

**HUNTER COLLEGE SPRING 2018
UNDERGRADUATE STUDIO ART
COURSE DESCRIPTIONS**

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Lanfranco Art LA 201 Sec. 01	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Frantz Art LA 201 Sec. 02	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Berube Art LA 201 Sec. 03	Prof. M 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Sullivan Art LA 201 Sec. 04	Prof. M 1:10-4:50PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Hoeckele Art LA 201 Sec. 05	Prof. T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Hollars Art LA 201 Sec. 06	Prof. T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Hickman Art LA 201 Sec. 07	Prof. TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING King Art LA 201 Sec. 08	Prof. TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Keller Art LA 201 Sec. 09	Prof. T 5:35-9:15 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Dudek	Prof.

Art LA 201 Sec. 10 T 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof.
Wilson

Art LA 201 Sec. 11 W 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Prof.
Valverde

Art LA 201 Sec. 12 W 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Foundation Year ArtLA 201 and ArtLA 202 is designed to strengthen and standardize the preparedness of the undergraduates for the 42-credit art major. The goal is to provide students with a foundational, cross- disciplinary knowledge base and familiarity with different media, concepts and methodologies in preparation for 200-level and advanced studio courses. A reading and writing component will be built into both semesters, qualifying the class as an ArtLA.

Foundation Year ArtLA 201 and ArtLA 202 will follow a common guideline to ensure that all students receive the basic fundamentals of an art-making practice as well as the analytic and verbal skills to assess a work of art from the position of maker and observer.

Each class has two instructors from different disciplines. The faculty pair will plan the course sequence together, from reading and writing assignments to joint lectures and critiques involving both classes. Classes will meet at the same time in different classrooms. Each faculty member will reflect their own expertise and approach to the core studio fundamentals. Second semester will follow the same principle using two different faculty members working in other disciplines.

Foundation Year, ArtLA 201 and ARTLA 202

Pre-requisite for 24-credit major ArtLA 201– one semester 4 hour/3 credits

Pre-requisite for 42-credit major ArtLA 201 and 202 – two semesters 4 hour/3 credits

ArtLA 201 and 202 may be taken concurrently and/or in either order.

ArtLA 202, the second semester of the Foundation Year, may be taken with any other 200 level class.

Advisor permission required. (We recommend an advisor dedicated to the Foundation Year to field questions and problems.)

Students take two semesters of Foundation Year, ArtLA 201 and 202. It is the advisor's responsibility to maximize the diversity of instructors. The advisor should enroll the student with faculty of at least two different disciplines when possible.

Transfer students must take at least one semester of Foundation Year before continuing in the program.

DRAWING

Art CR 221 Sec. 01

Prof. King

TH 9:10-12:50 PM

This course provides a comprehensive introduction to the art of drawing with an emphasis on the development of visual awareness. The class follows a sequence of assignments that introduces drawing fundamentals, materials, and expression through the close observation and rendering of each subject. How different artists use drawing will be shown in lectures and in visits to museums and galleries. Students are required to work a minimum of four hours per week outside of class.

DRAWING

Art CR 221 Sec. 02

Prof. Trelles

M 1:10-4:50 PM

“ In painting, the hardest to achieve is the yige class. Painting of yige may be clumsy in the ruling off of right angles and arcs, it may despise the fine grading of colors, but even though the brushwork be simple and abbreviated, the forms are complete, and things are painted with spontaneity’.

Already in the Tang, there were painters who would work while drunk, splashing the ink and colors freely, turning their splashes marvelously into recognizable paintings.” James Cahill

This hands-on drawing course will present students with -alternative implements (mops, spray bottles, fishing rods, etc.) in order to mark conventional large format paper surfaces with traditional media (charcoal, chalk, ink, watercolor). Even though rendering the observable will often be a point of departure, the class will be expected to constructively employ the implements tested in class in micro drawing experiments. Most homework assignment will be modestly scaled proposals for class “performance”. This class is designed to provide a lively studio environment where systematic experimentation with “alternative” implements can yield arresting drawings that reflect on observable references and the very process of their rendering.

DRAWING

Art CR 221 Sec. 03

Prof. Lee

TH 1:10-4:50 PM

The purpose of Beginning Drawing is to equip the student with the fundamentals of drawing technique, skill and expression. This course is rooted in the tradition of realism and representation and will cover the elements of drawing through the careful observation of objects, space, and the human figure. Drawing is the primary form and foundation of the visual language so whether a student plans on pursuing fine arts, photography, design or even a non-art related major or career, drawing is a useful skill to acquire, enabling a person to express ideas visually. This course is structured in way where students will learn to critique work by exercising drawing concepts and new vocabulary, be presented with new concepts and terms, and spend the majority of class time drawing.

