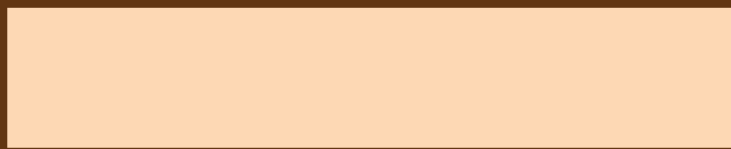


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# Q&A

Choose from our seven online courses and explore the exciting world of modern and contemporary art, anytime, anywhere. Gain access to behind-the-scenes videos featuring curators, conservators, artists, and more!

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## **Self-Guided versions:**

Are you an independent learner?

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Learn at your own pace

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Engage with instructors and other students in weekly discussion forums

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*Week 6: Networked Art*

# Sound, Video, & Time

Multimedia artist and composer **Randall Packer** is also an educator, writer, and scholar in new media, most notably as co-editor of *Multimedia: From Wagner to Virtual Reality*. He holds an MFA and a PhD in music composition and has taught multimedia at the University of California, Berkeley, Maryland Institute College of Art, and American University in Washington, DC. Most recently, he developed Open Source Studio (OSS), an international project exploring collaboration and distance learning in the media arts. Packer works and teaches remotely from his studio in Washington, DC.

Catalysts: Artists Creating with Sound, Video, and Time is a six-week course taught by media artist and scholar Randall Packer, who gathered hard-to-find archival materials and documents from landmark exhibitions of avant-garde performance, video, and sound art, as well as media installations and Internet art. The works of more than a dozen artists including



Bill Viola, Yoko Ono, Nam June Paik, Bruce Nauman, Vito Acconci, and Joan Jonas are streamed into MoMA's online classroom. MoMA curators Paola Antonelli, Klaus Biesenbach, and Barbara London, along with art critics and artists, share their views on the importance of these dynamic works of art and design in behind-the-scenes interviews. Students will be

"doing" as they are learning: each week offers a DIY media project to complete and discuss with fellow students.

Winner of a Museums and the Web 2014 Best of the Web Award

The background of the entire page is a collage of large, stylized letters in teal and white. On the left, the letters 'X', 'F', 'S', 'D', 'G', and 'U' are arranged vertically. On the right, the letters 'F', 'S', 'D', 'G', and 'U' are arranged vertically. The letters are thick and blocky, with some overlapping and varying orientations.

# From Pigment to Pixel:

*Week 1: Introduction: What Is Color?*

*Week 2: Symbolism and Pseudoscience*

*Week 3: Freedom and Spirituality*

*Week 4: Bauhaus: Relearning Color*

*Week 5: The Monochrome*

*Week 6: Plastics and the 1960s*

*Week 7: Color Photography*

*Week 8: Color in the Digital Realm*

# Color in Modern and Contemporary Art

**Corey D'Augustine** is a painting conservator who worked for many years at MoMA. He is also an artist who has exhibited in New York and abroad.

Dive into color and explore its innovations, impact, and uses through an exciting array of works in MoMA's collection. Curators, educators, and conservators discuss how technological advances and new uses of materials combined with creative experimentation have challenged and expanded ideas of color in painting, sculpture,



photography, design, and new media. Unique behind-the-scenes visits to MoMA's conservation labs, technical analysis, studio demonstrations, and exercises complement class discussions and enhance understanding of the inventive and provocative uses of color in art and design, from the rational to the exuberant.

Artists discussed include Georges-Pierre Seurat, Paul Gauguin, Henri Matisse, Vasily Kandinsky, Josef

Albers, Hans Hofmann, Yves Klein, Ad Reinhardt, Joe Colombo, Helen Levitt, William Eggleston, Cindy Sherman, and Pipilotti Rist.



## Five Puzzles of

*Week 1: The Puzzle of  
Beauty*

*Week 2: The Puzzle of  
Value*

*Week 3: The Puzzle of the  
Original*

*Week 4: The Puzzle of the  
Concept*

*Week 5: The Puzzle of  
Experience*

## Contemporary Art



**Pablo Helguera** is Director of Adult and Academic Programs in the Department of Education at MoMA. In 2011 he was pedagogical curator of the 8th Mercosul Biennial in Porto Alegre, Brazil. He is also the author of several books, including *Education for Socially Engaged Art* (2011) and *What in the World: A Subjective Museum's Biography* (2010). Helguera is a visual and performance artist whose work incorporates pedagogy, social engagement, historical research, and language.

