TIME: Perception, Space & Activity
Candice Ivy
Utilizing Video, Sound and Performance both collectively and singularly, students will explore how the body and sensory immersive media can perform as activators of experience. Most of us have noted the experience of being physically and/or emotionally affected by our encounters with a physical space or familiar place. Similarly, encounters with groups of people or larger collective dynamics often induce a host of physical, emotional and behavioral responses. How do these sensorial confrontations shape the way we collectively and individually think, feel and move through the world? Drawing from personal experience, students will use time based mediums to explore the ephemeral, elusive, and active factors that shape and animate the experience of the singular and collective body. Students will observe and engage with patterns of activity found within public and private spaces, while also considering the impact of personal and cultural history as additional shaping factors in their experience.

TIME: Subject Matter
Jonathan Santos
History, nature, identity, war, displacement, loss, and love. In this course we will explore why subject matters. Each student will identify, research, and develop a series of structured projects based individual interests. Projects will focus on developing the concept, context, and representation of the work, using a wide range of time-based media such as sequential art, artist's book, sound, and video. Throughout the semester, we will cover a variety of approaches and techniques including moving images, narrative sequences, and spatial composition in art and design. Analytical and critical thinking will be emphasized in this course. Active participation in discussions, presentations, readings, writings, critiques, and research is required.

TIME: Pop-up Showcase
Jarrett Min Davis
Students will work in groups to organize, create and publicize group exhibitions in unexpected locations throughout Massart and beyond. Students will be responsible for all parts of these exhibitions including selecting the subject matter and topic to be presented. Class time will be used for discussion, organization and creation/development of these student-centric exhibitions. Creativity and responsibility will be central to this class. Students will work together in teams: Curators, Publicists and Artists. Each will work together to accomplish a common goal: the Pop-up Showcase. Topics will be chosen by the students but must relate to the projects of video, sound, book and storyboard and their relationship to time-based media. Every student will participate at least once in each role of Curator, Publicist and Artist.
TIME: The Personal: Developing Identity:
Catriona Baker
Our history is not only a collection of experiences, but they are also our interpretations of these stories. This history helps to inform identity and language. How do you interpret yourself as an artist and fit into the world in this time of environmental and political turmoil? Through the use of memoir, autobiography and personal narrative, stories of the human condition will be explored. The stories you tell may be some that were told to you as a child, things that you experienced, or stories of your family passed down through generations, all stories that helped to shape and to develop you into who you are today. Dialog, reflection, research, defining a personal aesthetic, visual literacy and a strong work ethic are all promoted and developed. These stories will be told through the use of artists books, video, 2D animation, and photography, as well as other mediums that clarify your personal language.

TIME: ARTIFACT
Courtney Jordan
An artifact is something made or given shape by man, such as a tool or a work of art, especially of archaeological interest. Each student will begin the semester by creating an invented artifact, either from the past or future, to serve as the jumping off point for successive course projects. Whether inspired by a real artifact or based on an invented culture or world, the artifact and its concept will serve as a talisman for the student to create, weave, and fantasize connections throughout time and narrative. Over time an artifact may acquire stories, mythology, or even mystical powers surrounding its existence; many times its actual function can only be speculated. We will also explore specific historical artifacts as a source of inspiration for the creation of new narratives, legends, and histories, in relation to students’ fabricated artifacts. Discussion, critique, independent research, readings, and written statements will help each student create a rich, complex history for his/her artifact, and also help reveal the cultural, societal, and historical importance that artifacts have. Continued development of the student’s artifact concept and surrounding narrative will be stressed throughout all semester projects.

TIME: Art, Science, Duration
Amber Vistein
In this course we will investigate the concept of Time itself by taking examples from both science and art. If "man is the measure of all things", how can we begin to interpret events that occur on a geologic time scale or the infinitesimal durations of atomic time? As artists, how can we begin to understand these events as felt— as observable in the first person? We will examine work from artists across diverse fields that push the boundaries of human perception including Andy Warhol, John Cage, Curtis Roads, William Kentridge, and Francis Bacon. We will also look to inspired concepts of time found in science-- drawn from the observation of the natural world, experimental
physics, the geologic record, and human evolution. We will isolate when-ness and drift through floating time!

