60-487 Advanced CP: The Amateur

Intermittent: 10 units
If a contemporary artist can truly do and be anything, how come so much art looks the same? More and more contemporary artists are pushing beyond the conventional media and methods of the art world by strategically operating as "professional" amateurs. The term amateur reflects a voluntary motivation to create as a result of personal passion for a particular activity, regardless of expertise or authority. For the artist, embracing the role of the amateur allows for the use of any profession, institution, or social activity as a possible material within their creative practice. This includes artists who "perform" as amateur preachers, psychologists, geneticists, politicians, and exotic dancers; artists who create amateur institutions like sanitariums, circuses, hair salons, talk shows, and planetariums; and artists who collaborate with professional hypnotists, ornithologists, stunt coordinators, ventriloquists, and diplomats in order to manifest their work. Students in this class will work on self-defined projects that utilize the role of the amateur as a critical method for expanding the breath and reach of their art practice into new forms and venues. With faculty mentorship, each student will be responsible for developing their projects through independent research, apprenticeships, and collaborations with experts in fields relevant to their work. Workshops, lectures, and in class critique of ongoing work will look at contemporary trends related to amateurism in art practice, theory, and the world at large. This class is not about being an amateur artist, but about being a serious artist who uses amateurism as a tool. Thus the class is only open to students with ???

60-490 Advanced Studio: Art & Science Studio

Intermittent: 10 units
This course is an experiential dive into artmaking that utilizes the tools and methods of science. Students will become proficient in microscopic photography and video, the culturing and care of several microorganisms, and the discussion of the philosophical and ethical aspects of this work. The course is extremely relevant to BSA, BCSA, or any interdisciplinary pursuit that crosses between the arts (in general) and the sciences (in general). Students should come fully prepared to look up unfamiliar terms, to learn concepts that do not come easily, and to pursue research questions with passion and curiosity. Prior experience with sculpture, electronic media, or lab-based science courses is encouraged.

60-491 Advanced CP/ETB: Art AFTER The End Of The World

All Semesters: 10 units
Taught by Prof. Rich Pell (School of Art BSA Faculty Advisor and founder of the Center for PostNatural History). This course will take students on a deep dive into our mythological, scientific and artistic understanding of world-changing catastrophic events, from the earliest human stories up to the present moment. Film and writings, fiction and non-fiction will inform a critical conversation about the important role of artists in these times. Contemporary research in science and critical theory will inform the development of unique self-defined creative practices that embrace our most durable human qualities of joy, empathy, humor, and courage. Field-trips (virtual and/or RL) will fuel group discussion and the development of new artistic works open to any media.

60-492 Advanced Social Practice: Public Text as Free Speech

Intermittent: 10 units
Public Text as Free Speech is a project-based class that teaches students how to create impactful artworks in the public realm using language as the primary medium. Throughout history, artists have used public language as a powerful means of resistance against oppressive regimes, a tool for political commentary, and a vital platform for free expression. Text-based public art can be found in various forms, including graffiti, billboards, wheat-paste posters, handout flyers, DIY signs, light projections, and even experimental adaptations of utilitarian items like street signs, historic markers, and wayfinding signage. The class includes field trips and workshops with local sign painters, designers, print shops, and artists to build students' skill-set for using language as a means for directly engaging with and impacting the world around them. The class critically examines how the meaning of text-based public art is influenced not only by its language, design, and form, but also by the physical, social, and political context of any public space and its audience. For this kind of publicly-engaged work artists must develop a unique set of social and material skills. They must demonstrate an awareness of local histories and a nuanced understanding of the ethics of working with the public and the relationship between polemics and poetics.

60-493 Advanced CP: Out There - Post-Studio Practice

Intermittent: 10 units
Since the Dada movement began to erode the importance of institutional validation, artists have consciously chosen to operate outside of a studio context in a variety of ways. The eighties saw the emergence of movements and artist-run organizations intent on removing institutional barriers for art practice, enabling performance, civic engagement, social and political intervention, and myriad other approaches to feed the dialogues surrounding art and culture. This class will consider the philosophical, ideological, aesthetic, and political motivations, which influence such artists and organizations and will look at writers who have provided a corresponding critical framework. Students will engage in research and reading to develop their own project(s), using the class as a space for dialog and development, and the time outside of the class as the space for execution and manifestation.

60-497 Advanced Studio: Science Fiction

Intermittent: 10 units
"There is nothing new under the sun, but there are new suns." - Octavia E. Butler "As the industrialized world undergoes daily transformations through the application of techno science to every aspect of life, science fiction has become an essential mode of imagining the horizons of possibility." - Istvan Csicsery-Ronay In this course students explore science fiction as expressed across media including film, television, music, contemporary art, literature, comics and games. Students will work in the medium(s) of their choice using the tactics of science fiction to investigate themes and topics including but not limited to: Utopia/Dystopia, Robots and A.I., Extraterrestrial Life, Speculative Design, Afrofuturism, Genomics, Transhumanism, Indigenous Futures, Posthumanism, Ecology, Climate Change, Space Travel, Time Travel and Alternative Histories.

60-499 Studio Independent Study

Fall and Spring
A tutorial studio in which an Art student works individually on a self-generated project under the supervision of a School of Art faculty member. Prior to enrolling in Independent Study, the student must complete an "Independent Study Proposal" form (https://forms.gle/jFNmRLWpB5m2Ai3Z7) which is signed by the faculty member and the Assistant Head of Academic Affairs of the School of Art. Prerequisite: Art Junior/Senior status and by instructor permission.

Course Website: https://forms.gle/jFNmRLWpB5m2Ai3Z7 (https://forms.gle/jFNmRLWpB5m2Ai3Z7/)

60-590 Internship

All Semesters
Art Internships are open to all BFA, BHA, BSA and BCSA Art students. Internships may take place with appropriate individuals or organizations within or outside of Carnegie Mellon University. The requirements for an internship are in the School of Art Handbook (available at the School of Art website). Prior to being enrolled for an internship, students must complete an Internship Proposal Form, which defines the goals of the internship. This form must be signed by their site supervisor and approved by the Assistant Head of the School of Art. Forms are available in the bins on the 3rd floor of CFA. Junior and Senior Art majors only.