

# FALL 2014 UNDERGRADUATE STUDIO COURSE DESCRIPTIONS

## PAINTING

**Valerie Jaudon, [vjaudon@earthlink.net](mailto:vjaudon@earthlink.net)**

**ARTCR 235 Sec. 006-Painting (combined) W 3:25-7:05**

This studio class will make use of structured assignments to creatively explore a wide variety of approaches to contemporary painting. We will aim for a comprehensive understanding of color theory and practice, pigments and painting mediums, paint handling, compositional principles, and space construction.

Class critiques, gallery and museum visits complement weekly studio work. The goals of the class are to develop a personal pictorial vocabulary and an expanded understanding of painting, leading to working independently. Acrylic and oil are both options and will be covered in class.

**Lisa Corinne Davis, [lcdavis@hunter.cuny.edu](mailto:lcdavis@hunter.cuny.edu)**

**ARTCR 235 Sec. 005-Painting (combined) W 9:10-12:50**

Each artist sees in a specific, personal way because he has a specific idea about seeing and always imposes that idea on nature. The subject does not dictate to the artist how he will see it or paint it. The artist sees his subject, as he wants it to look. This class is the beginning step on how to mesh idea to image, idea and image to the medium of paint, and the development and understanding of how each student sees his subject matter as well as the choices they are making in depiction of that subject matter. In order to begin this process this course will expose the student to developing their technical skills, the history of painting, contemporary painting and the language used to think critically about painting.

**Gabriele Evertz, [gevertz1@earthlink.net](mailto:gevertz1@earthlink.net)**

**ARTCR 235 Sec. 001-Painting (combined) T 1:10-4:50**

The goal of this course is to introduce the student to the practice of painting, painting concepts, the experience of color behavior and expression and the history and theory of select color systems. Particular emphasis is placed on vision and perception. Students develop their natural sensibility and intention by practice and within the parameters of color abstraction. Exercises deal with the investigation of color interactions, and their communication. Assignments will be painted in a precise manner on paper to observe color effects. Gradual differentiation between seeing, feeling and naming leads to individual expression of visual/verbal concepts.

Course work calls for the completion of six 60x60 inch canvases, and eight exercises on paper, 18x24 inches. The final project is self-directed and requires research; it includes a typewritten paper of 1000 words minimum, describing and critically analyzing three paintings. Extensive homework of at least 5-6 hours per week is to

be expected. Readings by well-established artists connects the studio practice to larger contextual issues. A textbook, weekly presentation on pertinent subject matter, handouts, and visits to two museums are designed to augment the learning, reading/writing and research experience. We will use non-toxic Acrylic paints only.

**Gabriele Evertz, [gevertz1@earthlink.net](mailto:gevertz1@earthlink.net)**

**ARTCR 235 Sec. 003-Painting (combined) Th 1:10-4:50**

The goal of this course is to introduce the student to the practice of painting, painting concepts, the experience of color behavior and expression and the history and theory of select color systems. Particular emphasis is placed on vision and perception. Students develop their natural sensibility and intention by practice and within the parameters of color abstraction. Exercises deal with the investigation of color interactions, and their communication. Assignments will be painted in a precise manner on paper to observe color effects. Gradual differentiation between seeing, feeling and naming leads to individual expression of visual/verbal concepts.

Course work calls for the completion of six 60x60 inch canvases, and eight exercises on paper, 18x24 inches. The final project is self-directed and requires research; it includes a typewritten paper of 1000 words minimum, describing and critically analyzing three paintings. Extensive homework of at least 5-6 hours per week is to be expected. Readings by well-established artists connects the studio practice to larger contextual issues. A textbook, weekly presentation on pertinent subject matter, handouts, and visits to two museums are designed to augment the learning, reading/writing and research experience. We will use non-toxic Acrylic paints only.

**Sarah Hollars, [shollars@gmail.com](mailto:shollars@gmail.com)**

**ARTCR 360.83 Sec. 001-Special Topics Painting M 9:10-12:50**

Students in this class should be at an advanced level of art making in their undergraduate career and will be transitioning from an assignment/class room based practice to an independent exploration of their own ideas and studio time. Any medium/size is welcome in this course. Proposals will be submitted by each student at the beginning of the course and will include the following information: what will be accomplished during the semester including how many pieces will be completed, the general size of each piece, medium, subject matter, WHY?, etc. The second class will consist of artist presentations given by each student showing and discussing ten images of past work, any medium, to the class. Three class critiques will take place throughout the semester, all students are expected to actively participate. Readings chosen to compliment students' proposals and ideas will be assigned each week and discussed at the beginning of class as a group. During the semester students will learn how to write an artists statement, get help with applications to various programs including the BFA and Kossak, learn how to document their work, be introduced to contemporary and historical artists outside of the New York Gallery circuit, and begin building a lasting community/dialogue with their class mates and studio peers. Students are expected to spend a minimum of four hours working outside of class time.