DRAWING	Prof. Hickman
Art CR 221 Sec. 05	T 5:35-9:15 PM

The course will provide a fundamental survey of drawing and mark-making. We will begin with observation and representation using traditional techniques, and then expand to abstraction and conceptual approaches. There will be individual and collaborative class work, in addition to long-term projects. All assignments will include lectures and class critiques, as well as reading, writing, and sketchbook components. Students should expect roughly 4 hours per week on work outside of class.

DRAWING	Prof. STAFF
Art CR 221 Sec. 06	T 9:10-12:50 PM

Description Forthcoming

ADVANCED DRAWING	Prof. Sanchez
Art CR 322 Sec. 01	T 1:10-4:50 PM

This course is approached as a progressive and evolving medium. Drawing is an infinite form and language of visual conceptual expression and articulation. We will be focusing on traditional, experimental and conceptual approaches to drawing through several exercises of imaging, text, sound, movement, etc. Through group and collaborative drawing sessions and assignments, Drawing will be examined through concepts, methods, medium and techniques. Students will have opportunities to present and discuss their individual and fellow classmate's work in-group critiques. An open mind to investigate, explore and experiment will be the stimulus to the many visual, physical, conceptual and experiential possibilities to drawing. Students are required to write an artist statement about drawing along with their final project presentation.

ADVANCED DRAWING	Prof. Gokturk
Art CR 322 Sec. 02	TH 5:35-9:15 PM

Description Forthcoming

COLLAGE & ASSEMBLAGE	Prof. Carreiro
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Art CR 360.19 Sec 01
PM

M 10:10-12:50

This course is based on a series of projects designed to allow us to explore a range of creative possibilities the collage process offers.

For example, we will develop a work that explores the narrative, or storytelling potential of collage. Each student will determine what situation or story they are interested in working with. We will also use collage techniques to make pieces that deal with social and political situations, autobiography, human relationships and abstraction as a language. There will also be an assemblage project where students will invent and build/assemble an object which functions as an artifact, telling us, through its physical features, about its function, and reflecting its home society, which could be from the past or the future, based in historical reality or in fantasy.

The concepts of construction, juxtaposition, transformation and the hybrid will be central.

Class work will be augmented by frequent, informal slide lectures and critiques. Promptness and preparedness is crucial for an intensive class like this as is consistent attendance.

GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Prof. Mockler

Art CR 225/Art CR 326 Sec. 01

T 9:10-12:50 PM

This course is designed to provide a means to expand each artist's vision through printmaking. Starting with etching, we will explore the process of printing. As the semester progresses, more print techniques will be introduced. By experimenting with different methods, each student will find a way of working that brings out their own voice. Later in the semester, individual projects will be in progress, with each artist developing a final group of prints.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Prof.

Duravcevic

Art CR 225/ Art CR 326 Sec. 02

TH 1:10-4:50 PM

Students will become familiar with different printmaking methods. They will acquire knowledge of materials, media and techniques, artistic approaches and styles, and they will be able to experiment and develop their own language. During the semester students will give an oral presentation of their work and participate in group critiques. At the end of the semester students are expected to present five finished images and for a final project students will produce collaborative work.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**Prof. Park**

Art CR 225/Art CR 326 Sec. 03

W 9:10-12:50 PM

In this combined (beginning and advanced level) printmaking course students will practice various printmaking techniques including monotype and screen printing. They will familiarize themselves with the visual vocabulary of printmaking and its versatility, and create a body of work using the medium of printmaking as a primary art form. We will focus on developing imaginative approaches to conceptual, formal and technical problem solving. Students will be working both individual and collaborative projects. In addition, the class will emphasize gaining art historical knowledge through gallery/museum visits, reading/writing assignments, presentations, and class discussions.

