School of Art

Charlie White, Head
Location: College of Fine Arts 300
www.art.cmu.edu/ (http://www.art.cmu.edu/)

The School of Art’s undergraduate program bridges traditional studio practice with the experimental practices of new and unconventional media. The School offers two tracks for undergraduates—the Bachelor of Fine Arts (BFA) degree and the three interdisciplinary degrees collectively known as the IDeATe Intercollege Degree Program—along with a minor in art.

The program provides foundational instruction over the first two years that builds toward a broad range of individualized study in the second two years. In their first two years, students experience a wide array of intensive medium-specific and transdisciplinary research studio courses, developing both technical skill and critical thinking. In their last two years, students direct their study across four primary concentrations with the freedom to pursue either in-depth study, hybrid study across concentrations, or specialized practices. The four primary concentrations are:

I. Drawing, Painting, Print Media, and Photography
II. Sculpture, Installation, and Site Work
III. Electronic and Time-Based Work
IV. Contextual Practice

Studio courses comprise over sixty percent of the course of study and academic courses comprise the remainder.

The School of Art occupies over 50,000 square feet of fabrication facilities, multi-purpose classrooms, media-specific studios and workshops, student and faculty studios, presentation rooms, and exhibition spaces, offering students access to both traditional and state-of-the-art tools. All juniors and seniors have dedicated, independent, 24-hour studio space.

The School’s distinguished faculty includes pioneers in computer animation and new media, artists and scholars exploring the complexity of queer thought and culture, and emerging practitioners confronting some of society’s most pressing issues. Throughout the program, these professors provide one-on-one support and feedback, helping to foster an individualized artistic practice for each student.

The program emphasizes an interdisciplinary approach to learning and art making, and students are encouraged to take advantage of the many resources of the College of Fine Arts and of the University. These include: the IDeATe network, the STUDIO for Creative Inquiry, the Miller Institute for Contemporary Art, and the Center for Arts in Society, among many others.

Graduates from the School of Art pursue diverse careers paths including traditional studio practice, animation, game design, positions with leading technology companies, and founding their own start-ups.

Using five categories of courses, the curriculum presents art-making in a unique manner which respects tradition and encourages innovation. The course categories are:

I. Transdisciplinary Research Studios
II. Media Studios
III. Advanced Studios
IV. Critical Studies Courses
V. University Academic Courses

I. Transdisciplinary Research Studios

The Transdisciplinary Research Studios are a series of foundation courses that encourage students to work experimentally in a wide range of artistic media and foster the integration of research into their emerging practices. These courses introduce students to artistic practices that function in relationship to broader sociocultural systems and contexts. Throughout these experimental studio classes, students are presented with a wide range of intersectional artistic and philosophical perspectives through readings, presentations, group exercises, visiting artist lectures and off-campus trips. Students will respond to theory-driven prompts and will be encouraged to explore a variety of different approaches to art-making, as each assignment typically will not have a specific medium requirement.

These courses are designed to give students space and time to take risks while investigating complex, challenging ideas and explore what form their response should ultimately take across a wide spectrum of disciplines.

II. Media Studios

The Media Studios can be viewed as the foundation courses for the program. Students take a total of seven Media Studios within the first year and sophomore year. These studios ensure that all students have an exploratory experience with all of the media resources of the school. They also serve as preparation for advanced studio work.

Two-Dimensional Media Studios introduce drawing and imaging during the first year, and painting or print media during the sophomore year. Electronic Media Studios introduce the moving image through video and animation during the first year, and interactivity in the sophomore year. Three-Dimensional Media Studios introduce media such as ceramics, welding, wood, metals, art and arduino, multiples and mold making, and digital fabrication during the first year.

III. Advanced Studios

Students take a total of twelve Advanced Studio elective courses over the course of the second semester of the sophomore year and the junior and senior years. These courses address specialized studio work in one of the four artistic concentration areas in the school, which are:

- Drawing, Painting, Print Media, and Photography (DP3)
- Sculpture, Installation, and Site Work (SIS)
- Electronic and Time-Based Work (ETB)
- Contextual Practice (CP)

A minimum of four courses must be taken in one of these concentration areas. One of the twelve Advanced Studio courses must be a College of Fine Arts interdisciplinary course or in one of the Schools outside of Art: Architecture, Design, Drama, Music.

