

Color

Michael Steger

michaelsteger@optimum.net

Color as Communication ARTCR 360

M 5:35pm-8:15pm HN 1603

This course examines the use of color in art and design. Students will do practical assignments, and will also study the use of color in art, from cave painting to contemporary art and advertising. Class discussion and constructive critiques are an integral part of this course.

2D/3D/4D

Lisa Corinne

Davis lcdavis@hunter.cuny.edu

2D/3D/4D ARTLA 360.18

Wednesday 9:10-11:50 am 11006 HN

The 2D/3D/4D seminar prepares students, working in any discipline, to apply to the BFA Program. The course focuses on cross –disciplinary critiques in order to steer students to the creation a body of work that starts a dialogue with contemporary art, while cementing their knowledge of art history. This critique-based class will also work with assigned readings, writing assignments, visit exhibitions and attend lectures.

ARTLA 101

Kim Hoeckele khoeckele@gmail.com

Introduction To Visual Experience, ArtLa 101

M 4:10-6:50 1604HN

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.

Gail Heidel gailaheidel@yahoo.com

Intro to the Study of Visual Experience

Art LA 101 Sec 011 M 5:35pm - 8:15pm 1600HN

Class Objective: Introduction to Study of Visual Experience

Students will work with and be given assignments by two different instructors in afternoon sessions on Mondays and Wednesdays. In this section, students will be given both 2d assignments including 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. Through out 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 and develop and decipher content and context.

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 each project. 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.

Ariel Zakarison art_facilitiesmanager@hunter.cuny.edu

Collage, Drawing, and the Graphic Arts (Printmaking) Art LA 101

F 12:45pm-03:25pm Hunter North Room 1604

This course will serve as an introduction to discussing and creating visual art through a curriculum including studio projects, reading, writing, class discussions, and examining artwork by selected artists. Students will acquire these skills through creating multi-media artwork, collage, and working in the Graphic Arts (Printmaking), while simultaneously strengthening basic drawing skills. Students will be challenged to use juxtaposition and conceptual contrast to improve their work as well as their abilities to discuss visual art. Students will generate their own collage material for assignments in this class using drawing and print related techniques. The class will focus on the development of methods of creating and discussing abstract or semi abstract compositions or drawings using comparison and integration of visual elements as a jumping off point. Emphasis will be

placed on blending media in a non-linear format to synthesize work that has greater texture, mystery, or elements that the viewer or the artist did not initially expect. Emphasis will also be placed on developing the ability to effectively and clearly discuss and communicate about visual art and artists. This will be done through museum visits, presentations and research about artists, writing assignments, reading assignments, and lectures. Students will develop skills in this class to verbally analyze artwork and communicate effectively about aesthetic ideas with their classmates. The reading assignments given in the class will primarily relate to the Graphic Arts and Printmaking techniques (including theory and history), allowing students to gain a better understanding of what may be a completely new medium for them.

Mary Valverde mary.a.valverde@gmail.com

Intro. to Visual Experience **ArtLA101-007**

F 9:45am - 12:25pm **1603N**

Intro to Visual Experience: 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.

Marthe Keller marthe@keller.com

Introduction to Study of Visual Experience **ARTLA 101006**

Wednesday 9:45am-12:25pm **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, a guest presentation, a film and readings. 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.

Marthe Keller marthe@keller.com

Introduction to Study of Visual Experience **ARTLA 101002**

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, a guest presentation, a film and readings. 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.

David Wilson Djonwilson@gmail.com
Introduction to the Study of Visual Experience **ARTLA 101**
Tuesdays 12:45-3:25pm Hunter North Room 1604

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

Sarada Rauch saradarauch@gmail.com
Introduction to Study of Visual Experience **ARTLA 101**
M 09:45-12:25 HN1604

In this class we will combine tactile and digital processes and learn the fundamentals of contemporary art. By exploring the concepts involved with the creative process, you will gain the ability to articulate what you experience, and the capability to represent your intentions clearly. 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.

Baris Gokturk gokturkbaris@gmail.com
Intro to the Study of Visual Experience **3308**
F 12:45-3:25 1603 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 phenomenon not only in art but also in nature, in culture, in science, in other fields and professions.

Multiple uses of drawing as a fundamental tool for observing, planning and communicating visual patterns and ideas will be explored. We will emphasize a genuine sense of self-investment and self-discovery, intellectual risk taking and experimentation with ideas and materials.