**Colette Murphy, [colettemurphy44@gmail.com](mailto:colettemurphy44@gmail.com)**

**ARTCR 240 Sec. 051-Watercolor Painting (combined) Th 3:35-9:15**

This combined course offers a foundation in technique, process and materials while working with watercolor. The class will explore the specific technical challenges and characteristics inherent to this medium, including the range from transparency to opacity. Individual approaches will be encouraged in developing the aesthetics of the evolving image from spontaneity to studied expression, from figuration to abstraction. There are two syllabi for this course with some overlap. Advanced students accelerate towards more personal themed assignments. The sketchbook is a vital part of this class along with a minimum of 3 hours of painting time a week outside of class time.

**Shawn Powell, [shawnkellypowell@gmail.com](mailto:shawnkellypowell@gmail.com)**

**ARTCR 235 Sec. 004-Painting (combined) F 10:10-1:50**

This class is split into three sections. Beginning painters create medium scale paintings, and small studies using both oil and acrylic paint. This course introduces relevant tools, processes, and terminology to the first-time painter. Students investigate numerous painting paradigms beginning with observational painting as well as working from images and collage. Part two of the class is based in abstraction and color, culminating with a final project relating to narrative and personal expression.

Students taking their second painting class are encouraged to find a personal direction for their work through various projects. At first, we investigate the use of sculpture and collage as our subjects. An emphasis on ideas as a basis for image making, and developing a sophisticated visual vocabulary are major goals of this section. Students utilize the final one-third of the semester working on a personal painting project consisting of several large paintings, research, and writings. Throughout the semester students use both large and small canvases, and the medium (oil or acrylic) is left to the discretion of the student.

If a student is taking their third painting class, and are applying for the BFA program during that semester, they may receive special permission from the professor to work on a presentation for the BFA committee. This project consists of at least eight large-scale paintings, or numerous small-scale works. An artist statement, influence binder, and a slideshow presentation of their work to the class are all requirements of this section. This portion of the class is for serious painters expecting to apply to the BFA program during the semester enrolled in this course.

# DRAWING

**Juan Sanchez, [guaninsanchez@icloud.com](mailto:guaninsanchez@icloud.com)**

**ARTCR 221 Sec. 002-Drawing M 1:10-4:50**

Beginning Drawing will explore various approaches to techniques, creativity and self awareness. This is a course where the fundamental and experimentation, through different mediums such as pencil, charcoal, oil pastels, acrylic mediums, etc., along with different strategies to seeing and conceptual imagining plays a significant and critical role. Students are expected to maintain a sketchbook with drawings, notes and ideas throughout the course of the semester. Class discussions is also part in which students are expected to engage.

**Becky Brown, [becky.brwn@gmail.com](mailto:becky.brwn@gmail.com)**

**ARTCR 221 Sec. 004-Drawing F 1:10-4:50**

The course will provide an introduction to this fundamental form of mark-making, its history, its evolution and its extension into other areas of contemporary art. Students will gain experience and understanding of all basic tools, techniques and approaches to drawing; how to generate content and develop ideas; and how to extend the medium into a larger practice. Throughout the semester, we will create and continuously evolve and refine a definition of drawing, which will morph, expand and contract as we go.

We will begin with foundational drawing techniques: contour, gesture, tone/value, life drawing, negative space and perspective. We will move into collage and abstraction, followed by approaches to developing content and composition: narrative, research, series/repetition and scale. We will then move into extended definitions of drawing, including frottage, drawing as text/chart, and drawing in three dimensions. Expect roughly 4 hours per week on work outside of class, including projects, museum/gallery visits, reading and writing, and sketchbook work. Throughout the semester, we will develop two "long-term drawings" - one per individual and one collaborative. There will be one group visit to the Drawing Center, in addition to other related exhibitions in the city.

