

**HUNTER COLLEGE FALL 2017
UNDERGRADUATE STUDIO ART
COURSE DESCRIPTIONS**

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 01

Prof. Lanfranco
F 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 02

Prof. Frantz
F 9:10-12:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 03

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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 04

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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 05

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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 06

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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 07

Prof. Hickman
TH 1:10-4:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 08

Prof. King, L.
TH 1:10-4:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 09

Prof. Keller
T 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 10

Prof. Dudek
T 5:35-9:15 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 11

Prof. Wilson
F 1:10-4:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec. 12

Prof. Valverde
F 1:10-4:50 PM

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

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

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

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

Foundation Year, ArtLA 201 and ARTLA 202

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

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

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

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

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

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

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

DRAWING
Art CR 221 Sec 01

Prof. Lee
T 9:10-12:50 PM

Description Forthcoming

DRAWING
Art CR 221 Sec 02

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

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

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

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

DRAWING
Art CR 221 Sec 03

Prof. Hickman
T 5:35-9:15 PM

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

DRAWING
Art CR 221 Sec 04

Prof. Staff
F 1:10-4:50 PM

Description Forthcoming

DRAWING
Art CR 221 Sec 05

Prof. Staff
TH 1:10-4:50 PM

Description Forthcoming

DRAWING

Art CR 221 Sec 06

Prof. ParkT 9:10-12:50 PM

This course will introduce and explore basic elements of visual art through wide range of drawing mediums. The course will focus on developing drawing techniques and imaginative approaches to drawing. Students will be working both individual and collaborative projects. In addition, the class will emphasize gaining art historical knowledge through gallery/museum visits, writing assignments, presentations, and class discussions. Students will be graded on attendance, class participation, assignment, and proper attitude and conduct in the communal work environment.

ADVANCED DRAWING

Art CR 221 Sec 01

Prof. GokturkTH 5:35-9:15 PM

Description Forthcoming

ADVANCED DRAWING

Art CR 322 Sec 02

Prof. SanchezT 9:10-12:50 PM

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

COLLAGE & ASSEMBLAGE

Art CR 360.19 Sec 03

Prof. CarreiroTH 1:10-3:50 PM

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

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

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

Class work will be augmented by frequent, informal slide lectures and critiques.

Promptness and preparedness is crucial for an intensive class like this as is consistent attendance.

Please bring energy, curiosity, imagination and an open mind to each class.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/Art CR 326 Sec 01

Prof. Mockler

T 9:10-12:50 PM

Description Forthcoming

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/ Art CR 326 Sec 02

Prof. Duravcevic

TH 1:10-4:50 PM

Students will become familiar with different printmaking methods. They will acquire knowledge of materials, media and techniques, artistic approaches and styles, and they will be able to experiment and develop their own language.

During the semester students will give an oral presentation of their work and participate in group critiques. At the end of the semester students are expected to present five finished images and for a final project students will produce collaborative work.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/Art CR 326 Sec 03

Prof. King

W 9:10-12:50 PM

In this combined level printmaking course students will learn three major etching techniques: soft-ground, hard-ground, and aquatint. Students will gain knowledge of the historical practices of printmaking by viewing etchings in the Study Room for Drawings and Prints at the Metropolitan Museum of Art. Contemporary prints will be viewed in the studio and at the NYC print fairs held in November. Etching will be combined with other art forms for the final project to encourage students to question the histories and limitations associated with print media.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/ Art CR 326 Sec 04

Prof. Mockler

M 5:35-9:15 PM

Description Forthcoming

SPECIAL TOPICS: PAINTING THE BODY

Art CR 360.24 Sec 01

Prof. Crile

T 1:10-4:50PM

Description Forthcoming

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235 Art CR 336 Sec 02

Prof. Powell

T 5:35-9:15 PM

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

based in abstraction and color, culminating with a final project relating to narrative and personal expression. Some reading, writing, and exhibition visits will be required.