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.

Joanie Turbek joanieturbek@gmail.com
Intro to the Study of Visual Experience **Art LA 101 006**
M 9:45am - 12:45pm **Hunter North 1603**

This course is an introduction to visual thinking and the creative process. Students will learn how to create forms using a variety of sculptural techniques and materials such as plaster, papier mache, foam and found objects. As a class we will push ourselves to make work that is big, humorous, poignant and personal. Lectures on contemporary artists will be used to explain the assignments given in class. These lectures will support the making process and anchor class work to larger art and art historical themes.

Regular critiques will hone student’s critical thinking and communication skills. Students will learn how to ask questions about work that they do not understand and formulate helpful advice for their fellow students. Readings and field trips will broaden our discussions to the larger art world. A series of short essays will be assigned, evaluating the work seen during these field trips as well as work made in class.

By the completion of the course students will have learned how to create sculpture using a variety of tools and sculptural techniques and will feel comfortable evaluating artwork and openly discussing their opinions in the classroom setting.

Peter Dudek pdudek@hunter.cuny.edu
Intro to the Study of Visual Experience **ART LA 101 005**
W 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

Peter Dudek pdudek@hunter.cuny.edu
Intro to the Study of Visual Experience **ART LA 101 001**
W 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

Gail Heidel gailaheidel@yahoo.com
Intro to the Study of Visual Experience **Art LA 101 Sec 011**
M 5:35pm - 8:15pm **1600HN**

Class Objective: Students will work with and be given assignments by two different instructors in evening sessions on Mondays and Wednesdays. In this section, students will use a variety of processes to solve a series of design problems by manipulating simple materials. Through out 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 and develop and decipher content and context.

Class Overview:

The expected out of class time commitment is a minimum of two hours per week. 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. 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.

Shawn Powell shawnkellypowell@gmail.com
Introduction to Visual Experience **ArtLA 101, Sec 010**
Thursdays 4:10-6:50 pm **1604 HN**

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.

Miguel Trelles migueltrelles2001@yahoo.com

Art 101: Introduction to the Visual Experience **ARTLA101-010 (3315)**
T/TH 4:10 - 6:50 **1604 Hunter North**

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.

Christina Freeman cfreeman.hunter@gmail.com

Intro to Visual Experience **ARTLA 101.00**
Wednesday 5:35-8:15 **Hunter North Room 1603**

This course will introduce students to the fundamentals of contemporary 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 the media of drawing, collage, photography, and animation. Through discussion of particular artist's 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.

Michael Berube Berubelondon@verizon.net
Intro to the Study of Visual Experience Art LA 101 Sec. 009
M 12:35 - 3:25pm 1604 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."

Robert Hickman rhickman@hunter.cuny.edu
Intro to the Study of Visual Experience Art LA 101 009
Th 12:45-3:25 1604HN

This course introduces students to sculpture and combined media. It consists of ten topics; figurative, abstract, kinetic, non-visual experience, sound, light, ready-mades, site specific installation, process, and performance. For each topic there is a lecture showing art historical examples plus past student work. These examples can be seen online at <https://sites.google.com/site/hunterart101>. Students must bring in a small-scale piece constructed prior to class, which demonstrates an understanding of each topic. Students may choose their own media and subject matter. For each topic students additionally work within groups during class time to create large- scale sculptures and installations. All work is critiqued by the class and documented. At the end of the semester students meet individually with the instructor to review their portfolios. Students will be expected to work outside of class and to see current exhibitions in New York. Some reading and writing will be required.

Robert Hickman rhickman@hunter.cuny.edu
Intro to the Study of Visual Experience **ARTLA 101 Sec 007**
T 9:45-12:25 1603 HN

This course introduces students to sculpture and combined media. It consists of ten topics; figurative, abstract, kinetic, non-visual experience, sound, light, ready-mades, site specific installation, process, and performance. For each topic there is a lecture showing art historical examples plus past student work. These examples can be seen online at <https://sites.google.com/site/hunterart101>. Students must bring in a small-scale piece constructed prior to class, which demonstrates an understanding of each topic. Students may choose their own media and subject matter. For each topic students additionally work within groups during class time to create large-scale sculptures and installations. All work is critiqued by the class and documented. At the end of the semester students meet individually with the instructor to review their portfolios. Students will be expected to work outside of class and to see current exhibitions in New York. Some reading and writing will be required.