**Mary Valverde, [mary.a.valverde@gmail.com](mailto:mary.a.valverde@gmail.com)**

**ARTCR 221 Sec. 005-Drawing Th 1:10-4:50**

Drawing 1: This course introduces drawing by surveying a variety of techniques and drawing materials. Each session will combine demos, short exercises on the uses of the material, and a longer individual project implementing the new techniques. Finished projects are presented at the beginning of the following session in group critiques as a way to support and understand individual approaches. Students are expected to keep a log of finished project images and statements through blackboard and as well as in their sketchbooks throughout the semester. A group visit to a gallery or museum and some light readings are part of the course. The goal for this course is to establish a consistent approach to learning and expanding on

new concepts in visual arts through drawing. We will learn how to use visual language and how to appreciate a creative perspective.

**Kerry Downey, [kerrycdowney@gmail.com](mailto:kerrycdowney@gmail.com)**

**ARTCR 221 Sec. 001-Drawing Th 9:10-12:50**

The Practice, Process, and Concepts of Drawing

What is drawing? Why do we draw? This course requires a willingness to explore the philosophical, personal, and practical approaches to drawing. We will engage in a dynamic variety of processes that include the “foundational” methods of drawing (contour, gesture, perspective, shading) as well conceptual and process-based models. We will focus on Modern and Contemporary drawing, asking the questions Why is drawing important? How can it be used? How can it inform the way we participate in the visual world. Drawing is fundamental to all visual practices. Whether you make (or intend to make) sculpture, set design, painting, video, etc. drawing allows us to map out and explore our ideas. It is a process that allows us to examine and question the world we live in. Drawing requires that we be completely present and open to the moment of making for it to show us new ways of creating and seeing.

## **ARTLA (2D/3D/4D & 101)**

**Carrie Moyer, [cmoyer@hunter.cuny.edu](mailto:cmoyer@hunter.cuny.edu)**

**ARTLA 360.18 Sec. 001-2D/3D/4D Seminar M 10:10-12:50**

This seminar is for all students who have achieved a level of accomplishment in assignment-based studio courses and wish to build a better understanding of their own work, and the contexts of its making. Students working in all media are welcome. Through studio projects, reading and writing assignments, gallery trips and discussion, students will gather and use all manner of new information in order to define a self-directed path within a field of broad possibilities. Students are expected to complete weekly homework assignments while maintaining their own independent pursuits in the studio. The 2D/3D/4D Seminar is a gateway to consideration for the BFA Program.

**Robert Hickman, [rob@hickmanindustries.com](mailto:rob@hickmanindustries.com)**

**ARTLA 101-Intro to the Study of Visual Experience**

This course introduces students to sculpture and combined media. It consists of ten topics; figurative, abstract, kinetic, non-visual experience, sound, light, ready-mades, site-specific installation, process, and performance. For each topic there is a lecture showing art historical examples plus past student work. These examples can be seen online at <https://sites.google.com/site/hunterart101>

Students must bring in a small-scale piece constructed prior to class, which demonstrates an understanding of each topic. Students may choose their own media and subject matter. For each topic students additionally work within groups during class time to create large-scale sculptures and installations. All work is critiqued by the class and documented. At the end of the semester students meet individually with the instructor to review their portfolios. Students will be expected to work outside of class and to see current exhibitions in New York. Some reading and writing will be required.

**Kim Hoeckele, [khoeckel@hunter.cuny.edu](mailto:khoeckel@hunter.cuny.edu)**

**ARTLA 101-Intro to the Study of Visual Experience**

Visual experience encompasses the way we observe and interpret the world around us. In this course we will explore ways of looking and perception in order to develop a critical dialog to describe what and how we see. Students will be introduced to contemporary artists and concerns through research, museum and gallery visits, and readings.

With an emphasis on photography, this course will apply formal principles that can be applied across media to drawing, painting, sculpture, and video. The course will also include technical information specific to photography. Through projects students will develop a formal language to convey ideas and explore themes in their work. No equipment required.

**Miguel Trelles, [migueltrelles2001@yahoo.com](mailto:migueltrelles2001@yahoo.com)**

**ARTLA 101-Intro to the Study of Visual Experience**

Art 101 is a hands-on introductory art course that will present students with a broad philosophical framework from which to approach art, both conceptually and practically, with an emphasis on two-dimensional work. This course will offer an overview of the various functions of mark making, its evolution into art, and its role in art history. This course will present the student with various mark making materials as well as “orthodox” and “unorthodox” techniques.

