through sound editing, effects processing and audio mixing using digital audio editing software. Emphasis is placed on the consideration of sound as a medium in its own right with a study of acoustic principals and effects. Whether working on soundtracks, musical compositions or sound art, this class exposes the student to solid foundation in audio production. No technical background is required.

#### **MPFV-550 ADVANCED SOUND TECH AND DESIGN**

This course will offer an in depth look at the use of recorded sound within the context of moving image production. Live sound and expanded cinema experiments will also be encouraged. Time each week will be allocated to technical demonstrations of studio equipment (including various workshops exploring Pro-Tools and Digital Performer audio software), recording and mixing experiments, and discussions on the many aesthetic and conceptual frameworks of cinematic sound. Examples from the history of cinematic sound will be screened on a weekly basis throughout the semester. In addition to weekly course meetings, students will be expected to meet certain scheduled benchmarks in the production of their projects.

#### **MPFV-561 HANDMADE FILM**

This course is designed to introduce the student to the physicality of film by directly painting onto film and hand processing film.

#### **Selected MassArt graduate studio electives offered recently across all graduate programs**

#### **MPFV 600 FILMMAKING - INDEPENDENT STUDY**

Project in consultation with approved faculty. Must be authorized by department chairperson.

#### **2DPM-506 GRADUTE PRINT PORTFOLIO**

This advance course in printmaking enables students to invent and explore a theme through the creation of multiple images linked by a conceptual thread. Experimentation within the practice of intaglio, screen printing, plate lithography, relief print through a combination of both traditional and digital print processes guide students through an expanding range of visual possibilities. Students propose, plan and execute a series of prints which are formatted into either a custom-made portfolio or a bound book. Debate of contemporary practices and discussion of the particular characteristics of print media, separately or in combination, is of paramount importance in this course. Experience with printmaking is helpful but not required.

#### **2DPM-610 HANDMADE PAPER, BOOK AND OBJECT (SUMMER)**

Paper as a medium serves as the focus of this course. Assorted handmade paper, artists' books, and paper objects will be studied and created. Students will learn how to make Western-style paper using natural fibers and inclusions. Japanese stab, accordion, and pamphlet stylebooks will be made using handmade papers. In addition, paper objects, including structures and vessels, will be created. Some projects will explore paper's distinctive properties through the use of handmade, archival fine arts and repurposed paper. The context of this course will acknowledge the diverse historical and cultural impact of artist books and paper objects. Artists, both traditional and contemporary, will be studied, including many in MassArt's extensive collection.

#### **DSGN 631 ELEMENTS OF MEDIA**

This course is focused on developing a better understanding of the complexities of the re-synthesis of visual, oral, aural, and temporal information as they exist in time-based and interactive media. Through lecture and in-class, demonstration students will learn the technological processes necessary to begin temporal explorations in sound and image.

#### **EDAD-504 LIGHT AS A SCULPTURAL ELEMENT**

This course introduces students across departments interested in light to the practice of lighting design and augmentation for both buildings and site-specific installation art, with an emphasis on issues of social and community impact and considerations. Design and construction contracts, fiduciary responsibilities, regulations and codes governing design and construction, ethics, sustainability and environmental issues and requirements are covered. Some field trips to professional companies such as Color Kinetics and downtown sites are included. Students also complete lighting assignments in relation to their own art making practices as well as an off-campus group project.

#### **EDAD-561 FORM, MATERIAL AND PLACE**

This course introduces students to concepts related to the nature of materials and design principles that guide the development of habitable form. Three-dimensional craft skills, studio practice, and idea development through form making is the framework through which we evaluate and advance projects. Students gain experience with assembly techniques, hand and power tools as well as best practices in a studio setting. In addition, students research artists and designers in related fields as a way to expand their understanding of the meanings informs, material behavior and the historical/social relevance to the work completed in class. Students work with wood, plaster and paper.

#### **GRAD-627 HUMAN CODES AND CULTURAL MAPS**

With the ability to learn about our history through a scientific test, we now can understand our physical selves in a new historical context. This course will use the tool of DNA testing as a way of understanding our cultural, experiential and aspirational selves as artists. Students will be invited to have their DNA mapped and that data will be the vantage point from which a body of work will be produced. If a student choos-

es not to have a DNA test, research and work will focus on “cultural DNA” and personal narratives. Studio topics encourage cultural, ancestral and biological research. Students survey diverse interdisciplinary studio traditions, and investigate ancient and contemporary creative practices and cultural artifacts. Sharon Dunn is an artist and educator whose work has focused on her own cultural DNA for over 30 years. She will share her work and her family’s contribution to the cultural fabric of the United States over three generations as an example for students as they discover their own historic context. Students from all disciplines are encouraged to enroll in this studio course.

