

HUNTER COLLEGE FALL 2016 UNDERGRADUATE STUDIO ART COURSE DESCRIPTIONS

Introduction to the Study of Visual Experience

ARTLA 101 Sec 001

Mon 12:45 - 3:25, Prof Berube

Thurs 12:25 - 3:25, Prof Hickman

Prof Berube:

This section of the ARTLA101 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.

Prof Hickman:

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 the Study of Visual Experience

ARTLA 101 Sec 002

Tue 12:45 - 3:25, Prof Lee

Fri 12:25 - 3:25, Prof Gokturk

Prof Lee:

The objective of this course is to introduce the student to the world of art. The course will cover various two dimensional art practices and will involve learning about the history and 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 learning about the visual arts. The student will not only learn about artists and art practices, they will also create their own works of art. The experience of actual art-making reveals a deeper and more intimate understanding of art in general and the artistic process. This course simply asks of the student to be engaged in the collective environment of the classroom and to have an open and inquisitive mind.

Prof Gokturk:

This class is an introduction to visual thinking and the 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.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 003

Tue 12:45 - 3:25, Prof Wilson

Fri 12:25 – 3:25, Prof Hoeckle

Prof Wilson:

This class introduces fundamental issues in sculpture and time based media such as: Site, context, process, materials, temporality, aesthetics of the object and the objects relation to the body, as well as spatial practices.

The course will focus on idea development using traditional and non-traditional materials and mediums. It will put an emphasis on conceptual reasoning and consideration of material choice, form, space, site and context. It will provide a forum for thoughtful discussion and exploration of sculptural and time based practices. Throughout the semester both individually, and as a class, through the work produced, writings and the discussion generated from it, the meaning of such terms as: 'sculpture' 'process' 'utility' 'material' 'structure' 'temporal' 'object' 'private space' 'public space' 'dwelling' 'craft' 'installation' 'time-based' will be explored and redefined.

While this class is studio-oriented, with a strong physical basis, we will be examining these issues through readings, writings, slides, lectures, videos, workshops, exhibitions and other material. You are also required to keep a sketchbook/idea log; you will put your ideas, questions, sketches, research, interests, etc. in this book every week, it is 10% of your overall grade. You will also be required to work outside of class every week.

Prof Hoeckle:

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 investigate 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.

Note: students are not required to have a camera for this course.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 004

Mon 4:10 – 6:50, Prof Trelles

Wed 4:10 – 6:50, Prof Dudek

Prof Trelles:

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.

Prof Dudek:

In this section we will focus on sculpture. We will make sculpture, visit sculpture exhibitions, watch videos about sculpture, and discuss all things related to sculpture in order to get a basic understanding of sculpture as it is today and in the recent past.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 005

Mon 9:45 – 12:25, Prof Hollars

Wed 9:45 – 12:25, Prof Dudek

Prof Hollars:

It is important for students to learn the basics of art and how it fits into the world. A successful course leaves the student with a working vocabulary and basic knowledge of the fundamentals of art enabling them to excel in future courses.

Learning Outcomes:

- Knowledge (Cognitive): Learning basic art vocabulary and terms that will be used in future art classes as well as developing a working knowledge of composition, color, interpretation, and problem solving techniques.
- Skills (Behavioral): Learn what is expected of art students at Hunter, how much time should be spent on homework, the importance of attendance, and how to use resources available to students in New York and Hunter.
- Attitudes and Values (Affective): Open up students' minds to how important art is in our lives and how it operates in the real world. Give students the confidence and skills to be active and productive members of future courses (not just art).
- Abilities: Integration of vocabulary, problem solving skills, color, composition, and meaning into one's daily life and understanding of the world. Students will begin to see art as part of the world and vice versa.