IV. Critical Studies Courses

Students complete a sequence of four courses in Critical Theory in Art in their first and second years, Critical Theory in Art I - IV. After the sophomore year, students must take two elective critical studies courses. Critical Studies courses are discussion-based seminars examining theoretical texts in relation to periods of artistic practice. Readings will introduce students to the historical and critical background of the themes discussed in class and familiarize them with the varied methodologies and argumentative styles proper to art criticism, critical theory and philosophy.

V. University Academic Courses

Ten academic courses outside of Art and Computing @ Carnegie Mellon are required.

First Year

In the first year of study the student is expected to complete the following three requirements:

- Computing @ Carnegie Mellon (99-101)
- One First-Year Writing option
- One Global/Cultural Studies elective

For First-Year Writing, the student selects one of the two full-semester courses, (Interpretation and Argument (76-101) or Advanced First Year Writing: Special Topics (76-102)), or two of the three half-semester writing courses (Writing about Literature, Art and Culture (76-106), Writing about Data (76-107), or Writing about Public Problems (76-108)).

The Global/Cultural Studies electives include but are not limited to the following courses:

- 57-173 Survey of Western Music History
- 57-306 World Music
- 57-480 History of Black American Music
- 76-333 Race and Controversy in the Arts
- 76-337 Intersectional Feminism
- 70-342 Managing Across Cultures
- 76-221 Books You Should Have Read By Now
- 76-232 Introduction to Black Literature
- 76-239 Introduction to Film Studies
- 76-241 Introduction to Gender Studies
- 76-386 Language & Culture
- 79-145 Genocide and Weapons of Mass Destruction
- 79-201 Introduction to Anthropology
- 79-202 Flesh and Spirit: Early Modern Europe, 1400-1750
- 79-205 20th Century Europe
- 79-208 Witchcraft and Witch-Hunting
Bachelor of Fine Arts (B.F.A.) Curriculum

Minimum units required for B.F.A. in Art 387

Below is the recommended distribution of courses in the four-year B.F.A curriculum. After the freshman year, students may begin to choose university electives. After the first semester of the sophomore year, students have more options regarding the sequencing and selection of their coursework.

**First Year**

<table>
<thead>
<tr>
<th>Term</th>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>60-101</td>
<td>Transdisciplinary Research Studio I: Risk, Agency, Failure</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>60-131</td>
<td>3D Media Studio I: Indexing in Sculpture, Installation, and Site work</td>
<td>10</td>
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<tr>
<td>Spring</td>
<td>60-150</td>
<td>2D Media Studio: Drawing</td>
<td>10</td>
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<td></td>
<td>60-105</td>
<td>Critical Theory in Art I</td>
<td>9</td>
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<tr>
<td></td>
<td>76-10X</td>
<td>First-Year Writing</td>
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</tr>
<tr>
<td></td>
<td>99-101</td>
<td>Computing @ Carnegie Mellon</td>
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**Second Year**

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<thead>
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<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>Fall</td>
<td>60-201</td>
<td>Transdisciplinary Research Studio II: Publics</td>
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<td>60-210</td>
<td>Electronic Media Studio: Introduction to the Moving Image</td>
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<td>60-205</td>
<td>Critical Theory in Art III</td>
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<td></td>
<td>60-251</td>
<td>2D Media Studio: Print Media</td>
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<tr>
<td>or 60-141</td>
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<td>Black and White Photography I</td>
<td></td>
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<tr>
<td>or 60-142</td>
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<td>Digital Photography I</td>
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<td>xx-xxx</td>
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<td>Academic Elective</td>
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**Third Year**

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<tr>
<td>Fall</td>
<td>60-4xx</td>
<td>Advanced Studio Elective</td>
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<td></td>
<td>60-4xx</td>
<td>Advanced Studio Elective</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>60-3xx</td>
<td>Academic Art Elective</td>
<td>9</td>
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<td>xx-xxx</td>
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<td>Academic Elective</td>
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**Spring**