SFDN-191-7 Tuesday 8:00-1:00
TIME: Body as Subject
Joanna Tam
In this class we will re-imagine the potentiality of utilizing the body (the artist's, the collaborator's and the viewer's) as the subject and material to make time-based work. We will use our voice and our actions playfully, tactically and collectively as a means for artistic production. Students will learn to employ various time-based techniques such as artist book, sound, video and animation to tell stories, to question the issue of identity (gender, race, sexuality, class and more) and to address contemporary cultural and social phenomena. Through discussions, assignments, critiques and independent research, students will develop a series of time-based projects that focus equally on concepts and execution.

SFDN-191-8 Tuesday 8:00-1:00
TIME: The Personal Story: Story and language:
Catriona Baker
Through the use of memoir, autobiography and personal narrative stories of the human condition will be explored. The stories you tell may be some that were told to you as a child, things that you experienced, or stories of your family passed down through generations, all stories that helped to create your identity and place in the world. Dialog, reflection, research, defining a personal aesthetic, visual literacy and a strong work ethic are all promoted and developed. These stories will be told through the use of artists books, video, 2D animation, and photography, as well as other mediums that clarify your personal language.

SFDN-191-9 Tuesday 1:30-6:30
TIME: Make for Good | Design for Love
Jessica Gath
Whether you create shoes, mugs, blueprints for buildings (or the buildings themselves), sweaters, books, experiences, installations, websites, paintings or dinner for your family, you make things for humans. While it is important to cultivate and hone your visual language in doing so, it is equally if not more important to cultivate a genuine regard for whom you are creating. Will your creations feel good to the touch? Will they inspire? Will they last (and is that important)? What will your creation tell those who experience it about themselves? About the world around them? What will it tell future generations about now?
In this course you will make with an end user/audience in your mind and in your heart. You will use sound, video, and tactile artworks to do so. The semester will culminate in an independent project of your choosing. This course demands skilled hands, big hearts and the courage to strive towards non-normative work that can inspire, challenge and respond with vision and sensitivity.
Make for Good | Design for Love will be tailored to you, no matter what your intended major, as it guides you to articulate the experiences and objects you wish to create in the world. You will be expected to use the above-mentioned media and your particular talents to turn theory into action by designing and carrying out projects rooted in human connection.

SFDN-191-10 Tuesday 1:30-6:30
TIME: Vocabulary of the Landscape
Lyssa Paluay
This course will consider the landscape through cultural, social and historical perspectives. A question we might consider in class: “How does what we understand of the landscape informed by our own personal and cultural backgrounds. Multiple sources of meaning may be explored through historical as well as contemporary contexts of the landscape. How time-based media may intersect with other mediums in response to the landscape is also a question we may address. Examples of this could be a project with photographs and drawings or bookmaking and sculpture. Project development through research, critical thinking and analysis of contemporary ideas about time-based media will be addressed.

SFDN-191-11 Wednesday 8:00-1:00
TIME: Accumulate
Amber Davis Tourlentes
This Course asks the questions: how and where is culture currently being produced in our cities and communities? The course will require that you go out into the surrounding areas. The course will draw on your capacity to see and think both critically and sympathetically into durational/time-based thought modes. We will be screening related projects that define cultural production in drawing, photography, sound, video, installation, performance, web, and books. What are some of the new forms of making, manufacturing, distribution by artists and designers? What are the possibilities for community, connectivity, culture making, and skill sharing? We will review some projects from the late 20th century to present. Also, we will investigate interdisciplinary artists who are attempting to engage their audience and reimagine form, function, resources, and sustainability.