#### **GRAD 659 GRADUATE REVIEW FORUM**

This experimental student-designed course gives current graduate students a forum for multidisciplinary dialogue concerning the nature and meaning of artistic expression outside of their own medium. Each student will offer feedback to colleagues and receive feedback from them in turn. Both of these interactions will demand thinking in the vocabulary of more than a single visual arts medium (some of which, it is hoped, will be very unfamiliar) or even to begin thinking in a way that might be characterized as transmedium or postmedium. In doing so, two goals are paramount: to better understand the modes of seeing, feeling and thinking that are unique to a particular medium, and then also to better understand areas or approaches shared between two or more mediums of artmaking. (3 credits, studio).

#### **MPSM-671 SOUND (SUMMER)**

In this class we will explore the Phenomena of Sound and how to shape it within the context of Art. Topics include: the science and behavior of sound waves; listening skills; microphone technique; digital recording, editing and mixing; audio processing; editing audio for video; general MIDI.

#### **Selected MassArt graduate academic and open electives offered recently**

Students may enquire at the Graduate Program Office prior to registering, for information on whether a graduate elective maybe be applied to the academic elective requirement.

#### **AETE-627 CONTEMPORARY PEDAGOGY**

This is a graduate level course designed to provide the theoretical context and practical application of sound and meaningful pedagogy in the visual arts. Students will be introduced to educational theory and contemporary models of instruction, and will be expected to critically deconstruct and apply this content to their own formative pedagogy. Projects will be individually designed to meet individual student goals. Upon successful completion of the course, students will craft a teaching portfolio including a teaching philosophy and syllabus, curriculum and lesson plan example for a context of their choice.

#### **EDAD 745 REAL ESTATE DEVELOPMENT**

A course in the basic principles of Real Estate Development issues will cover the involvement of communities in neighborhood planning, the responsible/ecological use of land, real estate markets, the products in the development of real estate proposals, legal context and constraints (site, economics, zoning, community, etc.). The class will work in groups to develop business plans and proposals for a particular project and present to development professionals.

#### **GRAD-503 ARTIST'S PROFESSIONAL PRACTICE: HISTORY AND PRACTICUM**

This course explores the relationship between art and commerce and the overlapping spheres of the "art world," exploring how the artist situates their practice in relation to these spheres. How does an art-maker become a professional artist? Using a framework of readings about historic and contemporary studio and professional practice combined with practicum, this course develops competency in managing time and finance necessary to sustain a professional art practice, recognition and understanding of the overlapping spheres of the "art world" and how to present work in those different contexts, and strategies for establishing and sustaining professional relationships.

#### **GRAD-623 HOW AND WHY EXHIBITIONS ARE MADE**

This course will examine the practice of organizing exhibitions and the ever-changing role of the curator as organizer, impresario, artist, therapist, director, fundraiser, and gofer. Through the process of conceiving, planning, and organizing a theoretical (although feasible) exhibition, students will learn the steps and history of exhibition-making within the context of 20th frameworks. Through readings and intensive

class discussion, the course will analyze the challenges and politics inherent to the display and interpretation of artwork for a public. Topics to be covered will include the growing role of artists as curators of their own or others' works; socially-engaged art practices within the institution; and alternative exhibition formats from pop-up galleries to digital exhibitions.

#### **GRAD-626 BIO-AESTHETICS: EVOLUTIONARY BIOLOGY AND CREATIVITY IN NATURE AND HUMANS**

This course explores aesthetics in nature and the evolutionary processes of sensory drive and natural and sexual selection. The course will critically examine both anthropocentric and biological schemes on the aesthetic diversity of nature and the creative agency of non-human organisms. The course evaluates and challenges historical, contemporary and emerging perspectives on what art is and who/what can create it. Through a combination of discussion, guest lectures and collaborative projects students will explore various topics focused around the biological and evolutionary bases of creativity, art and design.

#### **GRAD-672 INSTALLATION: ACROSS PLATFORMS (SUMMER)**

This course gives students the tools for thinking about contemporary art installation practices through a combination of written and oral communication, material documentation, visual explorations, site research and artmaking. We will explore the differences between site-specific/site-related installation intervention, public and land art, by visiting curators and artists at major art institutions in Massachusetts to get a comprehensive view of the intricacies and challenges of creating installations from conception to realization.