Students will be graded on

1. attendance
 2. class participation
 3. assignments + studio hours (minimum of four hours per week outside of class time)
 4. proper attitude and conduct in the communal work environment
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COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**Prof.****Duravcevic**

Art CR 225/ Art CR 326 Sec. 04

M 5:35-9:15 PM

Students will become familiar with different printmaking methods. They will acquire knowledge of materials, media and techniques, artistic approaches and styles, and they will be able to experiment and develop their own language. During the semester students will give an oral presentation of their work and participate in group critiques. At the end of the semester students are expected to present five finished images and for a final project students will produce collaborative work.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**Prof.****Staff**

Art CR 23/ Art CR 336 Sec. 03

M

3:25-7:05 PM

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**Prof.****Powell**

Art CR 235/ Art CR 336 Sec. 04

TH 9:10-12:50

PM

This class is split into two sections. Beginning painters create medium scale paintings, and small studies using both oil and acrylic paint. The course introduces relevant tools, processes, and terminology to the first-time painter. Students investigate varying painting paradigms such as observational painting and working

from images or collage. Part two of the class is based in abstraction and color, culminating with a final project relating to narrative and personal expression. Some reading, writing, and exhibition visits will be required.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING	Prof.
Sanchez	
Art CR 235/Art CR 336 Sec. 05	TH 1:10-4:50 PM

Painting/Advance Painting will engage in investigating techniques as well as experimental approach and practice. Through open-minded investigation and exploration, this course will serve as a stimulus to several visual, physical and conceptual possibilities in painting. It will set into motion individual and collaborative painting sessions with assignments to discover, experience and learn about techniques, color, design, composition, self-expression and its creative possibilities. Students are required to dedicate and work several hours in open studios. Students are also required to see and write about painting exhibitions during the course of the semesters and an artist statement about their final project and several completed paintings at the end of the semester.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING	Prof.
Powell	
Art CR 235/ Art CR 336 Sec. 06	T 1:10-4:50 PM

This class is split into two sections. Beginning painters create medium scale paintings, and small studies using both oil and acrylic paint. The course introduces relevant tools, processes, and terminology to the first-time painter. Students investigate varying painting paradigms such as observational painting and working from images or collage. Part two of the class is based in abstraction and color, culminating with a final project relating to narrative and personal expression. Some reading, writing, and exhibition visits will be required.

Students enrolled in Advanced Painting are encouraged to find a personal direction for their work through various projects. At first, we investigate the use of sculpture and collage as the subjects for painting. An emphasis on ideas as a basis for image making, and developing a sophisticated visual vocabulary are major goals of this section. Final projects consist of working on a personal painting project of larger paintings, research, and writings. Throughout the semester students use both large and small canvases. Students will begin with oil paint, but acrylic painting may be investigated through later projects. Some reading, writing, and exhibition visits will be required.

Students enrolled in Advanced Painting are encouraged to find a personal direction for their work through various projects. At first, we investigate the use of sculpture and collage as the subjects for painting. An emphasis on ideas as a basis for image making, and developing a sophisticated visual vocabulary are major goals of this section. Final projects consist of working on a personal painting project of larger paintings, research, and writings. Throughout the semester

students use both large and small canvases. Students will begin with oil paint, but acrylic painting may be investigated through later projects. Some reading, writing, and exhibition visits will be required.

COMBINED WATERCOLOR PAINTING /ADVANCED WATERCOLOR PAINTING

Art CR 240/360.51 Sec 01 Prof. Murphy
TH 5:35-9:15 PM

This class is intended for both beginner and advanced students. The course provides instruction to the formal attributes of painting and specifically to the medium of watercolor paint. While using the unique application of watercolor paint students will learn various applications, using wet-on-wet, dry brush, and texture techniques. A focus on transparency, value, scale, construction and deconstruction, abstraction and approaches to composition. Students will paint the still life, the nude model, the landscape and subsequently, using their sketchbooks to develop a stronger connection to their visual imagery, they will create large-scale paintings based on their drawings/preoccupation. Students will forfeit one painting class in exchange for one or possibly two guided gallery tours on a Saturday afternoon during the semester. Students will see two to three shows, and a two-page response essay will be assigned. One class per semester will be held in Central Park, weather permitting. Towards the second half of the semester, students will move away from the more traditional approaches of watercolor painting and explore more contemporary approaches to art. Advanced students will combine other materials, i.e. pen, ink, graphite and collage to their watercolors. Students are encouraged to build on their unique ability and perspective to create work that inspires critical thinking. While following constructive assignments students are also encouraged to use this class as a lab, a place to expand the development of their approach to painting and art. A midterm project is assigned and presented in a portfolio presentation with one-on-one feedback from the professor. The final project will be presented in a semi-formal exhibition held in the large Crit. Room on the last class of the semester.