Prof Dudek:

In this section we will focus on sculpture. We will make sculpture, visit sculpture exhibitions, watch videos about sculpture, and discuss all things related to sculpture in order to get a basic understanding of sculpture as it is today and in the recent past.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 006

Mon 12:45 - 3:25, Prof Keller

Thurs 12:25 – 3:25, Prof Isaksson

Prof Keller:

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 or gallery visits, visual lectures, a guest presentation, a film and readings. You will use media such as pencil, ink, charcoal and oil sticks. New concepts will be presented with related assignments every week. Three large finished drawings will be assigned that synthesize sections of the course. The broadest creative range is encouraged. Participation in group critiques and dialogues is expected. Basic drawing skills you will learn include contour, gesture, rendering form, texture and tone, and the use of color contrast. One short essay will be required.

Prof Isaksson:

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

Introduction to the Study of Visual Experience

ARTLA 101 Sec 007

Tue 9:45-12:25, Prof Hickman

Fri 9:45 – 12:25, Prof Valverde

Prof Hickman:

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.

Prof Valverde

This course will meet twice a week with two separate professors, each with a specific focus and approach to the introduction to the Study of Visual Experience. It is meant to offer you a broad range of creative techniques and references, giving you a more dynamic understanding of what visual arts can be.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 008

Tue 4:10 – 6:50, Prof Puryear

Thurs 4:10 – 6:50, Prof Powell

Prof Puryear:

This course section will focus on foundational techniques as well as issues in modern and contemporary art. Demonstrations, lectures, critiques and off-campus trips will inform a conceptual framework for discussions and physical making of artwork. By working within base materials such as clay and new technology such as a laser cutter, students will begin to develop a critical understanding of art.

Prof Powell:

This portion of the ArtLA 101 class will focus on 2-dimensional modes of working. Engaging with both form and concepts, the class is dedicated to the visual literacy of imagery and the exploration of image/object making through experimentation and materials. Students will explore context, student-driven concepts, narrative, history, and fundamental elements of form (to name just a few). 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 class focuses on black and white drawings, and the materials utilized include charcoal pencil, pen, marker, ink and tape.

This course consists of in-class projects, as well as 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 Study of Visual Experience

ARTLA 101 Sec 009

Mon 5:35 – 8:15, Prof Lanfranco

Wed 5:35 – 8:15, Prof Freeman

Prof Lanfranco:

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.

Prof Freeman:

This course will introduce students to the fundamentals of art making with the goal of developing artistic perception, language, and a unique creative process. Lectures, readings, museum visits and related technical instruction will prepare students for assignments focusing on the formal elements of art through various media. The projects for this section will primarily emphasize photographic and time based media, including black & white darkroom photography, artists' books and stop-motion animation. Through discussion of particular artists' methods, we will explore the relationship between idea and outward

expression within the context of history. While we will focus on particular tools and techniques, the how will always bring us back to a discussion of the why.

Introduction to the Study of Visual Experience

ARTLA 101 Sec 010

Mon 5:35 – 8:15, Prof King

Wed 5:35 – 8:15, Prof Isaksson

Prof B. King:

This, 2D foundation, section of the ART LA 101 class teaches different theories on making visual art and broadens your ability to interpret the code of visual art. Students will learn to read visual language as sensory experience that has been compressed, encoded and transformed into an object, a kind of alchemy. You will be exposed to exercises ranging from the French academy, to the Bauhaus, to writing Chinese pictographic characters that are 4000 years old.

Through this kind of studio work, looking at art and looking at nature, we will program the ability to capture spatial complexity of the visual world but also to capture its essence. We will also experiment with different traditional and nontraditional art materials to look at the "how" and the "what" of making visual art.

Prof Isaksson:

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

Introduction to the Study of Visual Experience

ARTLA 101 Sec 011

Prof TBA, Mon 9:45 – 12:25

Prof Keller, Wed 9:45 – 12:25

Prof TBA: description forthcoming

Prof Keller:

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 or gallery visits, visual lectures, a guest presentation, a film and readings. You will use media such as pencil, ink, charcoal and oil sticks. New concepts will be presented with related assignments every week. Three large finished drawings will be assigned that synthesize sections of the course. The broadest creative range is encouraged. Participation in group critiques and dialogues is expected. Basic drawing skills you will learn include contour, gesture, rendering form, texture and tone, and the use of color contrast. One short essay will be required.

