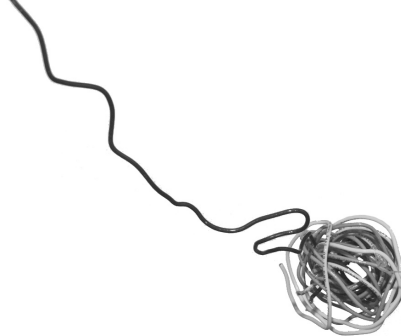


MIT Visual Arts Program  
Fall 2008



# Visual Arts Program Course Offerings Fall 2008

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Under the aegis of the School of Architecture and Planning, the Visual Arts Program focuses on the development of critical visionary strategies in artistic practice within the context of the advanced technological community of MIT. Students in the Program include undergraduate and graduate students majoring in a variety of fields from engineering to media studies as well as a small select group who make up the Visual Arts Graduate Program. Students from all disciplines are welcome.

## Monday Nights @ VAP

### THIS IS TOMORROW

Urban Utopia - Dystopia - Heterotopia

N51-337 Joan Jonas Performance Hall  
7:00 - 9:00 P. Free and open to the public.

For further information go to:

<http://web.mit.edu/vap>

or call 617-253-5229

265 Massachusetts Avenue, N51-330  
Cambridge, MA 02139



## 4.301 Introduction to the Visual Arts Sec. 1

Visiting Professor Yvonne P. Doderer  
Meets: TR 2:00 – 5:00 P, Room N52-345  
Units: 2-4-6 Level: U, HASS D

This course is an introduction to contemporary art practice and aesthetic analysis. Students communicate ideas through various media, including sculpture, performance and video. Projects evolve through stages of conceptual and material development to final presentation and critical discussion. Lectures, visiting artist presentations, field trips and readings supplement studio practice, providing an index to the historical and cultural forces that affect both the development of an artistic practice and the reception of the work of art.

## 4.301 Introduction to the Visual Arts Sect. 2: Knock offs, Phonies, Fakes, Frauds, Forgers

Lecturer Joe Zane  
Meets: TR 2:00 – 5:00 P, Room N52-345  
Units: 2-4-6 Level: U, HASS D

A number of artists, from Marcel Duchamp to Andy Warhol to Eric Doeringer, have used 'faking' or 'copying' as their primary artistic process. Comedians and satirists have used the power of parody to make politically charged entertainment with a strong critical edge. Tribute bands, celebrity impersonators and drag queens have taken homage to a new level. Cheap knock offs, from perfume and purses to cell phones and computers have created an economy based on 'close enough'. In this interdisciplinary seminar/studio, you make your own 'genuine fakes' and take on your own false personalities. Through drawing, photography, rapid proto-typing, performance and video installation, we will explore the crisis of the 'real' in the digital era and its historical precedents. How have our current notions of authenticity been contested by the pervasiveness of doctored images? What new spaces for artistic practice does this altered relationship to the 'real' create? Through our readings and studio work, we will investigate issues such as deceit and fraudulence, drag and parody.

## 4.303 Dialogues in Art, Architecture and Urbanism: THIS IS TOMORROW Urban Utopia – Dystopia – Heterotopia

Associate Professor Ute Meta Bauer and  
Visiting Professor Yvonne P. Doderer  
Meets: M 12:30 - 3:30 P, Room N51-315, N51-348;  
M 7:00 - 9:00 P, Room N51-337  
Units: 3-3-3, Level G

This seminar engages dialogue in architecture and urbanism from the perspective of the artistic field. "This is Tomorrow" – shown 1956 in London's Whitechapel Art Gallery – was a path breaking transdisciplinary exhibition involving key artists and architects, musicians and designers, which evaluated "habitation" through the human senses. Fifty years later, how do we imagine future co-habitation, alternative communities and societies to come? Reviewing the notion of Urban Utopia, Heterotopia and Dystopia, researching and investigating examples will be the point of departure for directed research and group-based practice. Readings and discussions, a weekly lecture series and a direct collaboration with the FEMA trailer project (course 4.365) will inform the work of student group formations to envision "a tomorrow" in the format of an exhibition.