Students will be provided with an essential supply list during the first class. Funds from the student's lab fees will be used to purchase high-quality watercolor paper used with projects assigned after the mid-term.

SPECIAL TOPICS: PAINTING THE BODY Prof. Crile
Art CR 360 W 10:10-12:50 PM

Description Forthcoming

2D/3D/4D SEMINAR Prof. Beattie
Art CR 360 M 3:25-6:05 PM

The 2D3D4D Seminar is an intensive preparatory course for art majors who may be interested in applying for the BFA Program. The course draws from students working in any medium offered by the department's undergraduate art curriculum. All meetings are critiques of student work made outside of class hours and

independent of course assignments. The production of individually directed work is the essential goal, with four group critiques per student across the term. Each student is also asked to write four papers, looking at the evolution of their own work through personally selected readings from an extensive ten-volume compilation.

COLOR AS COMMUNICATION Art CR 360	Prof. Steger M 5:35-8:15 PM
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Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE Ward Art CR 251/Art CR 352 Sec. 01	Prof. T 1:10-4:50 PM
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Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE Dudek Art CR 251/Art CR 352 Sec. 02	Prof. TH 1:10-4:50 PM
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This is combined beginning and advanced sculpture class will take a hands-on approach to sculpture making.

For the beginning section, a range of assignments will be presented based on the capabilities of the sculpture facilities. Technical instruction will be given on all tools before any work is begun. A full working understanding of the facility is important to this class.

Advanced students have the option of building on their previous experience by developing their own projects in conjunction with the instructor.

Seeing exhibitions is a vital part of this class as well as supplemental information in the form of videos and readings.

Instructor's website: <http://www.peterdudek.com/>

COMBINED SCULPTURE/ ADVANCED SCULPTURE Art CR 251/Art CR 352 Sec. 03	Prof. Sullivan M 5:35-9:15 PM
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With four projects that approach key elements of sculpture, students are asked to consider material transformation and space through the framework of narrative, philosophy and culture. Past assignments have included Immateriality, Myth & Matter and Metaphor in Structure. Projects will include introduction to tools, basic wood shop and casting processes. Research of contemporary art and visiting current exhibitions in NYC is mandatory. Students will be expected to independently plan their projects. Brainstorming, making detailed proposals, independently researching unique materials, and extensive participation in group discussions are important components to the class.

TEXT & IMAGE	Prof. Walton
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"While we take for granted the equivalence between the word and its subject, they are not linked by any actual resemblance, but only by the shared perception of meaning inherent in language." Hill, Will. "The Schwitters Legacy: Language and Art in the Early Twentieth Century". Art and Text, London 2009, p11

The course will explore the relationship between text/language and art through the creation of two (2) assignments. The multidisciplinary nature of the projects will help demonstrate how text/language has been integrated into many forms of contemporary art practice. Technical instruction will be provided through a series of project specific demonstrations. The techniques covered will include various aspects of construction, specifically basic woodworking and assembly skills.

The two projects will be accompanied by a series of lectures and readings. The lectures will examine the roots of the appropriation of text/language into art, focusing specifically on the artists and ideologies of the Conceptual Art Movement. The lectures will also focus on various theories exposing the contradictions and paradoxes of linear thought and linguistic order, exemplified by theorist such as Ferdinand de Saussure ("Course in General Linguistics"). Additionally, the lectures will link various technological developments during the last two centuries (i.e. mechanical printing and advertising, the Internet, etc.) to artistic innovation.

BEGINNING CERAMICS (BEGINNING ONLY CERAMICS)	Prof. Nolan
Art CR 257 Sec. 01	W 9:10-12:50 PM
Description Forthcoming	

CERAMICS/ ADVANCED CERAMICS	Prof.
Montgomery	
Art CR 257/Art CR 357 Sec. 02	M 5:35-9:15 PM
Description Forthcoming	

CERAMICS	Prof. Musasama
Art CR 257 Sec. 03	W 5:35-9:15 PM

The goal of this course is to introduce students to ceramics as an art form and mode of communication.

Particular emphasis will be placed on assisting students in developing a language which suits their intentions and innate sensibility, Students will be able to discuss and understand the conceptual and historical place of ceramics in contemporary art. An introduction to glaze chemistry, various mold making techniques, and firing methods will be explored in addition to experimenting with historical clay bodies. Student will learn how to load, program and fire kilns. Articles, writing assignments, exhibitions, performances, and visiting artist lectures will add to a greater understanding of historical and contemporary concepts and broaden the discourse of their artistic exploration

CERAMICS/ ADVANCED CERAMICS

Art CR 257/Art CR 357 Sec. 04

Prof. MusasamaTH 5:35-9:15 PM

The goal of this course is to introduce students to ceramics as an art form and mode of communication.