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<td>60-4xx</td>
<td>Advanced Studio Elective</td>
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<tr>
<td>60-3xx</td>
<td>Academic Art Elective</td>
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<td>Academic Elective</td>
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### Fourth Year

**Fall**

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<th>Course</th>
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<tr>
<td>10</td>
<td>60-401 Senior Studio</td>
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<tr>
<td>10</td>
<td>60-4xx Advanced Studio Elective</td>
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<td>60-4xx Advanced Studio Elective</td>
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<tr>
<td>9</td>
<td>xx-xxx Academic Elective</td>
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<tr>
<td>9</td>
<td>xx-xxx Academic Elective</td>
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**Spring**

<table>
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<th>Units</th>
<th>Course</th>
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<tbody>
<tr>
<td>10</td>
<td>60-402 Senior Studio</td>
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<tr>
<td>10</td>
<td>60-4xx Advanced Studio Elective</td>
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<td>60-4xx Advanced Studio Elective</td>
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<td>xx-xxx Academic Elective</td>
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<td><strong>48</strong></td>
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### Sophomore and Senior Year Reviews

Students give an overview of their work twice in their four-year course of study. At the end of the sophomore year, students undergo a faculty review of their work to date in the program. A successful review is required for advancement to the junior year.

The senior review affords students at the midpoint of their final year the opportunity to review, analyze and summarize their work and to engage a faculty committee in discussion about issues that face someone preparing to enter a career in art.

### Art Majors Minoring or Double Majoring in Another Department

About a third of current B.F.A. Art students pursue a minor or a second major. If students are contemplating this option, they must discuss their plans with academic advisors from the minor or second major department as well as with the School of Art academic advisor.

### Study Abroad

Art students are encouraged to spend either a semester of their junior year, or a summer before or after their junior year, in one of many available international programs. These programs include university sponsored and exchange programs in which a student’s financial aid package remains in effect, and programs sponsored by other institutions.

### Programs with other Pittsburgh Institutions

Art students are eligible to take courses at the nearby University of Pittsburgh’s History of Art and Architecture Department, and at the Pittsburgh Glass Center. Established agreements with these institutions and other Pittsburgh colleges, universities or centers offer cross-registration opportunities at no additional expense to the student.

### BXA Intercollegiate Degree Programs

**BACHELOR OF HUMANITIES AND ARTS (BHA)**

**BACHELOR OF SCIENCE AND ARTS (BSA)**

**BACHELOR OF COMPUTER SCIENCE AND ARTS (BCSA)**

Carnegie Mellon University offers a degree program that combines an Art Focus (11 courses) with a focus in the Dietrich College of Humanities and Social Sciences, the Mellon College of Science, or the School of Computer Science. The Assistant Head of Academic Affairs in the School of Art advises BXA majors in selecting courses in the Art Focus. A description of these three programs, and a list of requirements and electives, can be found in the in the BXA Intercollegiate Degrees Program section (http://coursecatalog.web.cmu.edu/intercollegeprograms/#bxaintercollegedegreeprogramstextcontainer) of this catalog.

### Art Minors

Students from other colleges and departments are eligible to pursue a minor in art. A minor requires six courses in the School of Art, selected from a list of requirements and electives as described in the Minors Offered by the
Master of Fine Arts (M.F.A.) Degree
The School of Art offers a three-year program leading to a Master of Fine Arts in Art. This is a unique program designed to connect art-making to the university at large, and to Pittsburgh communities and organizations. Information about this program is available at the School of Art website (http://www.art.cmu.edu).

Master of Arts Management (M.A.M.) Degree
The College of Fine Arts and the Heinz College School of Public Policy and Management co-sponsor a Master of Arts Management degree. Students admitted to the M.A.M. degree program in their junior year may complete both a Bachelor of Fine Arts degree and a Master of Arts Management degree in five years. Students interested in this graduate degree should consult with advisors early in their undergraduate program.

Pre-College Program
The School of Art offers a Summer Pre-College Program, with both three- and six-week options. This program is designed to prepare the college-bound high school student for college level work in art. Information is available at the Summer Pre-College site (https://www.cmu.edu/pre-college/).