BFA

Carrie Moyer cmoyer@hunter.cuny.edu

Art and Current Ideas **Artcr 405**
W 9:30-12:20am **205 Hudson, Room TBA**

""Art and Current Ideas"" provides BFA students with first-hand experience of art in New York City. Through readings, films, lectures and frequent visits to museums, galleries and alternative spaces, students will be exposed to the gamut of contemporary art production. Emphasis will be placed on observing and analyzing the conditions and contexts in which art is made. Class discussion and frequent writing assignments will hone students' ability to identify and articulate the personal, formal, conceptual and historical cues embedded the work they see around them as well as their own. Individual studio visits and group critiques will be scheduled throughout the semester. The nuts and bolts of MFA programs will be discussed. Active participation, good citizenship and an energetic, focused studio practice are all necessary for successful completion of this seminar.

Required for BFA students. Not offered every semester.

Thomas Weaver hweaver@hunter.cuny.edu

Professional Experience in Art (BFA seminar: repeated once) **Artcr 459**
Th 1:10-4:50 205 Hudson

Professional experience, the core class for the BFA program, combines a tutorial and seminar platform to provide an intensive critical environment for the self-directed projects of advanced undergraduate students. Student work in all mediums is welcomed and critical commentary is focused on the definition of each body of student work in terms of artistic language, specific content and social matrix. The bulk of classes will have a seminar format and development of

an interpretational discourse by each student will be encouraged during discussions.

Course emphasis is placed on individual growth and self-definition culminating in the BFA thesis exhibition at the end of a year of study. The curating and preparation of the thesis show is an important part of each semester's instruction. A few readings will be required to create a shared critical language for discussions.

CERAMICS

Benjamin Peterson bp94@hunter.cuny.edu
Advanced Ceramics **ARTCR 357 002**
TH 9:10am-12:50pm **BSMT TH**

This course will cover advanced techniques in clay construction, glazing, moldmaking and firing in the ceramics studio. Demonstrations, lectures, critiques and off-campus trips will add to prerequisite experience in clay, glaze and ceramic. Through 3-4 advanced projects in the ceramics studio and a research assignment, students will add to their critical understanding of issues in sculpture, painting and performance. There will be a focus on development and documentation of work for a professional student portfolio.

Benjamin Peterson bp94@hunter.cuny.edu
Beginning Ceramics **ARTCR 257 002**
TH 9:10am-12:50pm **BSMT TH**

This course will cover foundational techniques in handbuilding, glazing and moldmaking in the ceramics studio. Exercises, demonstrations, lectures, critiques and off-campus trips will inform a conceptual framework for discussing the historical and contemporary precedence for clay and ceramic in art. Through 3-4 projects in the ceramics studio and a research assignment, students will develop a critical understanding of issues in sculpture, painting and performance with clay, glaze and ceramic as the primary mediums.

Beginning Ceramics will have the benefit of working alongside Advanced Ceramics students.

Sana Musasama musasama@hotmail.com
Advance Ceramics **ArtCR 357 002 3103**

Thursday From 5:25 - 9:05 p.m **Thomas Hunter hall basement**

Advanced ceramics builds upon concepts and skills attained in the beginning ceramic class. Students will be introduced to advanced hand building , wheel throwing, molding making, techniques to create complex sculptural forms while continuing to develop an understanding of ceramic finishing techniques. Experimental clays bodies such as Egyptian paste and Raku firing processes

will be explored. These skills will be applied to artwork which responds to philosophical inquiry and personal artistic vision. Assigned articles, writing assignments, exhibitions, visiting artist and power point lectures will cover historical and contemporary artist who utilize the discourse of ceramics in their exploration

Sana Musasama musasama@hotmail.com

Intro to Ceramics ArtCR 257

W from 5:35 - 9:05 p m Thomas Hunter hall basement

Thomas Hunter Basement The goal of the course is to introduce students to ceramics as an art form and mode of communication incorporating concepts from history and the contemporary. Students will develop and utilize ceramic hand building, the wheel, mold making, glaze techniques and creative problem solving strategies to create a series of finished ceramic forms. Assigned articles, writing assignments, exhibitions and visiting artist and power point lectures will cover historical and contemporary artist who utilize the discourse of ceramics in their exploration.