Particular emphasis will be placed on assisting students in developing a language which suits their intentions and innate sensibility, Students will be able to discuss and understand the conceptual and historical place of ceramics in contemporary art. An introduction to glaze chemistry, various mold making techniques, and firing methods will be explored in addition to experimenting with historical clay bodies. Student will learn how to load, program and fire kilns. Articles, writing assignments, exhibitions, performances, and visiting artist lectures will add to a greater understanding of historical and contemporary concepts and broaden the discourse of their artistic exploration

PRINIPLS OF PHOTOGRAPHY

Art CR 271 Sec. 01

Prof. GrinblattW 1:10-4:50 PM

The main goals of this course are to introduce students to basic photographic techniques and to explore the aesthetic possibilities of the medium.

Comprehensive instruction on camera use and basic Black & White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on photographic aesthetics and a guided tour to the Museum of Modern Art will be the tools used to understand the distinct characteristics of the medium.

35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

PRINIPLS OF PHOTOGRAPHY

Art CR 271 Sec. 02

Prof. CoreM 1:10-4:50 PM

The goal of this course is to build upon the foundation of knowledge and skills in the practice of photography as an art form. Students will be given advanced instruction in printing, lighting, and a various camera, film and digital formats to allow a broader technical investigation in the service of deepening individual expression and development of a singular photographic “voice.” Students will increase their critical understanding of the medium as it is practiced today through readings, critiques, and visits to current exhibitions. Each student will work towards the completion of an individual project and submit the final portfolio for review by the end of the semester.

PRINIPLS OF PHOTOGRAPHY

Art CR 271 Sec. 03

Prof. MurrayTH 1:10-4:50 PM

Have you ever wondered how your camera works? Why some of your images don't

look the way you want them to? Are you interested in working in a darkroom? Then Principles of Photography is the class for you. This darkroom class is designed to introduce the student to all aspects of black and white analog photography. This will include learning how to use a film camera, developing black and white film, and printing black and white images in the darkroom. The course will also explore the use of digital images, and examine the differences between a digital and analog practice. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course. Students will acquire the means to interpret, discuss and critique photographs (35mm film cameras are available to students if needed).

PRINIPLES OF PHOTOGRAPHY**Art CR 271 Sec. 04****Prof. Grinblatt****T 5:35-9:15 PM**

The main goals of this course are to introduce students to basic photographic techniques and to explore the aesthetic possibilities of the medium.

Comprehensive instruction on camera use and basic Black & White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on photographic aesthetics and a guided tour to the Museum of Modern Art will be the tools used to understand the distinct characteristics of the medium.

35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

ADVANCED PHOTOGRAPHY**Art CR 372 Sec. 02****Prof. Core****M 5:35-9:15 PM**

The goal of this course is to build upon the foundation of knowledge and skills in the practice of photography as an art form. Students will be given advanced instruction in printing, lighting, and a various camera, film and digital formats to allow a broader technical investigation in the service of deepening individual expression and development of a singular photographic “voice.” Students will increase their critical understanding of the medium as it is practiced today through readings, critiques, and visits to current exhibitions. Each student will work towards the completion of an individual project and submit the final portfolio for review by the end of the semester.

ADVANCED PHOTOGRAPHY**Broughan****Art CR 372 Sec. 01****Prof.****W 9:10-12:50 PM**

Photographic images are powerful. Finding your own creative voice in photography is an exciting and challenging process that involves connecting your personal narrative with the most appropriate techniques and materials, and developing an original aesthetic. This course will equip you with the tools and critical thinking to

realize your vision in an ever-evolving medium.

DIGITAL PHOTOGRAPHY

Art CR 360.28
10:10-12:50 PM

Prof. Murray
T

Contemporary culture is flooded with images photographic and otherwise, these images are increasingly being made with digital technology. This course will introduce and explore the aesthetic, historical, and conceptual concerns of digital photography. Students will learn the basic principles of using a digital camera, color correction/re-touching, and printing. This course is designed to introduce students to a digital workflow that begins with digital capture and ends with a pigmented or black and white inkjet print. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course, in which form, subject, and meaning are closely considered. Students will acquire the means to interpret, discuss and critique photographs.

