

# ARTLA 101

## **Introduction to Study of Visual Experience ARTLA 101.00**

**Kim Hoeckele**

khoeckel@hunter.cuny.edu

12:45- 3:25 North Room 1603

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.

## **Introduction to the Study of Visual Experience ART LA 101**

**Baris Gokturk**

gokturkbaris@gmail.com

F 12:45-3:25 1604 HN

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 and culture through hands-on studio-based 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 phenomena not only in art but in nature, culture, science, and other fields and professions.

Multiple uses of drawing as a fundamental tool for observing, planning and communicating visual ideas will be explored. Drawing as a skill is not a requisite for this class, nor is the focus of it. A genuine sense of self-investment, self-discovery and intellectual risk taking is. Experimentation with ideas and materials is highly encouraged.

During this class, we will focus on the creative process that evolves from quick, spontaneous exercises to more in-depth projects. We will transform our methods, materials and ideas at each threshold.

This is an "Intro Total" to the visual experience which 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.

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

**Sarada Rauch**

profrauch@gmail.com

Monday 9:45am-12:25pm HN 1603

In this class we will combine tactile and digital processes, while learning the fundamentals of contemporary art. The course will be oriented around experimentation and hands-on process. By exploring the concepts involved with the creative practice, you will gain the ability to articulate what you experience, and the capability to represent your intentions clearly. We will work with different materials and technologies to transform space and media. You will have the chance to experiment with 2 dimensional, sculptural and digital work. Projects will include painting and drawing, found object sculpture, installation, digital imaging and digital animation. No previous knowledge of art or working with computers is necessary.

**101 introduction to a visual experience Art LA 101 Sec 010**

**Katarina Isaksson-Stahler**

fokish@citlin.net

4:10 - 6:50 1604 HN

This is a studio-based, project-oriented class with a focus on 3-dimensions. We will explore and define form, space, and context. Our investigation will address different sculptural formats and processes ranging from object-making to site-specific

**101 introduction to a visual experience Art LA 101 Sec 006**

**Katarina Isaksson-Stahler**

fokish@citlin.net

12:45 - 3:25 1604 HN

This is a studio-based, project-oriented class with a focus on 3-dimensions. We will explore and define form, space, and context. Our investigation will address different sculptural formats and processes ranging from object-making to site-specific.

**Introduction to the Visual Experience ArtLA101**

**Katerina Lanfranco**

katerina.lanfranco@gmail.com

09:45am-12:25pm HN1604

#### Course Description

This course is an introduction to art through 3D Foundations. It will cover the principles and elements of art and design, while introducing students to different approaches to making 3D art, as well as compositional strategies. Students will also be introduced to color concepts, as well as issues of appropriation and visual narratives. Students will use traditional and non-traditional art materials to explore line, shape, form, value, space and expression in their 3D work. This is an introductory studio art course that encourages deep engagement with newly learned art practices and skills, while emphasizing an analytical dialogue with the subject matter and conceptual content of the work. This ArtLA 101 course requires no previous art experience, students will learn an extensive visual vocabulary and the correlating terms to describe and analyze artwork.

All students will participate in group critiques, Power Point presentations, and artist talks.

#### Course Objectives

Students will be able to:

- Demonstrate familiarity with basic 3D art terminology, tools, media and techniques.
- Recognize and be able to address shape, form, scale, texture, as well positive and negative space/shape.
- Perceive and utilize a full range of techniques to manipulate media to create form in space.
- Apply additive and reductive techniques in artmaking.
- Understand and use a variety of compositional structures.
- Maintain a safe and healthy studio practice.

#### **Introduction to the Visual Experience ArtLA101**

**Katerina Lanfranco**

katerina.lanfranco@gmail.com

05:35pm-08:15pm HN 1603

#### Course Description

This course is an introduction to art through 2D Foundations. It will cover the principles and elements of art and design, while introducing students to different approaches to making 2D art, as well as compositional strategies. Students will also be introduced to color theory, as well as issues of appropriation and visual narratives. Students will explore line, shape, form, value, space and expression in their 2D work. We will be using drawing media as well as gouache. This is an introductory studio art course that encourages deep engagement with newly learned art practices and skills, while emphasizing an analytical dialogue with the subject matter and conceptual content of the work. This ArtLA 101 course

requires no previous art experience, students will learn an extensive visual vocabulary and the correlating terms to describe and analyze artwork.