COMBINED MEDIA

Hugh Walton hw Walton@hunter.cuny.edu

The Language of Multimedia Art ARTCR 360.44

Wednesday 5:35PM - 8:15PM 11072 North

The course will explore the relationship between text/language and art through a series of three (3) assignments. The assignments will include two-dimensional (collage), three-dimensional (sculpture) and four-dimensional (animation) projects. The multidisciplinary nature of the projects will help demonstrate how text/language has been integrated into all forms of contemporary art practice. Technical instruction will be provided through a series of project specific demonstrations. The techniques covered will include collage, found object assembly, and stop-motion animation.

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

Constance DeJong dejong.studio@gmail.com
Beginning and Advanced Combined Media Artcr 290 002 and 003
Th 1:10-4:50 11005 HN

Students will make and be exposed to art that uses video and audio. Weekly illustrated lecture-presentations will introduce you to ideas and examples of different kinds of art that combine video/moving images and audio/sound. And weekly lab workshops will teach and/or build your skills in working with video and audio and related digital areas of production. Editing, sound capturing, working with the camera, stop animation, lighting and green screen are among the workshop subjects that will be covered. Students will explore and work in different art forms—such as installation, performance, 2D and 3D works that combine a time-based (sound or moving image) element. 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.

DRAWING

Becky Brown becky.brwn@gmail.com
Advanced Drawing **ArtCr 322 001**
Tuesdays From 1:10pm - 4:50pm **Hunter North 1600**

The course will offer in-depth investigation of this fundamental form of mark-making, its history, its evolution and its extension into other areas of contemporary art. We will review and refine our 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 a definition of drawing, which will morph, expand and contract as we go: what makes this medium unique, what criteria determine it and how our practice can inform our understanding of, and actions in, the world at large.

We will begin with reviews and extensions of foundational 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. Finally, we will approach “drawing in the expanded field,” including frottage, drawing as text, chart and map, and collaborative, 3D and time-based drawing. Expect roughly 4 hours per week on work outside of class, including projects, museum/gallery visits, reading and writing, student presentations 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.

Eric Lee prof@ericleeart.com

Beginning Drawing ARTCR 221

F 1:10pm-5:50pm Hunter North Room 1600

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

Sarah Hollars shollars@gmail.com

Drawing Artcr 221

T 5:35-9:15pm 1600 HN

This course is designed to build a working understanding of perspective, proportion, composition, various strategies used in creating a drawing, and a general awareness of the history of these strategies and techniques. Starting with perspective and moving through value, contour line, negative and positive space, mark making, and production students will have, by the end of the class, a basic set of proverbial tools that allow them to explore their artistic ideas and beliefs through drawing as well as through Art in a general sense.

In class work will focus on working through the concepts presented each week and developing hand eye coordination, muscle memory, and cognitive development regarding drawing techniques. Repetition and practice is a big part of the course. Homework will be given at the end of each class and should take a minimum of four hours outside of class to complete.

All homework assignments will be reviewed as a group at the beginning of each class. Students will discuss each piece as an individual and relative to other students' work. Students will learn how to discuss and critiquing the work of peers in a productive manner, critical thinking in relation to making, and how to use previous peer and self input to drive future production and ideas.

By the completion of the course the student should be able to begin making decisions based on what they desire from a piece and not be hindered by a lack of knowledge in technique. The course will prepare students with the necessary visual foundations, understanding of art related vocabulary terms, and a clear knowledge of expectations related to homework and class participation needed to successfully navigate advanced courses in the art department.

Katerina Lanfranco klanfran@hunter.cuny.edu
Advanced Drawing **ARTCR 322**
TH 5:35pm-9:15pm Hunter North Room 1600

This course is an Advanced Drawing course that expands the concept of drawing into the realm of contemporary art and in regards to drawing's various materials, processes, tools, and techniques. It is a course that encourages deep engagement with art practices and skills, while emphasizing an analytical dialogue with the subject matter and conceptual content of the work. Art101 and Introduction to Drawing are required prerequisites for this course. The objective of this Advanced Drawing course is to build on students' drawing skills and knowledge in order to make self-directed, instructor guided and independently geared thematic works that are in dialogue with contemporary artistic practices.