## 4.341 Intro to Photography and Related Media

Lecturer Andrea Frank  
Meets: TR 9:30 - 12:30 P, Room N51-315  
Units: 3-3-6 Level: U, HASS-E

This course provides practical instruction in fundamentals of analog and digital SLR and medium/large format camera operation, film exposure and development, black and white darkroom techniques, digital imaging, and studio lighting. Individual projects are developed conceptually and technically throughout the semester and provide opportunities to develop technical skills and for personal artistic exploration. Work in progress is continuously presented and discussed in a critical forum. Lectures, readings, visiting professionals, group discussions, and site visits encourage a critical exploration of different aspects of photography, aesthetic appreciation of the medium, as well as a critical awareness of how images in our culture are produced and constructed. Production time outside class essential.

## 4.343 Photography and Related Media

Lecturer Andrea Frank  
Meets: W 2:00 - 5:00 P, Room N51-315  
Units: 3-1-5 Level: G

This course provides practical instruction in fundamentals of analog and digital SLR and medium/large format camera operation, film exposure and development, black and white darkroom techniques, digital imaging, and studio lighting. Student-initiated term projects are developed conceptually as well as technically throughout the semester and will be presented in an exhibition setting. Projects are continuously presented and discussed in a critical forum. Lectures, readings, visiting professionals, group discussions, and field trips encourage a critical awareness of the medium and of how images in our culture are produced and constructed. Production time outside class essential.

## 4.351 Introduction to Video

Lecturer Joe Gibbons  
Meets WF 2:00 - 5:00 P, Room N51-315  
Units: 2-4-6 Level: U, HASS-E

Introduction for undergraduates to the technical and aesthetic aspects of video production, presenting video as a tool of personal apprehension and expression, with an emphasis on self-exploration, performance, social critique, and the manipulation of raw experience into aesthetic form. A wide range of approaches to making video are presented, including experimental, documentary, fictional narrative, and alternative genres. Presentation/critique of student work will alternate with technical workshops and screening/discussion of contemporary video art with occasional visiting artists and field trips.

## 4.352/4.353 Advanced Video

Lecturer Joe Gibbons  
Meets: TW 7:00 - 10:00 P, Room N51-315  
Units: 2-4-6 Level: U/H, HASS-E

This production course will explore the nature and function of narrative in cinema and video through exercises and screenings culminating in a final project. With a brief introduction to the basic principles of classic narrative cinema, we will proceed to explore and put into practice strategies designed to push the "envelope" of narrative: story trajectory, character development, verisimilitude, time-space continuity, closure, viewer identification, suspension of disbelief and closure. Screenings will survey a range of approaches to narrative form – from traditional to radical – that have characterized the recent history of independent film and video.

## 4.360 Performance Workshop Action (an archeology of the sea)

Professor Joan Jonas  
Meets: T 2:00 - 5:00 P, ROOM N51-337  
Units: 3-3-6, Level: H, HASS-E credits by approval

Working with the medium of video and the materials of sound, light, and time, this workshop will involve the construction of performative works in found and imagined spaces. An introduction to the history of this discipline will include a consideration of Happenings and the Situationists from the 1950s and 1960s. In a parallel study of form we will look at structuralist films made in the 60s and 70s. However, in relation to content, the basic subject of the workshop will involve an exploration of deep sea life. To begin we will look at the poetic films of Jean Painlevé who recorded the movements of aquatic life forms. We will also view the films of Charles and Ray Eames. Students will be involved in this subject and related problems as each develops a theme for a final project.