All students will participate in group critiques, Power Point presentations, and artist talks.

#### Course Objectives

Students will be able to:

- Demonstrate familiarity with basic drawing and gouache painting terminology, tools, media and techniques.
- Recognize and be able to address foreground, middle-ground, and background planes.
- Perceive and utilize a full range of values and colors for describing form, depth, structure, and location.
- Vary thickness/thinness of paint, as well as brush strokes to create a variety of descriptive, formal and expressive marks.
- Utilize basic principles of color theory and limited palette.
- Understand and use a variety of compositional structures.
- Maintain a safe and healthy studio practice.

#### **Intro to the Study of Visual Experience ARTLA 101 Sec 010**

**Laura King**

lafleurchien@gmail.com

4:10 PM - 6:50 PM 1604 HN

Introduction to the Study of Visual Experience is a three-credit course that meets twice a week for a total of six contact hours. Students meet with two different instructors, learning two distinct approaches to visual art theory and practice. The focus in this class is learning to organize two-dimensional space by making paintings using the medium of acrylic on paper. Viewing work by other artists, together with completing reading and writing assignments, completes the immersive hands on studio experience.

#### **Intro to Visual Experience ARTLA101 07 (2954)**

**Mary Valverde**

mary.a.valverde@gmail.com

(TUES. & FRI.) 9:45am - 12:25pm 1603HN

Intro to Visual Experience (FRIDAY): This course will introduce concepts in visual arts through the practice and discussions of a range of contemporary and historical works and studio techniques. The course will alternate hands-on studio projects including materials and methods demonstrations, and individual project critiques with peer seminar-format discussions of required readings. Each week will focus on a new genre of visual arts practice and ideas that will culminate in a final presentation of an art work and statement outline. An active CUNY email and Blackboard account is mandatory for this course.

## **Intro to the Study of Visual Experience ARTLA 101 Sec 001**

**Robert Hickman**

rhickman@hunter.cuny.edu

Thur 12:45-3:25 HN 1604

This course introduces students to sculpture and combined media. It consists of ten topics; figurative, abstract, kinetic, non-visual experience, sound, light, readymades, 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.

## **101 Introduction to Visual Experience ARTLA 101 Sec 007**

**Robert Hickman**

rhickman@hunter.cuny.edu

Tue 9:45-12:25 HN 1603

This course introduces students to sculpture and combined media. It consists of ten topics; figurative, abstract, kinetic, non-visual experience, sound, light, readymades, 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.

## **Introduction to Study of Visual Experience ArtLA 101**

**Gail Heidel**

gailaheidel@yahoo.com

5:35-8:15PM 1600HN

Class Objective: Introduction to Study of Visual Experience

Students will work with and be given assignments by two different instructors in evening sessions on Mondays and Wednesdays. In this section, students will be given 2d assignments including digital photography and stencil making along with a set of 3d design problems, which will involve manipulating simple materials such as newspaper, bamboo skewers, cardboard and found objects. Throughout the semester you will learn what interests you, how to generate ideas and plan out a project to fit a deadline, how to source materials, fabricate an object, problem solve, edit and revise your work, develop and decipher content and context, and how to talk about art.

#### Class Overview:

The expected out of class time commitment is a minimum of two hours per week per section so a total of four hours for both sections. 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 two-dimensional space and 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. A public art walking tour will be scheduled toward the end of the semester. Students will write a one-page paper in response to the tour. Short reading assignments will be given to reinforce project concepts. 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.

#### **Intro to the the Study of Visual Experience Art LA 101 Sec. 001**

**Michael Berube**

Berubelondon@verizon.net

12:35 - 3:25pm Monday 1603 HN

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.

## **Introduction to Visual Experience ARTLA 101**

**Shawn Powell**

shawnkellypowell@gmail.com

4:10pm-6:50pm 1603HN

This portion of the ArtLA 101 class will focus on 2-dimensional modes of working. Engaging with both form and concepts, this class is dedicated to the visual literacy of imagery and the exploration of image/object making through experimentation and materials. We will explore context, student-driven concepts, narrative, history, and form (to name just a few), while asking ourselves what images ask of us, and what they are attempting to communicate. You will develop a strong work ethic, and an ability to solve problems. At times, we may move into other mediums to inform our 2-D sensibilities.