Drawing

ArtCR 221 section 001

Thur 9:10 - 1:50

Prof Brown

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.

Drawing
ArtCR 221 section 002
Mon 1:10 - 4:50
Prof

Description forthcoming

Drawing
ArtCR 221 section 003
Tue 5:35 – 9:15
Prof Johnson

Description forthcoming

Drawing
ArtCR 221 section 004
Fri 1:10 - 4:50
Prof

Description forthcoming

Drawing
ArtCR 221 section 005
Thurs 1:10 - 4:50
Prof Brener

This course will explore drawing as both a tool for generating ideas, and as an art form in itself. Classes will feature experiments designed to spark and sustain creative impulses, as well as more traditional drawing exercises, including life drawing. This will be a multi-disciplinary approach that will focus less on perfecting a craft than on building communication skills through visual language. Areas of focus will range from minute pencil lines to broad concerns about the challenges and rewards artistic thinking can bring. We will study recent and historic works on paper, examining the thought processes of various artists and their particular drawing styles. Through discussion and critique, students will develop critical skills and learn how to convey their concepts with simple mark-making. By the end of the course, they will have sketchbooks full of ideas that will be beneficial to future endeavors.

Drawing
ArtCR 221 section 006
Mon 9:10 - 12:50
Prof Frantz

This course will introduce students to multiple aspects of drawing. 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. Lectures, discussions, and readings will bring our work into conversation with artists throughout history. We will venture out into the real-life laboratory of New York City to see art in galleries, museums, and nontraditional spaces. Finally, we'll talk about why we draw- what it can do that no other medium can.

Advanced Drawing
ArtCR 322 section 001
Thurs 5:35 - 9:15
Prof Sullivan

Description forthcoming

Advanced Drawing
ArtCR 322 section 002
Tue 9:10 - 12:50
Prof Sanchez

This course is approached as a progressively 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 essays about drawing, maintain a drawing sketch book realize a series of drawings as their final project presentation.

Advanced Drawing
ArtCR 322 section 003
Tue 1:10 - 4:50
Prof Blum

The course is tailored for the individual student, and is an introduction to a less literal and more abstract way of thinking. The goal is to create a visual language that expresses one's ideas, and develop a better understanding of contemporary and historical precedents. The student is expected to work from their imagination and/or in relation to work being done in other courses in order to develop a better understanding of the art-making process.

There will be weekly assignments tailored to individual's needs and development, and class critiques every two weeks of home/studio work in order to facilitate an art dialogue. The work will be done outside of class and brought in for group discussion. Lectures will be given periodically to give a context for the work being done in class as well as assigned visits to specific galleries and museums.

Graphic Arts Workshop

ArtCR 225 section 001

Tue 9:10 - 12:50

Prof Park

Advanced Graphic Arts Workshop

ArtCR 326 section 001

Tue 9:10 - 12:50

Prof Park

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
 4. studio hours (minimum of four hours per week outside of class time)
 5. proper attitude and conduct in the communal work environment
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Graphic Arts Workshop

ArtCR 225 section 002

Thur 1:10 - 4:50

Prof Duravcevic

Advanced Graphic Arts Workshop

ArtCR 326 section 002

Thur 1:10 - 4:50

Prof Duravcevic

Description forthcoming

Graphic Arts Workshop

ArtCR 225 section 003

Wed 9:10 - 12:50

Prof King.L

Advanced Graphic Arts Workshop

ArtCR 326 section 003

Wed 9:10 - 12:50

Prof King.L

The printmaking method known as 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, as well as contemporary galleries that focus on printmaking and works on paper. Students will combine their etchings with other media for the final project.