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

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING	Prof. Evertz
Art CR 235/ Art CR 336 Sec 03	TH 1:10-4:50 PM

Abstract painting projects deal with the investigation of some of the fundamental processes of vision and experience. Particular emphasis will be placed on the Sensation and Perception of Color. Quoting from well established sources in Art and Science the student will be introduced to the “laws” of color and may practice their implication through direct application in the classroom. Course work calls for completion of six large scale paintings, a final paper, and extensive weekly homework assignments. The primary goal is to develop and experience a visual language based on color interactions. Group critiques and discussions, two museum visits, student reports and presentations are designed to assist the student to a greater comprehension of the visual world of expressions.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING	Prof. Evertz
Art CR 235/ Art CR 336 Sec 04	F 1:10-4:50 PM

Abstract painting projects deal with the investigation of some of the fundamental processes of vision and experience. Particular emphasis will be placed on the Sensation and Perception of Color. Quoting from well established sources in Art and Science the student will be introduced to the “laws” of color and may practice their implication through direct application in the classroom. Course work calls for completion of six large scale paintings, a final paper, and extensive weekly homework assignments. The primary goal is to develop and experience a visual language based on color interactions. Group critiques and discussions, two museum visits, student reports and presentations are designed to assist the student to a greater comprehension of the visual world of expressions.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING	Prof. Davis
Art CR 235/ Art CR 336 Sec 05	W 9:10-12:50 PM

This course provides the formal 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 painting in oil.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235/ Art CR 336 Sec 06

Prof. Jaudon

W 3:25-7:05 PM

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.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235 Art CR 336 Sec 07

Prof. Powell

TH 9:10-12:50 PM

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

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

COMBINED WATERCOLOR PAINTING /ADVANCED WATERCOLOR PAINTING

Art CR 240/Art CR 360.51 Sec 051

Prof. Murphy

TH 5:35-9:15 PM

This class is intended for both beginner and advanced students. The course provides instruction to the formal attributes of painting and specifically to the medium of watercolor paint. While using the unique application of watercolor paint students will learn various applications, using wet-on-wet, dry brush, and texture techniques. A focus on transparency, value, scale, construction and deconstruction, abstraction and approaches to composition. Students will paint the still life, the nude model, the landscape and subsequently, using their sketchbooks to develop a stronger connection to their visual imagery, they will create large-scale paintings based on their drawings/preoccupation. Students will forfeit one painting class in exchange for one or possibly two guided gallery tours on a Saturday afternoon during the semester. Students will see two to three shows, and a two-page response essay will be assigned. One class per semester will be held in Central Park, weather permitting. Towards the second half of the semester, students will move away from the more traditional

approaches of watercolor painting and explore more contemporary approaches to art. Advanced students will combine other materials, i.e. pen, ink, graphite and collage to their watercolors. Students are encouraged to build on their unique ability and perspective to create work that inspires critical thinking. While following constructive assignments students are also encouraged to use this class as a lab, a place to expand the development of their approach to painting and art. A midterm project is assigned and presented in a portfolio presentation with one-on-one feedback from the professor. The final project will be presented in a semi-formal exhibition held in the large Crit. Room on the last class of the semester.

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

2D/3D/4D SEMINAR

Art CR 360

Prof. Weaver

M 3:25-6:05 PM

This advanced seminar is highly recommended to those students interested in applying to the BFA program, or any student intent on developing a professional artistic practice in the context of the MFA degree and professional exhibition of their work. The seminar offers students a method for making and thinking about their work in relation to the broadest possible frame of reference.

Specifically, the first purpose of this seminar is to help students develop their creative identities beyond assignment-based instruction, leading to their own self-defined and motivated art. Since self-definition emerges from an artist's engagement with the larger field of art mediums and practices, helping students familiarize themselves with these practices is the second, closely related purpose of the seminar. To further these two purposes, the assignments that usually structure art classes will be tailored to the particular needs of each student, or avoided.

As the course title indicates, students choose to work in the medium or mediums that best further or embody their ideas. Instruction occurs primarily through extended group discussion of student work, tied to image-based lectures regarding the creative areas that inform that work. Students will learn to compare the purposes, processes, methods, and creative impulses of various forms of mediation (as exemplified both in their own work and that seen in current exhibitions) in order to develop their understanding of both the field of visual art and the particular needs of their own work. Critiques will thus be used to link student work to historical and contemporary practices and ideas to locate it comprehensively in the field of visual art. At the same time, since artists work on conceptual, perceptual and emotional levels, all three modes of participation will be discussed in relation to student work.

Simple studio assignments and a few reading/writing assignments will help create common vocabulary and concepts for group discussion. Issues to be addressed will include (1) the conceptual determinants and (2) formal or stylistic languages that inform student work and (3) the modes of participation and sense of identity that underlie it.

COLOR AS COMMUNICATION

Art CR 360

Prof. Steger

M 5:35-8:15 PM

Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 01

Prof. Sullivan

T 1:10-4:50 PM

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.