This course consists of in-class projects, as well as homework assignments. Usually, you are given several weeks to complete homework assignments. You are encouraged to experiment within the perimeters of each assignment. We will have in-class critiques of work, and will be visiting pertinent exhibitions and/or museums. Some reading and writing will be required.

## **Introduction to the art experience ARTLA101 - 010**

**Miguel Trelles**

migueltrelles20001@yahoo.com

Mondays 4:10 - 6:50 Hunter North Room 1602

Art 101 is a 15 session hands-on introductory art course that will present students with a philosophical framework from which to approach art, both conceptually and practically. Class work and assignments (one for every class) will consist of two-dimensional work. The course will be broadly divided into three areas of investigation: objects (still life), figures (the nude), and space (linear perspective). Besides addressing each area conceptually, historically and visually (in a variety of media including charcoal, ink, chalk pastel, collage and other) during a 5 session stretch, students will be responsible for sustaining a short critical exchange on the previous week's assignment at the beginning of every session when homework is exhibited. Additionally, each "investigation" will include a museum or gallery visit assignment to allow for a dialogue with the current New York scene. A visit to the studio of a working artist will also be scheduled. Students will be responsible for one short visual presentation on a contemporary artist AND one two-page paper on one of the assigned museum visits.

## **Introduction to Study of Visual Experience ARTLA 101-006**

**Marthe Keller**

marthe@keller.com

Monday 12:45pm-3:25pm 1603 HN

The primary activity of this course is to develop your visual understanding through drawing. You will be introduced to a conceptually expanded field, enhanced by museum visits, visual lectures, readings, a guest presentation and a film. You will learn new concepts and draw every week and create at least three large finished drawings that synthesize sections of the course. The broadest creative range is encouraged. You will participate in group critiques and dialogue. Basic drawing skills you will learn include contour, gesture, rendering form, texture and tone, and the use of color contrast. Also required are two short essays on artists seen in current museum exhibitions and a presentation in the final group critique.

## **Introduction to Study of Visual Experience ARTLA101-011**

**Marthe Keller**

marthe@keller.com

Wednesday 9:45am-12:25pm HN 1604

The primary activity of this course is to develop your visual understanding through drawing. You will be introduced to a conceptually expanded field, enhanced by museum visits, visual lectures, readings, a guest presentation and a film. You will learn new concepts and draw every week and create at least three large finished drawings that synthesize sections of the course. The broadest creative range is encouraged. You will participate in group critiques and dialogue. Basic drawing skills you will learn include contour, gesture, rendering form, texture and tone, and the use of color contrast. Also required are two short essays on artists seen in current museum exhibitions and a presentation in the final group critique.

## **ArtLa 10100 05**

**Peter Dudek**

pdudek@hunter.cuny.edu

4:10 - 6:50 HN1604

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, write 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. To get a personal take on the art-making process artists will visit the class and give presentations about their work.

No previous art making experience necessary

## **ArtLa 10100 01**

**Peter Dudek**

pdudek@hunter.cuny.edu

9:45-12:25 HN1604

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, write 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. To get a personal take on the art-making process artists will visit the class and give presentations about their work.

No previous art making experience necessary

### **Introduction to the Study of Visual Experience ARTLA 101**

**Eric Lee**

prof@ericleeart.com

12:45pm-3:25pm 1604

The objective of this course is to introduce the student to the world of art primarily through drawing and painting. The course will cover various practices and will involve placing these in the context of both the history and the ideas behind the practices. This course is designed for non-art majors as well as aspiring art majors and offers a hands-on approach to the creation of artworks. Through the actual experience of art making, students will have a deeper and more intimate understanding of art in general. The course involves several assignments exploring conceptually generated work, the formal aspects of painting, composition, light value, color theory, abstraction, expressionism, and process based painting.

### **Introduction to the Study of Visual Experience ARTLA 101**

**Eric Lee**

prof@ericleeart.com

4:10pm-6:50pm Hunter North Room 1603

The objective of this course is to introduce the student to the world of art primarily through drawing and painting. The course will cover various practices and will involve placing these in the context of both the history and the ideas behind the practices. This course is designed for non-art majors as well as aspiring art majors and offers a hands-on approach to the creation of artworks. Through the actual experience of art making, students will have a deeper and more intimate understanding of art in general. The course involves several assignments exploring conceptually generated work, the formal aspects of painting, composition, light value, color theory, abstraction, expressionism, and process based painting.