Graphic Arts Workshop

ArtCR 225 section 004

Mon 5:35 – 9:15

Prof Porter

Advanced Graphic Arts Workshop

ArtCR 326 section 004

Mon 5:35 - 9:15

Prof Porter

Description forthcoming

Painting (combined)

ArtCR 235 section 001

Tue 1:10 - 4:50
Prof Evertz
Advanced Painting

ArtCR 336 section 003
Thur 1:10 - 4:50
Prof Evertz

The goal of this course is an introduction to the conceptual and practical aspects of painting, with particular emphasis on the experience of color interaction and its salient color principles in non-representational painting. Precise assignments on paper and 6 large-scale paintings on canvas will lead to the gradual expression of color as content in painting.

Weekly presentations, two museum assignments, a studio visit, written paragraphs on assigned readings and a research paper are designed to comprehend and communicate color behavior in its visual/verbal form by the painter-student.

Painting (combined)
ArtCR 235 section 002
Tue 5:35 - 9:15
Prof Williamson

Advanced Painting
ArtCR 336 section 002
Tue 5:35 - 9:15
Prof Williamson

Description forthcoming

Painting (combined)
ArtCR 235 section 003
Thur 1:10 - 4:50
Prof Evertz

Advanced Painting
ArtCR 336 section 001
Tue 1:10 - 4:50
Prof Evertz

The goal of this course is an introduction to the conceptual and practical aspects of painting, with particular emphasis on the experience of color interaction and its salient color principles in non-representational painting. Precise assignments on paper and 6 large-scale paintings on canvas will lead to the gradual expression of color as content in painting.

Weekly presentations, two museum assignments, a studio visit, written paragraphs on assigned readings and a research paper are designed to comprehend and communicate color behavior in its visual/verbal form by the painter-student.

Painting (combined)
ArtCR 235 section 004
Fri 10:10 - 1:50
Prof Powell

Advanced Painting
ArtCR 336 section 004
Fri 10:10 - 1:50
Prof Powell

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.

Painting (combined)
ArtCR 235 section 005

Wed 9:10 - 12:50
Prof Davis

**Advanced Painting
ArtCR 336 section 005**

**Wed 9:10 - 12:50
Prof Davis**

This course provides the beginning steps 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 while highlighting the choices they are making in depicting their subjects. In order to begin this process, students will develop technical skills, learn important aspects of the history of painting, contemporary painting and the language used to think critically about painting. The course focuses on rendering objects in space through drawing and oil paint.

**Painting (combined)
ArtCR 235 section 006
Wed 3:25 - 7:05
Prof Jaudon**

**Advanced Painting
ArtCR 336 section 006
Wed 3:25 - 7:05
Prof Jaudon**

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

Class critiques, lectures, gallery and museum visits complement weekly studio work. Be prepared for at least 5 hours of studio work and homework each week.

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 (combined)
ArtCR 235 section 007
Thur 9:10 - 12:50
Prof Mockler**

**Advanced Painting
ArtCR 336 section 007
Thur 9:10 - 12:50
Prof Mockler**

This painting class is geared toward both introductory and advanced students. Students will develop an understanding of color and form by painting from observation and using abstract motifs. Emphasis will be on experimentation with materials and processes. Periodic discussion of painting from historical and contemporary perspectives will also be included. Students will work on developing a sustained project as the semester progresses.