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 02

Prof. Ward

TH 1:10-4:50 PM

Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 03

Prof. Dudek

M 5:35-9:15 PM

This is combined beginning and advanced sculpture class will take a hands-on approach to sculpture making.

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

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

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

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

SPECIAL TOPICS: SCULPTURE; METHODS AND MATERIAL

Art CR 360.09 Sec 01

Prof. Wilson

F 9:10-11:50 PM

In this course, we will look at the history of three-dimensional object making and use it as a source to explore various skills and technologies used in the construction of sculpture. The use of such skills will be closely tied to discussion of conceptualization as basic to sculptural practices. Lectures with images and videos, along with selected readings, will communicate basic ideas to students, centering on methods and materials artists use and have used, to contextualize student projects in historical and theoretical terms.

Students will be given instruction in order to complete projects that will require an understanding of the processes of mold making and casting, wood working, metal forming, textiles and fabrics, appropriation, and kinetic movement, leading to the development of one's own craft.

Group critiques will provide detailed feedback to further student understanding of and engagement with their own language of object making. The class will also periodically visit gallery and museum exhibitions, and fabrication studios throughout the city.

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

Description Forthcoming

CERAMICS/ ADVANCED CERAMICS	Prof. Montgomery
Art CR 257 Sec 02/Art CR 357 Sec 01	T 9:10-12:50 PM

Description Forthcoming

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

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

CERAMICS/ ADVANCED CERAMICS	Prof. Musasama
Art CR 257 Sec 04/Art CR 357 Sec 02	TH 5:35-9:15 PM

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

SPECIAL TOPICS: CLAY + ANIMATION	Prof. Peterson
Art CR 40N01	M 5:35-8:15 PM

This course will examine the art and production of Clay Animation through hands-on sculpture and digital video exploration. Through a series of assignments, students will create objects and sets leading to the production of individual animated videos. Each lesson will begin with examples of contemporary artists that use clay animation, leading to projects that introduce methods in hand modeling, stop motion, the use of green screen, video production, and editing. Students will commit significant time to learning camera, lighting, and video editing technologies in addition to clay-based sculptural methods.

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 01

Prof. Core

M 1:10-4:50 PM

Description Forthcoming

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 02

Prof. Murray

TH 1:10-4:50 PM

Have you ever wondered how your camera works? Why some of your images don't look the way you want them to? Are you interested in working in a darkroom? Then Principles of Photography is the class for you. This darkroom class is designed to introduce the student to all aspects of black and white analog photography. This will include learning how to use a film camera, developing black and white film, and printing black and white images in the darkroom. The course will also explore the use of digital images, and examine the differences between a digital and analog practice. Use of the medium to express a personal aesthetic vision will be stressed, culminating in the student completing a portfolio of prints by the end of the course. Students will acquire the means to interpret, discuss and critique photographs (35mm film cameras are available to students if needed).

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. Grinblatt

W 1:10-4:50 PM

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

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

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

PRINIPLES OF PHOTOGRAPHY

Art CR 271 Sec 04

Prof. Grinblatt

T 5:35-9:15 PM

See Above

ADVANCED PHOTOGRAPHY

Art CR 372 Sec 02

Prof. Hoeckle

M 5:35-9:15 PM

Description Forthcoming

ADVANCED PHOTOGRAPHY

Art CR 372 Sec 01

Prof. Leist

W 9:10-12:50 PM

This Advanced Photography course is designed to strengthen students' voices as image-makers. The class is structured primarily by a rigorous critique process. Students will identify a subject matter that engages them and can concentrate on over an extended period of time.

During the term students are expected to strengthen their technical grasp of the medium and will be introduced to multiple formats of photography, both analogue and digital. The class will expand students' knowledge of both historical and contemporary photographers with a particular emphasis on the importance and relevance of photography at the beginning of the 21st century. 35 mm film cameras are available to students who need one.

DIGITAL PHOTOGRAPHY

Art CR 360.28 Sec 01

Prof. Murray

T 10:10-12:50 PM

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

BEGINNING AND ADVANCED COMBINED MEDIA

Art CR 290/Art CR 390 Sec 01

Prof. McKenzie

T 1:10-4:50 PM

Description Forthcoming

BEGINNING AND ADVANCED COMBINED MEDIA

Art CR 290/Art CR 390 Sec 02

Prof. Bozhkov

M 1:10-4:50 PM

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

PROFESSIONAL EXPERIENCE ART I**PROFESSIONAL EXPERIENCE ART II**

Art CR 459/Art CR 460 Sec 01

Prof. Leist

T 1:10-4:50 PM

This is a required course for BFA students