Students in this course will be able to:

- Employ basic materials (mainly charcoal, ink and color pastel/paint) to manipulate elements such as line, tonal value and hue to render from nature and to produce non-representational work.
- Fit observed proportions onto a 2D support (paper for the most part).
- Harness mechanical devices (such the grid, masking tape) to achieve representation or for non-representational ends.
- Verbally articulate their observations about their own work and that of professional artists or canonical figures.
- Write eloquently about art with a vocabulary that clearly addresses form and content.

**Michael Berube, [berubelondon@verizon.net](mailto:berubelondon@verizon.net)**

**ARTLA 101-Intro to the Study of Visual Experience**

This section of the ARTLA 101 class is designed to give students an overview of a 2D approach, primarily. We work with paint, collage, mixed media, and drawing materials. We will also look at the work of notable artists to inspire us and as examples of particular artistic choices. The early part of the semester is designed to give you basic tools and concepts; color theory, composition strategies, symbolic thinking, and others. As the semester progresses, we will take a thematic approach to making work. Class-time is divided into different parts; critique of your work, discussion of new projects including looking at notable artists, and studio time. We will have at least one museum visit and 2 or 3 short reading/writing assignments. The structure of this class is unique. You meet twice a week with two different professors/working artists who each present their ideas on art and art production. The description above is from one of these two professors. Half of what you will learn.

**Benjamin Peterson, [bp94@hunter.cuny.edu](mailto:bp94@hunter.cuny.edu)**

**ARTLA 101-Intro to the Study of Visual Experience**

ArtLA 101 is a introductory course in visual thinking and the creative process geared toward a broad array of students. It is not a traditional art school foundation, but an introduction to visual thinking through critical discourse and making. It is a liberal arts class in the studio and a prerequisite for advanced courses in the Art Department.

Through projects, readings and writings, ArtLA 101 introduces students to the basic concepts of visual culture through hands-on studio-based projects supported by verbal and written critique. Projects will explore a variety of media: clay, plaster, cardboard, wood, metal through processes such as construction, fabrication, casting, and carving."

**Gail Heidel, [gailaheidel@yahoo.com](mailto:gailaheidel@yahoo.com)**

**ARTLA 101-Intro to the Study of Visual Experience**

Introduction to conceiving and formulating ideas for visual experience. Students work in two different areas in afternoon sessions. This section of ArtLA 101 is an introduction to design and expression through mass and volume in three-dimensions. Using a variety of processes, students learn how form defines space and relates to gravity by responding to design problems through the manipulation of simple materials.

The expected out of class time commitment is a minimum of two hours per week. Working in the studio can be physical and appropriate clothing is recommended. Students are required to keep a sketchbook to record notes, generate ideas and to make working drawings to help in the planning of projects. This will be a valuable tool to help with decision making before moving on to a final project. Assignments are designed to explore both visual elements and principles of design with relation to three-dimensional form in addition to content. All projects will be evaluated in

group critiques throughout the semester with a final critique at the end of the term. Students will be expected to present their work at critiques and respond verbally to the literal, symbolic, contextual and emotional qualities of their peers' work. Each student is expected to attend every class, ask questions and demonstrate an understanding of the course curriculum. Look forward to being challenged both creatively and conceptually.

**Katerina Lanfranco, [klanfran@cuny.edu](mailto:klanfran@cuny.edu)**

**ARTLA 101-Intro to the Study of Visual Experience**

Two-Dimensional Foundations is half of this Intro to the Study of Visual Experience course. We will explore all aspects of 2D art in the context of this studio course. The methods and materials will vary from drawing and painting, to collage and 2D design. Students will be encouraged to develop their understanding of 2D art through assignments, exercises, and experimentation. An emphasis on practical skill building, abstract concepts, and formal visual vocabulary is central to this class. Students are not required to have any prior art experience.

**David Wilson, [djonwilson@gmail.com](mailto:djonwilson@gmail.com)**

**ARTLA 101-Intro to the Study of Visual Experience**

This course is designed to introduce students to the visual arts through sculpture, time based media (video, sound, books) Installation, and performative elements. Critical thinking and discussions surrounding perception will be encouraged through short weekly readings, response papers, individual projects, and group critiques. Slide lectures and museum visits will introduce students to contemporary artists, and practices, and give historical context. There will be an emphasis on materials, fabrication, and the fundamental elements of structure at the beginning of the semester, a workshop on video/sound recording and editing during the middle of the semester, to prepare students for projects, and a stress on culturally and site specific installations towards the end of the semester. There will be five projects throughout the semester, along with one ongoing semester long project, five short papers, and an idea/sketchbook that will have weekly entries.