In the 1960s, artists began making radical gestures that questioned practically every aspect of what art was conceived of at the time, from the physical and temporal context in which it is seen, to how it is displayed and who gets to access or own it. In this five-week course, students learn about key issues in art from the past 50 years and explore one of five puzzles of contemporary art each week: Beauty, Value, Original, Concept, and Process.



Students enjoy exclusive videos of interviews with MoMA curators, conservators, and collection specialists, and explore compelling works in MoMA's collection by artists such as Cindy Sherman, Felix Gonzalez-Torres, Jeff Koons, Sol Lewitt, Allan McCollum, and Richard Serra. Students have the opportunity to participate in weekly discussions on course themes with MoMA educator Pablo Helguera.



# Materials & Techniques of

*Week 1: Introduction to the New York School*

*Week 2: Introduction to Painting Materials and Color Theory*

*Week 3: Barnett Newman*

*Week 4: Robert Ryman*

*Week 5: Willem de Kooning*

*Week 6: Jackson Pollock*

*Week 7: Mark Rothko*

*Week 8: Philip Guston*

*Week 9: Ad Reinhardt*

*Week 10: Frank Stella*

# Postwar Abstract Painting

**Corey D'Augustine** is a painting conservator who worked for many years at MoMA. He is also an artist who has exhibited in New York and abroad.

Experience postwar abstract painting from an artist's point of view. This course leads students in a hands-on examination of the materials and techniques that created some of the 20th century's greatest masterpieces. Two introductory classes cover the basics of preparing a canvas and mixing and applying paint, and each subsequent class focuses on a major artist in MoMA's collection, using slide lectures, videos shot on location in MoMA's galleries, and studio demonstrations to enrich understanding. Every week, students will paint a canvas based on the work of an iconic artist from the period—from Jackson Pollock and Willem de Kooning to Mark Rothko and Barnett Newman—with the aid of an online discussion

forum and digital images shared among students and the instructor. Combining studio techniques, visual analysis, and art historical insight, the class offers students a unique appreciation of how the materiality of paint and the activity of painting affected the development of abstract art. Students will have assigned readings, and will be given access to a wide range of multimedia educational resources.

A digital camera is required in order to photograph and post work for weekly discussions. Students will need to purchase materials and supplies for this course (costs range from \$20 to \$200, depending on your paint preferences). View the supply list.

The page features large, stylized, dark teal letters 'Z', 'B', 'E', 'F', and 'A' arranged vertically on both the left and right margins. The letter 'Z' is at the top, followed by 'B', 'E', 'F', and 'A' at the bottom. The central text is set against a dark teal background.

## --- Experimenting with

*Week 1: Fragmenting the Picture Plane*

*Week 2: Appropriation and Recontextualization*

*Week 3: Drawing with Scissors*

*Week 4: Cultural Icons and Symbols*

*Week 5: The Figure*

*Week 6: Assemblage*

*Week 7: Altered Book Project*

*Week 8: Off the Wall*

## --- Collage

**Katerina Lanfranco** received her BA at University of California at Santa Cruz and her MFA at Hunter College, City University of New York. She is a New York-based artist and arts educator specializing in painting, drawing, sculpture, printmaking, and mixed media work. Katerina teaches visual arts courses at Fordham University and LIM College.

Collage grabs your attention quickly, but it takes time to really see it. It is the original “recycling” approach to materials in art making—it takes the old and makes it new. Through fragmenting, combining, and recontextualizing, objects and images are transformed. This eight-week course combines studio demonstrations of collage techniques with close study of significant works in MoMA’s collection. Detailed demonstrations will show you how to make your own collages, inspired by the ways in



which these masters pushed the boundaries of representation and materials. Watch exclusive videos—shot in MoMA’s galleries—about works by some of the masters of collage, including Pablo Picasso, Joseph Cornell, Hannah Höch, Robert Rauschenberg, Mark Bradford, and others. These videos, together with readings, slideshows, and discussions, make for a dynamic and challenging studio course for newcomers and experts alike.

A digital camera is required in order to photograph and post work for weekly discussions. Students will need to purchase materials and supplies for this course (costs range from \$20 to \$200, depending on your paint preferences). View the supply list.



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**Designed by:**  
**Kelly Zhang**

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Illinois State University  
Center for the Visual Arts  
Typography