BEGINNING AND ADVANCED COMBINED MEDIA

Art CR 290/Art CR 390 Sec. 01

Prof. McKenzie
T 1:10-4:50 PM

Description Forthcoming

BEGINNING AND ADVANCED COMBINED MEDIA

Art CR 290/Art CR 390 Sec. 02

Prof. Bozhkov
M 1:10-4:50 PM

This course introduces students to new genres of visual art, including time-based and conceptual practices. Student projects include explorations of video, sound, text-based, web-based and performance art as well as installation and collaborative social practice. Contemporary and historical examples of artists working in experimental fields of art making will inform critique and discussion of student work. This course explores the ways new media influence means of artistic production in an increasingly complex field of visual culture.

ART & CURRENT IDEAS

Art CR 405

Prof. Weaver
3:25-6:05 PM

Art and Current Ideas is a required course in the BFA program that is offered every spring. It is open to BFA degree students only and is not repeatable.

The goal of this class is to form for each student a broad and pertinent picture of the background against which they are making creative decisions in order to clarify the nature of those decisions. Using the seminar format for discussion, we will work to locate thematic or structural links between individual student work and the arts and ideas that inform it.

To implement this, Art and Current Ideas will provide BFA students with an opportunity to more intensively explore the discursive and experiential framework

through which various forms of visual/critical arts currently appear. Creative modes can be mutually defining, especially through contradictions in their conceptions of authorship, mediation or immanent grammar, types of referentiality, and social goals. In this sense, highly diverse forms of art can and will be discussed relationally. Students will view art, read texts, write responses and reviews, discuss all of the above, and apply the emergent information to their own work. Shows and texts will be assigned largely to model various factors formative in the creative process. Each student will be encouraged to develop a writing “voice” that equally communicates their individual outlook and knowledge of the topic.

Each student’s work will be critiqued several times during the semester and comparisons between students’ work will be used to clarify issues. Subjects addressed in the viewing, reading and writing assignments will be applied to the interpretation of student work whenever possible. By locating the thematic or structural links between student work and assigned material, a broad picture of the background against which artistic decisions are made will come into clearer focus, enabling students to independently guide their projects.

PROFESSIONAL EXPERIENCE ART I
PROFESSIONAL EXPERIENCE ART II
Art CR 290/Art CR 390

Prof. Ward
M 10:10-12:50 PM

Professional Experience in Art provides BFA students with first-hand experience of art in New York City. Through readings, films, lectures and frequent visits to museums, galleries and alternative spaces, student will be exposed to the gamut of contemporary art production. Emphasis will be placed on observing and analyzing the conditions and contexts in which art is made. Understanding the mechanics of the art world at large is one of the underlying themes of the course. Class discussion, frequent writing assignments and visual projects will hone students’ ability to identify and articulate the personal, formal, conceptual and historical cues embedded the work they see around them as well as their own. Group critiques of student work will be scheduled throughout the semester. The nuts and bolts of MFA programs, residencies and grants will be covered. Active participation, good citizenship and an energetic, focused studio practice are all necessary for successful completion of this seminar.

Required for BFA students. Not offered every semester.

Spring 2018 Art Department Schedule (revised 11.21.17)

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Art LA 201	001	Art Foundations: Seeing , Thinking , Making	3	4	F 9:10-12:50	1603 HN	Lanfranco	26636
Art LA 201	002	Art Foundations: Seeing , Thinking , Making	3	4	F 9:10-12:50	1604 HN	Frantz	26637
Art LA 201	003	Art Foundations: Seeing , Thinking , Making	3	4	M 1:10-4:50	1603 HN	Berube	26638
Art LA 201	004	Art Foundations: Seeing , Thinking , Making	3	4	M 1:10-4:50	1604 HN	Sullivan	26639
Art LA 201	005	Art Foundations: Seeing , Thinking , Making	3	4	T 1:10-4:50	1603 HN	Hoeckele	26640
Art LA 201	006	Art Foundations: Seeing , Thinking , Making	3	4	T 1:10-4:50	1604 HN	Hollars	26641
Art LA 201	007	Art Foundations: Seeing , Thinking , Making	3	4	Th 1:10-4:50	1603 HN	Hickman	26642
Art LA 201	008	Art Foundations: Seeing , Thinking , Making	3	4	Th 1:10-4:50	1604 HN	King	26643
Art LA 201	009	Art Foundations: Seeing , Thinking , Making	3	4	T 5:35-9:15	1603 HN	Keller	26644