SFDN-191-12 Wednesday 8:00-1:00
Time: Subject Matter
Jonathan Santos
History, nature, identity, war, displacement, loss, and love. In this course we will explore why subject matters. Each student will identify, research, and develop a series of structured projects based individual interests. Projects will focus on developing the concept, context, and representation of the work, using a wide range of time-based media such as sequential art, artist’s book, sound, and video. Throughout the semester, we will cover a variety of
approaches and techniques including moving images, narrative sequences, and spatial composition in art and design. Analytical and critical thinking will be emphasized in this course. Active participation in discussions, presentations, readings, writings, critiques, and research is required.

SFDN 191-13  Wed: 3:00-8:00
TIME: Sequenced Narrative
Jarrett Min Davis

This class introduces students to time through the filter of the sequenced narrative in various media. Hands on assignments will explore the problems and possibilities of time and memory in the telling of stories and narratives. We will discuss and explore terminology, media and methodology in weekly assignments. Students will be challenged to develop a number of individual projects including: music video, graphic novel, symbolic sound and storyboard. We will consider both linear and non-linear sequencing of narrative and the varied methodology of communication through narrative. Specific attention will be paid to examining and deconstructing narrative in order to develop better understanding of plot and pacing. Lectures, readings, discussions and critiques are a critical component of this class. This class will culminate in a final independent project.

SFDN-191-14  Wednesday 3-8
TIME: Word and Image
Nance Davies

This class will explore the relationships between Words and Images through TIME Design. We will gather the words that have significance for us - from a number of sources - favorite lines from a novel, short story, poem or play, song lyrics, diaries, and cultural slogans – just to name a few. We will also listen to and collect each other’s personal stories. As we start to see the world through others eyes - a more collective experience emerges. We will make both individual and collaborative projects, integrating the words with both found and invented imagery. The ‘TIMELINE’ in both the Artist’s Book, and the Video – Sound Project, will be examined as a metaphor for human life. We will experiment with various approaches to ‘telling the story’ as we construct our narratives and develop fusions of word and image.

SFDN-191-15  Wednesday 3-8
TIME: Movement, Mark, Memory
Amber Vistein

To move, to mark, to remember-- these are paramount moments in time-based work. Where do we begin to draw the line between doing and remembering? What does it mean? How is it expressed? In this course we will examine the role of process in the creation of art. When we talk about the 'process' of creating a work, how can we begin to understand the role of each stage in this 'process'? Or if a work of art is said to be 'process-based' what should we consider to be the final product? What is the process for the viewer/listener?
Nature Now: Climate Change for Artists and Designers
Jane Marsching
Nature, landscape, earth, environment, climate: so many words for the natural world that surrounds us. This class looks at the current state of the natural world: its beauty and peril, its sublime and polluted aspects. Projects will address the climate crisis through the lens of time. We will create projects that engage sustainability and resilience as creative responses in art and design to our imperiled future. Themes of waste, recycling, consumerism, growth, visual communication, and design for change will be our focus.

TIME: Accumulate
Amber Davis Tourlentes
This Course asks the questions: how and where is culture currently being produced in our cities and communities? The course will require that you go out into the surrounding areas. The course will draw on your capacity to see and think both critically and sympathetically into durational/time-based thought modes. We will be screening related projects that define cultural production in drawing, photography, sound, video, installation, performance, web, and books.

What are some of the new forms of making, manufacturing, distribution by artists and designers? What are the possibilities for community, connectivity, culture making, and skill sharing? We will review some projects from the late 20th century to present. Also, we will investigate interdisciplinary artists who are attempting to engage their audience and reimagine form, function, resources, and sustainability.

TIME: From music to visual art
Jean Ormaza
This course will emphasize the ways in which musical concepts can be applied to time design in the visual arts. Students with some prior knowledge of music are encouraged to sign-up. Music will provide a context and logic for time division as applied to graphic composition, sound composition through video recording and performance, the moving image, editing, and the image/sound relationship. This introductory course will attempt to bridge the students’ musical knowledge with visual communication concepts.

TIME: Personal Voice
Georgie Friedman
In this section of TIME, we will delve into the idea of personal voice through a variety of time-based media. Students will be asked to draw from their experiences, family
histories and personal perspectives as raw material for their projects. Students will be encouraged to tackle personal or societal issues and will be shown examples of contemporary artists who address topics such as: class, race, cultural heritage, physical/mental abilities, gender, sexuality, etc. The goal of this class is to enable students to communicate, via time-based media, personal experiences or perspectives in ways that are interesting, relevant and poignant to a larger audience.