**Sarada Rauch, [saradarauch@gmail.com](mailto:saradarauch@gmail.com)**

**ARTLA 101-Intro to the Study of Visual Experience**

In this class we will experiment with tactile and digital processes while learning about the fundamental concepts in contemporary art. Through this exploration you can gain the ability to articulate what you experience, and the capability to represent your intentions clearly. Projects will include painting and drawing, found object sculpture, installation, digital imaging and animation. No previous knowledge of art or experience working with computers is necessary.



**Laura Frantz, lfrantz@hunter.cuny.edu**

**ARTLA 101-Intro to the Study of Visual Experience**

This course will introduce basic concepts of visual thinking and culture. We will focus on drawing as a way of perceiving the world and expressing our experience in it, from personal events to shared histories. Drawing, here, serves as a vehicle for many different kinds of experience: observed and imagined, past and future, physical and conceptual, individual and shared. Throughout the class, we will look at artwork from relevant artists and read primary documents such as artist writings, interviews, and reviews. Students will examine artworks, write about their observations, and make their own studio-based projects. Students will also be sent into the real-life laboratory of New York City to explore museums, galleries and other art spaces. The aim is to give students insight into multiple aspects of the creative process—planning, experimentation, transformation, and reflection—and to equip them to analyze, both verbally and in writing, the outcomes of these processes. By introducing a wide range of approaches to making art, both traditional and non-traditional, this class will also challenge students' ideas of what art can be.

**Peter Dudek, pdudek@hunter.cuny.edu**

**ARTLA 101-Intro to the Study of Visual Experience**

This introductory art class will be a hands-on, low tech approach to working in three dimensions. In addition to using simple materials to make sculpture, we will visit sculpture exhibitions, watch videos about sculpture, read about sculpture and discuss all things related to sculpture in order to get a basic understanding of sculpture as it is understood today and in the recent past. No previous art making experience necessary.

**Baris Gokturk, barisgokturk@yahoo.com**

**ARTLA 101-Intro to the Study of Visual Experience**

This class is an introduction to visual thinking and creative process. The purpose of the course is to introduce students to the basic concepts of visual thinking through hands-on projects supported by readings as well as verbal and written analysis.

We will be covering formal, symbolic and conceptual aspects of thinking with our eyes and seeing with our hands. We will be looking at patterns of visual phenomenon not only in art, but also in nature, culture and science. Multiple uses of drawing as a fundamental tool for observing, planning and communicating visual patterns and ideas are explored. During class, we will focus on transformative processes that evolve from spontaneous exercises to longer projects. We will transform our methods, materials and ideas at each threshold. The projects are split into three distinct modules:

Abstraction and Signs:Cataloging Knowledge — a three-week project in which students invent a visual language through reinventing and restructuring signs and mark making. Expanded Still-life and Symbolical Language — students combine observational drawing techniques based on a large still life in class with their

personal objects and symbols they choose to work with. Narrative systems — students take an extended walk in a specific location in the city and then turn their journey into a narrative system, studying different formal strategies. Both analog and digital media are explored.

This is an “Intro Total” to the visual experience that combines reading and writing with hands-on making. We will combine materiality and context into creative models. We will carry the task of being makers who can think and thinkers who can make: artisans and philosophers at once. We will immerse ourselves in this double-edged world.

## **SCULPTURE**

**Nari Ward, nari.ward@gmail.com**

**ArtCR 251/352 BEGINNING & ADVANCED**

Students are presented with open problems (assignments in which to inspire and challenge). Issues of object - making such as materials, context, form and economics are examined. Students are required to view assigned exhibitions and keep a sketch journal. Instructor works with each student to discuss ideas. Experimenting is encouraged. Group critiques are an important area of class participation.

**Lynn Sullivan, lsulliv@hunter.cuny.edu**

**ArtCR 251/352 BEGINNING & ADVANCED**

With four projects that approach key elements of sculpture, students are asked to consider material transformation, metaphor in structure and philosophical and cultural concepts about objects. Students will be expected to independently plan their projects. Installation or distribution of work will be considered as an important component of project presentation. Brainstorming, making detailed proposals, independently researching unique materials, and extensive participation in group discussions are important components to the class.