## **DRAWING**

**Drawing ARTCR 221.006**

**Laura Frantz**

lfrantz@hunter.cuny.edu  
Mon 9:10 am - 12:50 pm 1600 HN

This class will expand your visual toolkit. We'll explore the expressive and descriptive capabilities of line, analyze the elements of effective compositions, learn how to describe light, space, and volume through the use of value, begin the technique of sighting and measuring, and explore traditional methods of spatial representation. Throughout, we'll talk about why we draw- what it can say that no other medium can.

About two thirds of each class will be spent drawing, and you will be expected to spend a minimum of four hours on your homework each week. We'll also look at a lot of drawings. During the first ten minutes of each class, I'll project an image that relates to the visual theme or skill we are working on. You will draw all or part of that image, or I'll ask you to make a list of things you notice about it. I'll also show you artwork during slide lectures and discussions. And finally, you'll be asked to visit a number of museums and galleries throughout the fifteen weeks of this course. These will range from the Metropolitan Museum of Art to contemporary galleries in Brooklyn or the Lower East Side.

Finally, we'll learn to reflect, verbally and in writing, on our own drawings and those of others. We talk about our work, write about it, and read what others have written. Some weeks I'll assign you essays or artist's writings to read. Other weeks I'll have you write a few paragraphs to me about your own drawings. Often we'll hold critiques in class. These are formal opportunities for you to receive feedback from me and from your peers.

### **Beginning Drawing ArtCr 221**

**Becky Brown**

becky.brwn@gmail.com

Thursdays 9:10am-12:50pm Hunter North Room 1600

#### Beginning Drawing:

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.

### **Advanced Drawing Artcr 322 003**

**Andrea Blum**

T 1:10-4:50 RM 1600HN

The course is tailored for the individual student, and is an introduction to a less literal and more abstract way of thinking with an emphasis on the various ways drawing is used to articulate an idea. Weekly group critiques are held to develop visual and verbal skills; lectures are given that address representation, narrative, abstraction, and other forms of art-making, to contextualize the work being done in class; and museum, studio and gallery visits are used to augment the conversation.

The goal of the course is to develop the relationship between the formal and conceptual skills of drawing with an emphasis on self-expression and an understanding of the context in which the work is made.

### **Drawing 221**

**Valerie Jaudon**

vjaudon@gmail.com

1:10 - 4:50 Hunter N. Room 1600

Professor Valerie Jaudon

Drawing ARTCR. 221

Fall 2015 Room 1600 Hunter North 1:10 to 4:50 Thursday

In this class we will try to link imagination and creativity with the mastery of technical skills. We will aim for a comprehensive understanding of drawing mediums, compositional principles and space construction. We will investigate a wide range of drawing methods and concentrate on building an individual vocabulary of concepts and working processes through weekly critiques. While exploring the tools and techniques of drawing, the course will also cover its historical and contemporary subject matter through lectures, slides and demonstrations. Class critiques, gallery and museum visits complement studio work

## **PAINTING**

**Painting 235 & 336**

**Valerie Jaudon**

vjaudon@gmail.com

W 3:25 - 7:05 Hunter N. 11083

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.

**Painting ArtCr 235**

**Lisa Corinne Davis**

lcdavis@hunter.cuny.edu

Wednesday, 9:10-12:50 11083 HN

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.

**Beginning and Advanced Painting ARTCR 235, ARTCR 336**

**Shawn Powell**

shawnkellypowell@gmail.com

10:10-1:50 11083HN

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.

Advanced Painting students 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 for painting. 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 both oil and acrylic may be used.

If a student is taking their third painting class, and are applying for the BFA program during the current semester, they may receive special permission prior to the beginning of classes 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, catalog of influences, 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 applying to the BFA program during the semester they are enrolled in this course.