The course is organized around 4 project groupings that enable students to develop small independent series of works. The projects are 1) Process and Materials, 2) Space and Form, 3) Narrative and Symbols, and 4) Final Independent Project. In addition to studio work, students will be exposed to art historical drawing examples, and contemporary drawing practices through Power Point presentations, as well as museum and gallery field trips. In addition to making exploratory drawings and thematic based work, students will write and refine their artist statements throughout the course of the semester. Students will use an extensive visual vocabulary and the correlating terms to describe and analyze artwork. Recommended text include: ""Vitamin D: New Perspective in Drawing"" by Emma Dexter and ""Drawing Now: Eight Propositions"" by Laura Hoptman. Students will also received relevant hand-outs.

Zac Hale zhale@hunter.cuny.edu
Advanced Drawing **ArtCR 322**
M 9:10-12:50 **1600 HN**

This course builds on the core principles of Drawing in search of an articulate and meaningful visual language. Drawing is simultaneously a cerebral process and a physical activity, and therefore we will both think and act.

The first-half of the semester resembles a hands-on workshop focusing on refining and developing a comprehensive "drawing toolbox." Exercises in-class and homework assignments ask students to articulate ideas through a demonstrable and fundamental drawing vocabulary.

The second-half of the semester takes a seminar approach, concentrating on meaning and content in drawing. Extended projects and critiques ask students to develop their own unique voice, to reflect thoughtfully and critically on their work and the work of their peers, and pursue a meaningful inquiry with relevance and vitality.

Emphasis will be on conveying content and meaning through the unique visual language specific to drawing. We will concentrate on content and meaning in unison with form through hands-on investigation, experimentation, and play.

The objectives of this course are both broad and ambitious. The wish of this class is to become a small community that discovers and participates in the conversation of art together, enriching and encouraging one another's experience and understanding.

Valerie Jaudon vjaudon@earthlink.net

Drawing Artcr 221

TH 1:10-4:50 1600 HN

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

Susan Crile scrile@gmail.com

Beginning Painting ArtCr 235

W 9:10-12:50 11083 HN

In this class you will learn both how to see and the techniques necessary to transfer that 'seeing' onto a 2 dimensional surface, the canvas. The focus will be on the basic principals and techniques of painting: how to compose and construct a painting, how to create pictorial space and surface as well as the principles of light and color. In this pursuit, you will experiment with mediums, painting tools, painting methods and you will learn to mix colors.

Assignments will include:

- A painting assignment every two weeks with a more ambitious final project based on what you have learned.
- Minimum of 5 hours painting homework per week
- Exhibitions to see monthly, with brief written description
- Relevant articles to read.
- There will be group crits of the class work and discussions of the readings and exhibitions.

The goal of this class is to harness these learned technique to the development of pictorial ideas and concepts that will lead you on the journey to finding your own voice

Susan Crile scrile@gmail.com
Advanced Painting ArtCr 336
W 9:10-12:50 11083 HN

In the advanced class, the degree of independent work will vary considerably depending on my evaluation of where you are with your painting. This is a good opportunity to pick up any lacking skills by joining the beginning class on relevant projects. Beyond that I will work with you individually to construct taylor made projects that will expand your technical and conceptual abilities.

Possible areas could be:

- Expanding approaches to materials
- Trying new techniques
- Suggested art readings
- Pertinent theory
- Artists works to study (first hand) in relation to the above
- Cultural events to attend (lectures performances etc.)
- Fiction and poetry to read

The following will pertain to both Advanced and Beginning classes:

- A painting assignment every two weeks with a more ambitious final project based on what you have learned.
- Minimum of 5 hours painting homework per week is required of all
- Exhibitions to see monthly, with a more in depth review from advanced students
- Relevant articles will be assigned to read.
- There will be group crits of the class work and discussions of the readings and exhibitions

Shawn Powell shawnkellypowell@gmail.com
Beginning and Adanced Painting ArtCR 235, ArtCR 336 Sec 003 Combined
Fridays, 10:10 am-1:50 pm 11083 HN

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

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

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

All students are required to visit exhibitions and museums. Readings and writings will be assigned as needed. Self-evaluation and class participation are major a focus.

Laura King Lafleurchien@gmail.com
Advanced Painting ARTCR 336
TH 9:10-12:50 Hunter North 11083

This course explores five intersecting topics as an introduction to painting history and practice: color interaction, Modernism, Post-Modernism, digital imagery, and unconventional painting. Four paintings on canvas are required to complete the course. The fifth and final project will focus on making a site-responsive/specific painting off campus, not on canvas. Several smaller works on paper will be created in advance of each larger painting project.