**Watercolor Painting (combined)
ArtCR 240 section 051
Thur 5:35 - 9:15
Prof Murphy**

**Advanced Watercolor Painting
ArtCR 360.51 section 051
Thur 5:35 - 9:15
Prof Murphy**

Description forthcoming

**2D/3D/4D Seminar
ArtCR 360.18 section 001**

Mon 3:25 - 6:05
Prof Beattie

Description forthcoming

Color as Communication
ArtCR 360.80 section 051
Mon 5:35 - 8:15
Prof Steger

Description forthcoming

Special Topics: Materials + Methods = Meaning
ArtCR 40N01 section 001
Tue 9:10 - 11:50
Prof Steger

This course is designed for the advanced undergraduate painter who has a solid understanding of painting fundamentals and the skills to match. The goal of the course is to take the next steps in mastering an expanded set of materials and methodologies in service of more complex meaning and the development of an independent studio practice. Students will be introduced to a variety of painting processes paralleled by an exploration of cultural sources. These prompts will be used to facilitate an exploration of identity, narrative, as well as broader social and philosophical concerns. Metaphorical frameworks, such as the unconscious, the stage, the natural world and virtual reality, will be introduced as entry points for the discovery of personal content. Emphasis will be placed on understanding how specific material and formal approaches can be combined to deliver meaning. Greater development of manual facility and materials properties will also be stressed.

Prerequisite: ARTCR 235 and one semester of ARTCR336

Sculpture (combined)
ArtCR 251 section 001
Tue 1:10 - 4:50
Prof Ward

Advanced Sculpture
ArtCR 352 section 001
Tue 1:10 - 4:50
Prof Ward

Description forthcoming

Sculpture (combined)
ArtCR 251 section 002
Thur 1:10 - 4:50

Prof Weaver
Advanced Sculpture
ArtCR 352 section 002

Thur 1:10 - 4:50

Prof Weaver

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.

Sculpture (combined)
ArtCR 251 section 003
Mon 5:35 - 9:15
Prof Sullivan

Advanced Sculpture
ArtCR 352 section 003
Mon 5:35 - 9:15
Prof Sullivan

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.

Ceramics (Beginning Only)
ArtCR 257 section 001
Wed 9:10 – 12:50
Prof Nolan

Description forthcoming

Ceramics
ArtCR 257 section 002
Tue 9:10 – 12:50
Prof Montgomery

Advanced Ceramics
ArtCR 357 section 001
Tue 9:10 – 12:50
Prof Montgomery

Description forthcoming

Ceramics
ArtCR 257 section 003
Tue 5:35 – 9:15

Prof Musasama
Advanced Ceramics
ArtCR 357 section 002

Tue 5:35 – 9:15

Prof Musasama

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
ArtCR 257 section 004
Thur 5:35 – 9:15
Prof Musasama

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

Special Topics: Claymation
ArtCR 40N02 section 001
Wed 1:10 – 3:50
Prof Peterson

Description forthcoming

Principles of Photography
ArtCR 271 section 001
Mon 1:10 – 4:50
Prof Wood

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.

Principles of Photography
ArtCR 271 section 002
Thur 1:10 – 4:50
Prof Murray

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).

Principles of Photography

ArtCR 271 section 003
Wed 1:10 – 4:50
Prof Grinblatt

Description forthcoming

Principles of Photography
ArtCR 271 section 004
Tue 9:10 – 12:50
Prof Grinblatt

Description forthcoming

Advanced Photography
ArtCR 372 section 001
Wed 9:10 – 12:50
Prof Leist

Conflict, site and biography

Combines practical instruction, readings, lectures, field trips, visitors and group discussions intended to foster an aesthetic appreciation of photography as well as digital imaging, and a critical awareness of how images in our culture are produced and constructed. Practical instruction in advanced black and white techniques as well as digital imaging. Uses of analog and digital imaging techniques combined with other strategies, including 3D, 4D and interventions in public space are welcome and encouraged as long as a central layer of the process remains photographic. A student-initiated term project provides opportunities for personal exploration. Projects are continuously presented in a critical forum. Students are encouraged to complete a project by the end of the semester.

Advanced Photography
ArtCR 372 section 002
Mon 5:35 – 9:15
Prof Wood

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 and choice of analogue, digital, and camera format is open to each student. Group and individual critiques will encourage and develop experimentation and individual expression.