**Painting and Advanced Painting, combined Artcr 235/336**

**Gabriele Evertz**

gevertz1@earthlink.net

Tuesday 1:10-4:50pm HN11083

The goal of this course is to introduce the student to the concepts and the practice of painting, the experience of color behavior and color expression and finally, the history and theory of a few select color systems. Particular emphasis is placed on vision and perception. Students develop their natural sensibility and intentions by study and practice. Weekly lectures touch on relevant color problems, visual examples, and important individuals who have advanced our knowledge of the psychology of color and our practice of perception. Exercises deal with the investigation of color interaction and communication. Assignments will be painted in a precise manner on paper in order 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 and one 12x12 inch painting. 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 6 hours per week is to be expected. Readings by well-established artists connect the studio practice to larger contextual issues. The student will receive a textbook, supplemented by additional handouts as particular issues emerge. Weekly presentations on pertinent subject matter, possibly a studio visit to a color painter and two Museums/Gallery assignments are designed to augment the learning, reading/writing and research experience. We will use non-toxic Acrylic paints only.

**Painting and Advanced Painting, combined Painting and Advanced Painting, combined**

**Gabriele Evertz**

gevertz1@earthlink.net

Thursday 1:10-4:50pm HN11083

The goal of this course is to introduce the student to the concepts and the practice of painting, the experience of color behavior and color expression and finally, the history and theory of a few select color systems. Particular emphasis is placed on vision and perception. Students develop their natural sensibility and intentions by study and practice. Weekly lectures touch on relevant color problems, visual examples, and important individuals who have advanced our knowledge of the psychology of color and our practice of perception. Exercises deal with the investigation of color interaction and communication. Assignments will be painted in a precise manner on paper in order 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 and one 12x12 inch painting. 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 6 hours per week is to be expected. Readings by well-established artists connect the studio practice to larger contextual issues. The student will receive a textbook, supplemented by additional handouts as particular issues emerge. Weekly presentations on pertinent subject matter, possibly a studio visit to a color painter and two Museums/Gallery assignments are designed to augment the learning, reading/writing and research experience. We will use non-toxic Acrylic paints only.

### **Special Topics in Painting 360.83**

**Sarah Hollars**

shollars@gmail.com

M 9:10-12:50 11083 HN

Course Requirements: Beginning and Advanced Painting

Students in this class should be at an advanced level of art making in their undergraduate career. The course is designed for students be transitioning from an assignment/class room practice to an independent exploration of their own ideas and studio time. Any medium/size is welcome in this course as long as it is applicable to the student's initial proposal and not being used to fulfill the homework requirements of another 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. Four class critiques will take place throughout the semester and students will be expected to show a minimum of four pieces per critique. All students are expected to actively participate in critiques and discussions.

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, develop positive studio habits that can be maintained outside of a class structure, 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 and will be required to keep daily journal entries discussing their art throughout the semester.

### **Advanced Watercolor Painting Artcr 360.51**

**Colette Murphy**

colettemurphy44@gmail.com

5.35-9.15pm HN 11083

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 sketch book is a vital part of this class along with a minimum of 3 hours of painting time a week outside of class time.

### **Watercolor Painting Artcr 240**

**Colette Murphy**

colettemurphy44@gmail.com

5.35-9.15pm HN 11083

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 sketch book is a vital part of this class along with a minimum of 3 hours of painting time a week outside of class time.

## **2D/3D/4D**

### **2D/3D/4D Seminar ArtLA 360.18**

**Carrie Moyer**

**cmoyer@hunter.cuny.edu**

T 3:25 - 6:05pm Hunter North, Large Crit Room

2D/3D/4D is a capstone seminar for all 42-credit art majors. Students must have completed most of their studio major requirements to be eligible for this course. Students working in all media are welcome.

Through studio, 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 working independently on their

own artwork. Active participation, good citizenship and an energetic, focused studio practice are all necessary for successful completion of this seminar.

The 2D/3D/4D Seminar is the gateway to consideration for the BFA Program.

## COMBINED MEDIA

**Beginning Combined Media: working with video and audio ARTCR 290 Sec. 002**

**Constance De Jong**

dejongstudio@gmail.com

Thursday 1:10 - 4:50 Hunter North 11005

Students will produce and be exposed to art that uses video and audio. Video and audio (separately and in combination) are elements of many different art forms, for example: video made for playing 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.

## CERAMICS

**Ceramics 1 ARTCR 257**

**Matt Nolen**

Nolen1nyc@aol.com

9:10am-12:50pm Thomas Hunter studio1

This class will explore various approaches to the hollow construction of ceramic form including pinch, coil, slab and wheel throwing. Students will research the ceramic surface through glazing. There are four content driven class projects that students respond to as presented techniques are researched.