Students will develop a subjective visual language through painting in the studio; and the means to be critical and thoughtful about looking at paintings through research and visits to museums and galleries. Related readings and frequent short writing assignments, including written and visual documentation of the final project, contribute to each student's overall understanding of painting. Beginning and advanced students will work together in this class. Students are required to work in the studio, outside of class, a minimum of six hours per week.

Laura King lafleurchien@gmail.com
Painting ARTCR 235
TH 9:10-12:50 Hunter North 11083

This course explores five intersecting topics as an introduction to painting history and practice: color interaction, Modernism, Post-Modernism, digital imagery, and unconventional painting. Four paintings on canvas are required to complete the course. The fifth and final project will focus on making a site-responsive/specific painting off campus, not on canvas. Several smaller works on paper will be created in advance of each larger painting project.

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and advanced students will work together in this class. Students are required to work in the studio, outside of class, a minimum of six hours per week.

Colette Murphy colettemurphy44@gmail.com

Advanced Watercolor Painting Artcr 360.51

TH 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.

Colette Murphy colettemurphy44@gmail.com

Watercolor Painting Artcr 240

TH 5.35-9.15pm HN 11083

Beginning and Advanced Watercolor

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.

Katerina Lanfranco kfran@hunter.cuny.edu

Advanced Painting ARTCR 336

M 1:10pm-4:50pm Hunter North Room 1083

This Advanced Painting course is for experienced students who have already taken a Beginning Painting course and are eager to build an independent body of work. After completing a series of initial color theory painting studies and an art historical reference painting assignment, the advanced painting students will diverge into independent project tracks. Students create and submit a project proposal for a painting series dealing with an overall theme and variation both in terms of form and concept. This proposal has to be presented by week 3 in the form of thumbnail sketches, images of prior work, and an accompanying artistic statement about the project. Students will work with the professor to visualize a formally and conceptually challenging and achievable project. A minimum of 5 paintings are expected.

Students will participate in group critiques, Power Point presentations, and visiting artist talks.

Katerina Lanfranco kfran@hunter.cuny.edu

Beginning Painting ARTCR 235

M 1:10pm-4:50pm Hunter North Room 1083

This beginning painting course is an introduction to the materials, processes, and techniques of painting. Starting with color and value studies, followed by an art historical reference painting, we then progress through a rich array of painting approaches including: alla prima landscape; observational still life; simulated collage; pure abstraction; and narrative painting. This painting class introduces students to a variety of painting approaches combined with specific color palettes, compositional approaches, and painting techniques, while emphasizing an analytical dialogue with the subject matter and conceptual content of the work. Each painting project is introduced with an in-depth Power Point presentations of painting examples from art history and contemporary art.

Gabriele Evertz gevertz1@earthlink.net

Honors Studio Course – Painting ArtCR 360.48 3crs/3 hrs

Thursdays 1:10 – 3:50pmHN11083

Prerequisites: ARTLA 101, Artcr 221

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. The final project is self-directed and requires research; it includes a typewritten paper of 1000 words minimum, describing and critically analyzing three paintings. Extensive homework of at least 5-6 hours per week is to be expected. Readings by well-established artists connect the studio practice to larger contextual issues. The student will receive a textbook, and 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.

Valerie Jaudon vjaudon@earthlink.net

Painting (combined) Artcr 235 & 336

W 3:25-7:05 11083 HN

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.

PHOTOGRAPHY

Katie Murray k8tiemurray@gmail.com

Digital Photography ARTCR360

T 10:10-12:50 Hunter North 11005

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.

Katie Murray k8tiemurray@gmail.com

Principles of Photography ARTCR271

TH 1:10-4:50 Hunter North 11003

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).

Brian Wood wwood@verizon.net

Advanced Photography ARTCR 372

M 5:35-9:15 11003 HN

This course is an extension of "Principles of Photography". Emphasis will be given to the development of each student's photographic language within the context of photographic art. Further technical possibilities will be explored. Group and individual critiques will encourage and develop experimentation and individual expression.

Brian Wood wbwood@verizon.net
Principles of Photography **ARTCR 271**
M 5:35-9:15 11003 HN

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.