Spring 2018 Art Department Schedule (revised 11.21.17)

<i>Course</i>	<i>Sec</i>	<i>Title</i>	<i>Cr</i>	<i>Hr</i>	<i>Day/Time</i>	<i>Room</i>	<i>Instructor</i>	<i>Code</i>
Art LA 201	010	Art Foundations: Seeing , Thinking , Making	3	4	T 5:35-9:15	1604 HN	Dudek	26645

Art LA 201	011	Art Foundations: Seeing , Thinking , Making	3	4	W 9:10-12:50	1603 HN	Wilson	26646
Art LA 201	012	Art Foundations: Seeing , Thinking , Making	3	4	W 9:10-12:50	1604 HN	Valverde	26647
Arter 221	001	Drawing	3	4	Th 9:10-12:50	1600 HN	King	3497
Arter 221	002	Drawing	3	4	M 1:10-4:50	1600 HN	Trelles	3498
Arter 221	003	Drawing	3	4	Th 1:10-4:50	1600 HN	Lee	3499
Arter 221	004	Drawing (cancelled)	3	4	F 1:10-4:50	1600 HN		3500
Arter 221	005	Drawing	3	4	T 5:35-9:15	1600 HN	Hickman	5380
Arter 221	006	Drawing	3	4	T 9:10-12:50	1600 HN	Staff	5494
Arter 322	001	Advanced Drawing	3	4	T 1:10-4:50	1600 HN	Sanchez	3524
Arter 322	002	Advanced Drawing	3	4	Th 5:35-9:15	1600 HN	Gokturk	3526

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Arter 360.19	001	Collage & Assemblage	3	4	M 10:10-12:50	1600 HN	Carreiro	26653
Arter 225	001	Graphic Arts Workshop (combined)	3	4	T 9:10-12:50	11034 HN	Mockler	3501
Arter225	002	Graphics Arts Workshop(combined)	3	4	Th 1:10-4:50	11034 HN	Duravcevic	3502
Arter 225	003	Graphic Arts Workshop(combined)	3	4	W 9:10-12:50	11034 HN	Park	3503
Arter 225	004	Graphic Arts Workshop(combined)	3	4	M 5:35-9:15	11034 HN	Duravcevic	3504
Arter 326	001	Adv. Graphics Arts Workshop	3	4	T 9:10-12:50	11034 HN	Mockler	3527
Arter 326	002	Adv. Graphics Arts Workshop	3	4	Th 1:10-4:50	11034 HN	Duravcevic	3528
Arter 326	003	Adv. Graphic Arts Workshop	3	4	W 9:10-12:50	11034 HN	Park	3529
Arter 326	004	Adv .Graphic Arts Workshop	3	4	M 5:35-9:15	11034 HN	Duravcevic	3530
Arter 235	002	Painting (combined) (cancelled)	3	4	F 10:10-1:50	11083 HN		3506
Arter 235	003	Painting (combined)	3	4	M 3:25-7:05	11083 HN	Staff	3507
Arter 235	004	Painting (combined)	3	4	Th 9:10-12:50	11083 HN	Powell	3508
Arter 235	005	Painting (combined)	3	4	Th 1:10-4:50	11083 HN	Sanchez	3509

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Arter 235	006	Painting (combined)	3	4	T 1:10-4:50	11083 HN	Powell	6328
Arter 336	002	Advanced Painting (cancelled)	3	4	F 10:10-1:50	11083 HN		3532
Arter 336	003	Advanced Painting	3	4	M 3:25-7:05	11083 HN	Staff	3533
Arter 336	004	Advanced Painting	3	4	Th 9:10-12:50	11083 HN	Powell	3534
Arter 336	005	Advanced Painting	3	4	Th 1:10-4:50	11083 HN	Sanchez	5493
Arter 336	006	Advanced Painting	3	4	T 1:10-4:50	11083 HN	Powell	6274
Arter 240	001	Watercolor Painting (combined)	3	4	Th 5:35-9:15	11083HN	Murphy	3510
Arter 360.51	001	Advanced Watercolor Painting	3	4	Th 5:35-9:15	11083HN	Murphy	3546
Arter 360.24	001	Special Topics : Painting the Body	3	4	W 10:10-12:50	11083 HN	Crile	58581
ArtLA 360.18	001	2D/3D/4d Seminar	3	3	M 3:25-6:05	Large Crit	Beattie	5103
ArtLA 360.18	MHC	2D/3D/4d Seminar	3	3	M 3:25-6:05	Large Crit	Beattie	6354
Arter 360.80	001	Color as Communication	3	3	M 5:35-8:15	1603 HN	Steger	3547
Arter 251	001	Sculpture (combined)	3	4	T 1 :10-4:50	11072 HN	Ward	3511
Arter 251	002	Sculpture(combined)	3	4	Th 1 :10-4:50	11072 HN	Dudek	3512