## **CERAMICS**

**Sana Musasama, musasama@hotmail.com**

**ARTCR 257 Sec. 003-Ceramics W 5:35-9:15**

The goal of this course is to introduce students to ceramics as an art form and mode of communication incorporating concepts from history, the contemporary, & the self. Particular emphasis will be placed on helping students to develop a language, which suits your natural sensibility and intentions. Students will develop and utilize ceramic hand building, wheel, glazing techniques & creative problem solving strategies to create a series of finished ceramic forms. Assigned articles, writing assignments, exhibitions, and visiting artist lectures will cover historical and contemporary artists who utilize the discourse of ceramics in their exploration.

**Sana Musasama, musasama@hotmail.com**

**ARTCR 357 Sec. 004-Advanced Ceramics Th 5:35-9:15**

Course Description The goal of this course is to introduce students to ceramic technique and sculpture. Particular emphasis will be placed on how to develop a language, which suits your natural sensibility and intention. Assigned articles and writing assignments will cover contemporary and historical artist who utilize the discourse of ceramics in their exploration. Students will be able to discuss and understand the conceptual and historical place of ceramics in contemporary art. An introduction to glaze chemistry, mold making and developing unique clay bodies will be explored. A list of readings are provided throughout the semester. Two exhibitions will be attended

## PHOTOGRAPHY

**Brian Wood, [wbwood@verizon.net](mailto:wbwood@verizon.net)**

**ARTCR 271 Sec. 005-Principles of Photography (combined) M 5:35-9:15**

This course will emphasize the seeing and thought needed to develop a photographic language while learning the basic technical skills for constructing a photograph. Film exposure, film development, and printing will be explored in the context of making and understanding photographic art. There will be group and individual critiques to develop and encourage individual expression and a final review. A Nikon 35mm camera, developing tank, and printing filters will be available for loan for this class.

**Brian Wood [wbwood@verizon.net](mailto:wbwood@verizon.net)**

**ARTCR 372 Sec. 002-Advanced Photography M 5:35-9:15**

This course is an extension of "Principles of Photography". Emphasis will be given to the development of each student's photographic language within the context of photographic art. Further technical possibilities will be explored. Group and individual critiques will encourage and develop experimentation and individual expression. A Nikon 35mm camera, developing tank, and printing filters will be available for loan for this class.

**Katie Murray, [katie.murray@hotmail.com](mailto:katie.murray@hotmail.com)**

**ARTCR 271 Sec. 002-Principles of Photography Th 1:10-4:50**

This darkroom class is designed to introduce the student to all aspects of black and white 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. 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, processing tanks, and printing filters are available to students if needed).

**Katie Murray, [katie.murray@hotmail.com](mailto:katie.murray@hotmail.com)**

**ARTCR 271 Sec. 001-Principles of Photography M 1:10-4:50**

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.

**Julio Grinblatt, [jg@juliogrinblatt.com](mailto:jg@juliogrinblatt.com)**

**ARTCR 271 Sec. 003-Principles of Photography W 1:10-4:50**

The main goals of this course are both to expand students' knowledge of photographic techniques and to explore the aesthetic possibilities of the medium. Comprehensive instruction on advanced Black & White exposure and 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 and basic concepts on photographic aesthetics 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.

**Ted Partin, [ted.partin@gmail.com](mailto:ted.partin@gmail.com)**

**ARTCR 372 Sec. 001-Advanced Photography W 9:10-12:50**

This Advanced Photography course is designed to strengthen students' voices as image-makers. The class is structured primarily by a rigorous critique process. Students will identify a subject matter that engages them and can concentrate on over an extended period of time. During the term students are expected to strengthen their technical grasp of the medium and will be introduced to multiple formats of photography, both analogue and digital. The class will expand students' knowledge of both historical and contemporary photographers with a particular emphasis on the importance and relevance of photography at the beginning of the 21st century. 35 mm film cameras are available to students who need one.

## **Graphics Arts (PRINTMAKING)**

**Laura Phillips, [dogflower@earthlink.net](mailto:dogflower@earthlink.net)**

**ARTCR 225 Sec. 002-Graphic Arts Workshop (combined) Th 1:10-4:50**

The printmaking method known as intaglio, or etching, is characterized by an image being bitten into the surface of a metal plate. Ink is applied to the plate and the image is transferred to a damp piece of paper using an etching press.