SFDN-191-20 Thursday 1:30-6:30
**TIME: DIO: Do It Ourselves (DIO > TAKE BACK our Minds, Bodies, and Planet)**
Nance Davies

This course expands the practices of the DIY (Do It Yourself) movement to a DIO (Do It Ourselves) practice as we examine the NOISE of Media Advertising. We will learn about various approaches artists use to produce the culture they’d like to live in. Some use ‘culture-jamming’ tactics as they re-purpose, re-appropriate, and re-mix the ‘bombardment’ of everyday advertising and make art with it. Other artists start from scratch and propose new ‘forms’ of culture - impacting both personal and public spheres. They ‘Take Back’ the space of cultural production and consumption. Some do a little of both. Through TIME Design fundamentals, readings, screenings, and both individual and small group collaborative projects, we will ask:
How can we know what we really desire and fear within the media ‘glut’ of consumer culture?
How can we, as artists, hear our own voices - inside the ‘drone’ of mass-media-ad-noise?
How can we use our TIME-based Design skills & our DIO practices & take back ‘Public Space’?
How do we help shape the world we will be a part of?

SFDN-191-21 Thursday 1:30-6:30
**TIME: Into The Streets**
Jean Ormaza

Using the streets of Boston as an extended classroom and studio, we will explore basic concepts of time-based media design through an urban lens. We will be inspired by the audio and visual rhythms of the street, historical spaces, street art, protests, and the street as a political space. Whether documenting or using the streets as a muse, students’ urban interests will be stimulated and expanded. Students will be introduced to video and sound recording, editing, formal components of composition in time, stop-motion animation, sound design and a self-directed final project.

SFDN-191-22 Friday 8:00-1:00
**TIME; The Personal is Political**


Amber Davis Tourlentes
As the tools of artistic expression evolve, the what, when, how where, and why visual artists use to communicate ideas have expanded exponentially. Utilizing time-based media, we will screen artists working in a myriad of ways and investigating personal stories and experiences. We will screen a variety of artists who posit their stories and identities within a historical, social, cultural and global context. How has the concept of metanarrative encouraged artists and designers to deconstruct, re-historicize, and traffic between cultures? How are contemporary time based projects expanding our notions of truisms in story telling and increasingly plural audience. How do artists untangle, and peel away layers of meaning and histories to comment on the cultures and geo-political locations we live and move between.

SFDN-191-23  Friday  8:00-1:00
TIME: Subject Matter
Jonathan Santos
History, nature, identity, war, displacement, loss, and love. In this course we will explore why subject matters. Each student will identify, research, and develop a series of structured projects based individual interests. Projects will focus on developing the concept, context, and representation of the work, using a wide range of time-based media such as sequential art, artist's book, sound, and video. Throughout the semester, we will cover a variety of approaches and techniques including moving images, narrative sequences, and spatial composition in art and design. Analytical and critical thinking will be emphasized in this course. Active participation in discussions, presentations, readings, writings, critiques, and research is required.

SFDN-191-24  Friday  1:30-6:30
TIME: Thinking Food
Joanna Tam
In this class we will examine and re-imagine our relationship to food using time-based media. We will look at food from multiple perspectives: personal; cultural; social; environmental; political. Students will learn to employ various time-based techniques such as artist book, sound, video and animation to tell their food stories and to express their concerns about food production and consumption in our society. Through discussions, assignments, critiques and independent research, students will develop a series of time-based projects that focus equally on concepts and execution. What is your personal connection to food? How does food inform traditions and cultural identities? These are some of the issues we are going to discuss in this class. We will read literature and watch films related to food. We will also study the work of artists working in time-based media. We will also learn the steps it takes to develop a well-thought project, from concept formation, execution to final presentation. Narrative, tactile and performative approaches to time-based projects will be introduced.