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Arter 251	003	Sculpture (combined)	3	4	M 5:35-9:15	11072 HN	Sullivan	3513
Arter 352	001	Advanced Sculpture	3	4	T 1:10-4:50	11072 HN	Ward	3535
Arter 352	002	Advanced Sculpture	3	4	Th 1:10-4:50	11072 HN	Dudek	3536
Arter 352	003	Advanced Sculpture	3	4	M 5:35-9:15	11072 HN	Sullivan	3538
Arter 360.76	001	Text & Image	3	3	Th 5:35-8:35	11072 HN	Walton	6353
Arter 257	001	Ceramics (Beginning Only)	3	4	W 9 :10-12:50	Bsmt TH	Nolan	3514
Arter 257	002	Ceramics(Combined 357 sec 1)	3	4	M 5:35-9:15	Bsmt TH	Montgomery	3515
Arter 257	003	Ceramics	3	4	W 5:35-9:15	Bsmt TH	Musasama	3516
Arter 257	004	Ceramics	3	4	Th 5:35-9:15	Bsmt TH	Musasama	3517
Arter 357	001	Advanced Ceramics	3	4	M 5:35-9:15	Bsmt TH	Montgomery	3541
Arter 357	002	Advanced Ceramics	3	4	Th 5:35-9:15	Bsmt TH	Musasama	3542
Arter 271	002	Principles of Photography	3	4	M 1:10-4:50	11003 HN	Core	3519
Arter 271	003	Principles of Photography	3	4	Th 1:10-4:50	11003 HN	Murray	3520

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Arter 271	001	Principles of Photography	3	4	W 1:10-4:50	11003HN	Grinblatt	3518
Arter 271	004	Principles Photography	3	4	T 5:35-9:15	11003 HN	Grinblatt	3521
Arter 372	002	Advanced Photography	3	4	M 5:35-9:15	11003 HN	Core	3550
Arter 372	001	Advanced Photography	3	4	W 9:10-12:50	11003 HN	Broughan	3549
Arter 360.28	001	Digital Photography	3	3	T 10:10-12:50	11005 HN	Murray	3544
Arter 290	001	Beginning Combined Media	3	4	T 1:10-4:50	11005 HN	Segade	3522
Arter 290	002	Beginning Combined Media	3	4	M 1:10-4:50	11005 HN	Bozhkov	3523
Arter 390	001	Advanced Combined Media	3	4	T 1:10-4:50	11005 HN	Segade	3551
Arter 390	002	Advanced Combined Media	3	4	M 1:10-4:50	11005 HN	Bozhkov	3552
Arter 402.01	001	Independent Study	1	1	HTBA	TBA		3555
Arter 402.02	001	Independent Study	2	2	HTBA	TBA		3556
Arter 402.03	001	Independent Study	3	3	HTBA	TBA		3557
Arter 404	001	Senior Honors Project	3	3	HTBA	TBA		3559
ARTCR 405	001	Art & Current Ideas	3	3	Th 1:10-3:50	205 Hudson	Weaver	3560

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Arter 459	001	Professional Experience Art I	6. 5	6. 5	M 10:10-12:50	205 Hudson	Ward	3562
Arter 460	001	Professional Experience Art II	6. 5	6. 5	M 10:10-12:50	205 Hudson	Ward	3564
Arter 498.01	001	In-Service	1	1	HTBA			3567
Arter 498.02	001	In-Service	2	2	HTBA			3568
Arter 498.03	001	In-Service	3	3	HTBA			3569
Arter 498.04	001	In-Service	4	4	HTBA			3570
Arter 498.05	001	In-Service	5	5	HTBA			3571
Arter 498.06	001	In-Service	6	6	HTBA			3572
Arter 40N03	001	Intro to Photography –Honors Macaulay Students Only)	3	4	W 5:35-8:35	11003 HN	Freeman	6366

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WR11.7.17