In this combined level printmaking course students will learn to use soft-ground, hard-ground, and aquatint techniques to create small editions of etchings in black &

white and color. Students will visit the Print Room at the Metropolitan Museum of Art and contemporary galleries in Chelsea that focus on printmaking and works on paper. Students will create a group portfolio of etchings as their final project.

**Jiyoung Park, [jiyoung.hunter@gmail.com](mailto:jiyoung.hunter@gmail.com)**

**ARTCR 326 Sec. 001- Adv. Graphics Arts Workshop (Painterly printmaking) T 9:10-12:50**

**Course Description** In this combined (beginning and advanced level) printmaking course students will practice various printmaking techniques including monotype, relief monoprinting, and screenprinting. 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. 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 attendance, class participation, perseverance, completed assignments, required extra studio time (minimum of four hours per week outside of class time), and proper attitude and conduct in the communal work environment.

## **COMBINED MEDIA & INSTILLATION**

**Constance DeJong, [dejongstudio@gmail.com](mailto:dejongstudio@gmail.com)**

**ARTCR 290 Sec. 002-Beginning Combined Media (Beg/Adv) Th 1:10-4:50**

**Combined Media: Making Art Works with Video and Audio** Students will produce and be exposed to art that uses video and audio. This is not a form specific course as video and audio (separately and in combination) are elements of many different art forms. Example: video for playback on screens, video for projection, performance and installation works that include sound and/or moving images, as well as 2D and 3D work that include sound and/or moving images. Regular illustrated lecture-presentations will introduce you to ideas and examples of different kinds of time-based art. Students produce a midterm and final project, as well as several small specific assignments with a one-week turn around time; one written response to a field trip and a second short writing assignment responding to the work of a particular artist assigned to each student following the midterm project. The course has a weekly lab component (one hour of the class time) to teach and/or build your skills in working with video, audio, web and related digital areas of production. Editing, sound capturing, working with the camera, stop animation are among the subjects that will be covered. The class requires you to have an external hard drive to store your semester's work and projects; details will be covered in the first class.

**Andrea Blum, [andreablum@earthlink.net](mailto:andreablum@earthlink.net)**

**ARTCR 360.32 Sec. 001-Installation Art T 10:10-12:50**

## Installation

The course is organized as a sequence of assignments that put in focus ways of working in space. Assignments are given that analyze ways space is claimed ;how an audience can be identified ; and how a work can impact a site & meaning. Each assignment is accompanied by a lecture, a visit to a museum/gallery and a group critique.

## **OTHER (BFA, INTERNSHIPS)**

**Reiner Leist, [rleist.hunter@gmail.com](mailto:rleist.hunter@gmail.com)**

### **ARTCR 459 Sec. 001-Professional Experience Art I (BFA) Th 10:10-1:50**

The center of the BFA program is Artcr 459 and Artcr 460, Professional Experience in Art I and II, taken in consecutive semesters. With 6.5 credits per course, it fulfills half the course load. The focus is on critical discussion of student work in a seminar setting. Artcr 405, Art and Current Ideas, is taught every spring semester. In this course, students study critical texts and respond with written evaluations, as well as written reviews of their visits to contemporary art exhibitions.

**Reiner Leist. [rleist.hunter@gmail.com](mailto:rleist.hunter@gmail.com)**

### **ARTCR 460 Sec. 001-Professional Experience Art II (BFA) Th 10:10-1:50**

The center of the BFA program is Artcr 459 and Artcr 460, Professional Experience in Art I and II, taken in consecutive semesters. With 6.5 credits per course, it fulfills half the course load. The focus is on critical discussion of student work in a seminar setting. Artcr 405, Art and Current Ideas, is taught every spring semester. In this course, students study critical texts and respond with written evaluations, as well as written reviews of their visits to contemporary art exhibitions.

**Jeffrey Mongrain, [jmongrai@hunter.cuny.edu](mailto:jmongrai@hunter.cuny.edu)**

### **ARTCR 498.01-498.06-In-Service**

This Program will allow you a professional experience for credit with an approved gallery, artist, museum, or art related organization. This is a significant opportunity to begin to establish contacts and experience beyond the university related to your art interests.

I will be able to assist with placing you in an internship after you tell me your interests or you may meet with me to discuss possibilities for an internship. I will

contact the artist/organization on your behalf to explain the Hunter Internship Program.

This Internship Program is available for this coming summer as well as Fall 2014. This professional related course may be taken for 1 to 3 credits."