**Advanced Ceramic 357**

**Sana Musasama**

musasama@hotmail.com

5:35 – 9:05 Thomas Hunter Basement

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. And 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.

### **Into to ceramics 257**

**Sana Musasama**

musasama@hotmail.com

5:35 - 90:5 Thomas Hunter Basement

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

## **SCULPTURE**

### **Beginning and Advanced Sculpture 251 and 352**

**Thomas Weaver**

hweaver@hunter.cuny.edu

From 1:10 pm - 4:50 pm 11072 Hunter North

This combined beginning and advanced class will focus on student sculpture projects by emphasizing various methods of making sculpture and offering extensive information about many aspects of sculpture as an art form through lectures and discussions.

This class emphasizes hands-on making of sculpture as a practice in which ideas and emotions are located in various forms of materiality (substances and objects) and physicality (time and space) to form art works that reflect the complexity of experience. Discussions will be open to multiple materials, techniques and sites/contexts for making sculpture. Instruction will focus on found objects and constructions as historically informed basic methods that can generate an unlimited variety of results.

Students will complete five projects: two short projects and three long projects. Each project will be introduced with a slide lecture showing a range of historical and contemporary examples of related art. Each project will end with a group critique during which student work will be discussed in relation to ideas and issues presented in lectures and discussions.

Student participatory investment in exploring and making sculpture and personal motivation for specific work will both be emphasized; never make something you don't care about. Advanced students may work with the professor to define their own projects.

A few readings will be assigned to clarify classroom issues.

## PHOTOGRAPHY

### **Digital Photography ARTCR 360.28**

**Katie Murray**

k8tiemurray@gmail.com

10:10-12:50 11005HN

Digital Photography

Pre-Req 101, 221,271

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 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.

### **Principles of Photography ARTCR 271 002**

**Katie Murray**

k8tiemurray@gmail.com

1:10-4:50 1003HN

Principles of Photography

Pre-Req 101, 221

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 are available to students if needed).

### **Principles of Photography ARTCR 271 004**

**Julio Grinblatt**

jgrinbla@hunter.cuny.edu

Tue 5:35-9:15 PM 11003 HN

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.

### **Principles of Photography ARTCR 271 003**

**Julio Grinblatt**

jgrinbla@hunter.cuny.edu

Wed 1:10-4:50 PM 11003 HN

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 ARTCR 372 Sec. 001**

**Ted Partin**

ted.partin@gmail.com

W. 9:10 A.M. - 12:50 P.M. 11003 HN

This Advanced Photography course is designed to strengthen students' voices as image-makers. A rigorous critique process structures the class. 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. 35mm film cameras, processing tanks, and printing filters are available to students if needed.

## **Advanced Photography ART CR 372**

**Brian Wood**

wbwood@verizon.net

5:35-9:15 Hunter North 11003

This course is an Advanced Photography course to be taken after completion of Principles of Photography. This will be an Advanced ONLY class.

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 including studio lighting. Group and individual critiques will encourage and develop experimentation and individual expression.

## **Principles of Photography ART CR 271**

**Brian Wood**

wbwood@verizon.net

1:10pm-4:50pm North Building 11003

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.

# **PRINTMAKING**

**Graphic Arts Workshop Artcr 225, Artcr 326, Artcr 225, Artcr 326**

**Jiyoung Park**

jiyoung.hunter@gmail.com

Tue 9:10-12:50 Hunter North 11028-34

In this combined (beginning and advanced level) printmaking course students will practice various printmaking techniques including monotype, screen printing, and monoprinting. 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. This course 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."

**Graphic Arts Workshop ARTCR 326 Sec 003**

**Laura King**

lafleurchien@gmail.com

9:10 AM - 12:50 PM 11034 HN

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 a print fair in NYC, and contemporary galleries in Chelsea that focus on printmaking and works on paper. Students will create editions of etchings as their final project.

**Graphic Arts Workshop ~ Etching ARTCR 225 Sec 003****Laura King**

lafleurchien@gmail.com

9:10 AM - 12:50 PM 11034 HN

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 a print fair in NYC, and contemporary galleries in Chelsea that focus on printmaking and works on paper. Students will create editions of etchings as their final project.