## 4.365 The FEMA Trailer Project

Lecturer Jae Rhim Lee  
Meets: M 12:30 - 3:30 P, FEMA Trailer Site;  
M 7:00 - 9:00 P, Room N51-337  
Units: 3-3-6 Level: H, HASS-E credits by approval

The FEMA Trailer project is a hands-on class which will examine the challenges and controversies surrounding travel trailers deployed by the Federal Emergency Management Agency after Hurricane Katrina hit the Gulf Coast in August 2005. The class will also develop and implement proposals to transform a surplus, donated trailer on the MIT campus into an alternative vehicle which can critically address disasters and emergencies. Through the course, students will engage in a contemporary art practice that integrates research, design, and dialogue on contemporary issues. Independent study and UROP positions are also available with the FEMA Trailer Project. Students from various fields are highly welcomed to a cross-disciplinary study group.

## 4.366/4.396 Special Problems in Visual Arts - Autism Studio

Lecturer Wendy Jacob  
Meets: M 9:30 - 12:30 P, Room N52-342  
Units: 2-4-6, Level: U, HASS/E  
Units: 3-0-9, Level: H

In the United States, the prevalence of autism spectrum disorders have risen to one in every 150 children. Autism Studio will explore imaginative responses to the autistic experience. It will encourage open-ended exploration and research of the development, sociology and psychology of autism, in the context of issues of place and self in contemporary art. Creative production is central to the course. The class will be organized around a series of studio exercises, and culminate with individual final projects. Instruction will be provided in various fabrication processes. Students of varied backgrounds and experience are encouraged to apply. The course is limited to 15 students (permission of the instructor required).

## 4.370/4.371 Interrogative Design Workshop

Professor Krzysztof Wodiczko  
Meets: W 2:00 - 5:00 P, Room N52-396;  
W 9:30 - 12:30 P, Room N51-145  
Units: 3-3-6 Level: H/U

Can design for needs produced by unacceptable conditions create new conditions to make those needs obsolete? In hope of finding a positive answer, this design workshop responds to needs that should not, but unfortunately, do exist in today's troubled world. The course addresses design media and technology as both ethical and aesthetic practice. Development of projects finalized as functional objects, environments, computer programs, and others are supported by relevant theoretical studies and informed discussion. The workshop poses new questions, exposes hidden issues, and creates inspirational and experimental situations for emerging critical discourse. This course will focus on the production of visual art for public spaces outside the conventional gallery/museum context. Traditional approaches of enhancement and commemoration will be contrasted to more temporal and critical methodologies. In this light, historical models will be studied and discussed, including the Soviet Constructivist experiments, the Situationists, Conceptual Art and more recent interventionist strategies. Readings and slide lectures will be presented for discussion.

## 4.381/4.391 Introduction to Online Participatory Media: Networks, Tactics, Breakdown

Lecturer Amber Frid-Jimenez  
Meets: R 9:30 - 12:30 P, Room N51-337;  
M 7:00 - 9:00 P, Room N51-337  
Units: 3-3-6 Level: H/U

This course introduces an overview of web-based platforms as means through which to explore the cultural, social, political, and economic impact of mediated communication. Hands-on design exercises and experiments are continually framed and examined by critical reflection and discussions. An overview of historical "art for all" and participatory art practices, of early net-art and current participatory artistic practices will show how digital communication and culture have altered the way in which collaboration occurs, changing conventional notions of authorship and giving rise to the collective elaboration of meaning. Limited enrollment. Students from various fields are highly welcomed to a cross-disciplinary study group.

## 4.390 Visual Arts Independent Studio

Professor Krzysztof Wodiczko  
Meets: T 9:00 - 1:00 P, Room N52-314  
Units: 4-1-7 Level: H

Individual inquiry into art relating independent study project to the general direction of student's work and course of study. Consultations with faculty advisor as well as periodic presentations to entire visual arts faculty. Required of and restricted to SMVIsS program graduate students.

\*All Level U courses can be taken for credit by graduate students by petition.

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**MIT Visual Arts Program**  
Massachusetts Institute of Technology  
Department of Architecture  
Bldg N51-328, 3rd floor  
<http://web.mit.edu/vap>