Digital Photography
ArtCR 360.28 section 001
Wed 10:10 – 12:50
Prof Murray

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 Combined Media
ArtCR 290 section 001
Tue 1:10 – 4:50
Prof Rauch

Advanced Combined Media
ArtCR 390 section 001
Tue 1:10 – 4:50
Prof Rauch

This class explores a multi-disciplinary practice within art, with an emphasis on digital media. The course is not medium specific—students are encouraged to create and think in an interdisciplinary manner. 2-Dimensional, 3-Dimensional and performative mediums can be utilized with video, audio and interactivity to create interesting work. During this course, students will develop their own perspective and individual aesthetic, along with an understanding of old and new technologies within art. The history and critical theory of digital, new and combined media will be explored through presentations, readings, guest artist visits and field trips. There will be 2 main projects as well as readings and small assignments which will be critiqued and discussed as a group. There is a weekly lab in which students will learn the technical tools for creating work in video, sound, animation, on the Internet and with interactivity.

Beginning Combined Media
ArtCR 290 section 002
Thur 1:10 – 4:50
Prof DeJong

Advanced Combined Media
ArtCR 390 section 002
Thur 1:10 – 4:50
Prof DeJong

Combined Media: Making Art Works with Video and Audio

ArtCR 290: 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.

ArtCR 390: Continued experience in combined media with possible concentration in one approach and/or method. Individual exploration will be emphasized. May be repeated once (i.e., taken twice). Students will continue to produce and be exposed to art that uses video and audio. You may wish to focus on a particular form/project -- video, installation, performance, 2D work that includes audio and/or moving images. Or, you may choose to continue exploring time based art by working in a variety of forms. Regular illustrated lecture-presentations will introduce you to ideas and examples of different kinds of time-based art.

*Please note only undergraduate students with a concentration in CM can repeat a 300-level course

Advanced Combined Media
ArtCR 390 section 001
Tue 1:10 – 4:50
Prof Rauch

This class explores a multi-disciplinary practice within art, with an emphasis on digital media. The course is not medium specific—students are encouraged to create and think in an interdisciplinary manner. 2-Dimensional, 3-Dimensional and performative mediums can be utilized with video, audio and interactivity to create interesting work. During this course, students will develop their own perspective and individual aesthetic, along with an understanding of old and new technologies within art. The history and critical theory of digital, new and combined media will be explored through presentations, readings, guest artist visits and field trips. There will be 2 main projects as well as readings and small assignments which will be critiqued and discussed as a group. There is a weekly lab in which students will learn the technical tools for creating work in video, sound, animation, on the Internet and with interactivity.

**Advanced Combined Media
ArtCR 390 section 002
Thur 1:10 – 4:50
Prof DeJong**

Continued experience in combined media with possible concentration in one approach and/or method. Individual exploration will be emphasized. May be repeated once (i.e., taken twice).

Students will continue to produce and be exposed to art that uses video and audio. You may wish to focus on a particular form/project -- video, installation, performance, 2D work that includes audio and/or moving images. Or, you may choose to continue exploring time based art by working in a variety of forms. Regular illustrated lecture-presentations will introduce you to ideas and examples of different kinds of time-based art.

**Professional Experience Art I
ArtCR 459 section 001
Tue 1:10 – 4:50
Prof Leist**

**Professional Experience Art II
ArtCR 459 section 001
Tue 1:10 – 4:50
Prof Leist**

The BFA Program is designed to offer students the intellectual training and practical experiences of artistic practice. Critical and analytical visual thinking engages the students in this programmatic context and allows for insights into a life committed to art production.

Students are encouraged to define and pursue their own visions through constant peer contact in the studios, individual work with faculty tutors, group seminars and classes in the theory, criticism and history of art. The program is open to all media and each candidate must select one field of concentration in studio art: ceramics, combined media, drawing, graphics, painting, performance, photography, sculpture or works on paper.