Full-Time Tenure Track Faculty
LYNDON BARROIS JR., Assistant Professor of Art – MFA, Washington University in St. Louis; Carnegie Mellon, 2020-
KIM BECK, Associate Professor of Art – M.F.A., Rhode Island School of Design; Carnegie Mellon, 2004-
BOB BINGHAM, Professor of Art – M.F.A., University of California, Davis; Carnegie Mellon, 1993-
JOHN CARSON, Professor of Art – M.F.A., California Institute of the Arts; Carnegie Mellon, 2006-
JOHANNES DEYOUNG, Assistant Professor of Art – M.F.A., Cranbrook Academy of Art; Carnegie Mellon, 2018-
JAMES DUESING, Professor of Art – M.F.A., University of Cincinnati; Carnegie Mellon, 1997-
ISLA HANSEN, Assistant Professor of Art – M.F.A., Carnegie Mellon University; Carnegie Mellon, 2019-
KATHERINE HUBBARD, Assistant Professor of Art – M.F.A., Bard College; Carnegie Mellon, 2019-
ANDREW JOHNSON, Associate Professor of Art – M.F.A., Carnegie Mellon University; Carnegie Mellon, 2004-
JONGWOO JEREMY KIM, Associate Professor of Art History and Theory – Ph.D., Institute of Fine Arts at New York University; Carnegie Mellon, 2018-
GOLAN LEVIN, Professor of Art – M.S., Massachusetts Institute of Technology; Carnegie Mellon, 2004-
CLAYTON MERRELL, Dorothy L. Stubnitz Professor of Art – M.F.A., Yale University; Carnegie Mellon, 1998-
PAOLO PEDERCINI, Associate Professor of Art – M.F.A., Rensselaer Polytechnic Institute; Carnegie Mellon, 2009-
RICHARD PELL, Associate Professor of Art – M.F.A., Rensselaer Polytechnic Institute; Carnegie Mellon, 2008-
MELISSA RAGONA, Associate Professor of Visual Culture and Critical Theory – Ph.D., State University of New York at Buffalo; Carnegie Mellon, 2003-
JON RUBIN, Professor of Art – M.F.A., California College of Arts and Crafts; Carnegie Mellon, 2006-
DEVAN SHIMOYAMA, Cooper-Siegel Assistant Professor of Art – M.F.A., Yale University; Carnegie Mellon, 2014-
SUZIE SILVER, Professor of Art – M.F.A., The School of the Art Institute of Chicago; Carnegie Mellon, 1999-
SUSANNE SLAVICK, Andrew W. Mellon Professor of Art – M.F.A., Tyler School of Art; Carnegie Mellon, 1984-
ANGELA WASHKO, Associate Professor of Art – M.F.A., University of California, San Diego; Carnegie Mellon, 2015-
CHARLIE WHITE, Regina & Marlin Miller Head, Professor of Art – M.F.A., Art Center College of Design; Carnegie Mellon, 2016-
IMIN YEH, Assistant Professor of Art – M.F.A., California College of the Arts; Carnegie Mellon, 2016-

Full-time Joint Appointments
CHARLEE BRODSKY, Associate Professor of Art and Photography – M.F.A., Yale University; Carnegie Mellon, 1978-
ELIZABETH CHODOS, Director, Miller Institute for Contemporary Art – M.A., School of the Art Institute of Chicago; Carnegie Mellon, 2017-
ROGER DANNENBERG, Senior Research Computer Scientist and Artist – Ph.D., Carnegie Mellon University; Carnegie Mellon, 1982-
JAMIE GRUZSKA, Special Faculty and CFA Photography Administrator – M.F.A., University of Buffalo;
DYLAN VITONE, Associate Professor, School of Design – M.F.A., Massachusetts College of Art; Carnegie Mellon, 2006-

Visiting Faculty
MARIA ELENA VERSARI, Visiting Professor of Art History and Theory – Ph.D., Scuola Normale Superiore; Carnegie Mellon, 2018-
ALISHA WORMLEY, Presidential Postdoctoral Fellow – M.F.A., Bard College; Carnegie Mellon, 2018-

College of Fine Arts section (http://coursecatalog.web.cmu.edu/schools-colleges/collegeoffinearts/collegeoffineartsminors/) of this catalog.