Julio Grinblatt jgrinbla@hunter.cuny.edu
Principles of Photography **Artcr 271 005**
T 5:35PM-9:15PM 11003 HN

The main goals of this course are both to expand students' knowledge of photographic techniques and to explore the aesthetic possibilities of the medium. Comprehensive instruction on advanced Black & White exposure and darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers and basic concepts on photographic aesthetics will be the tools used to understand the distinct characteristics of the medium. 35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

Julio Grinblatt jgrinbla@hunter.cuny.edu
Principles of Photography **Artcr 271 001**
W 1:10PM-4:50PM 11003 HN

The main goals of this course are both to expand students' knowledge of photographic techniques and to explore the aesthetic possibilities of the medium. Comprehensive instruction on advanced Black & White exposure and darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers and basic concepts on photographic aesthetics will be the tools used to understand the distinct characteristics of the medium. 35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

PRINTMAKING (GRAPHIC ARTS)

Bruce PorterBrucesporter@gmail.com
Adv. Graphics Arts Wkshp **ARTCR 326.00 Section 051**
M 5:35PM to 9:10PM **N 11054**

This is an advanced course for students that have completed the introductory graphics course or have been exposed to other graphics classes. The advanced student will develop a more experimental approach to the woodcut. The student

will be introduced to a more contemporary approach to the woodcut with the introduction of color and complexity. Emphasis is on experimenting with the idea of creating a bridge between other areas such as painting. The goal of the course is to cross over different disciplines in the creation of contemporary ideas.

Bruce Porter Brucesporter@gmail.com

Graphic Arts Workshop Artcr 225.00 section051

M 5:35 PM to 9:10PM N 11054

This graphics course familiarizes the student with the art of the woodcut. The class introduces the student to the history of the woodcut, and to what is required in the practical stages of conceptualizing an image as a print.

The course will show visuals of prints, plus actual prints that show a different range of cutting techniques, and how various artists have handled other conceptual techniques. The course is a working environment with individual critiques and class critiques occurring during the course time. The class respects everyone's uniqueness and will adjust to individual needs at all times. The priority of this course is for the student to experience the art in the woodcut as it is carried out with the unique hand of each individual, in the process of creating a woodcut print.

Aleksandar duravcevic duravcevic@yahoo.com

Graphic Arts ARTCR 32600

Thursday 1:00pm-5:00pm Hunter Main Building 11028

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

Corse Requirements;

Textbooks , Readings and Materials

Printmaking, Deli Sacilotto

Uncontrollable Beauty, Bill Beckley, David Shapiro

Art and its Significance, Stephen David Ross

Materials; copper plate, woodblock, etching needle , printmaking paper

Projects, Papers, Assignments

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

Park Jiyoung jiyoung.hunter@gmail.com

Graphic Arts Workshop Artcr 225, Artcr 326

T 9:10-12:50 11034 HN

In this combined (beginning and advanced level) printmaking course students will practice various printmaking techniques including monotype, monoprinting, and screenprinting. They will familiarize themselves with the visual vocabulary of printmaking and its versatility, and create a body of work using the medium of

printmaking as a primary art form. 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

Laura King lafleurchien@gmail.com

Advanced Graphic Arts Workshop ARTCR 336

W 9:10-12:50 Hunter North 11034

Graphic Arts Workshop ~ Etching

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

In this combined level printmaking course students will learn to use soft-ground, hard-ground, and aquatint techniques to create small editions of etchings in black & white and color. Students will visit the Print Room at the Metropolitan Museum of Art and contemporary galleries in Chelsea that focus on printmaking and works on paper. Students will create a group portfolio of etchings as their final project.

Laura King lafleurchien@gmail.com

Graphic Arts Workshop ARTCR 225

W 9:10-12:50 Hunter North 11034

Graphic Arts Workshop ~ Etching

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.

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SCULPTURE

Lynn Sullivan anothersullivan@gmail.com

BEGINNING & ADVANCED SCULPTURE ArtCR 251/352 Section 002

Thursday 1:10 – 4:50 #11072 HN

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 Myth & Matter, Immateriality and Metaphor in Structure. 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.

Nari Ward nariward@icloud.com

BEGINNING & ADVANCED SCULPTURE Section 001 ArtCR 251/352

Tuesday 1:10 – 4:50 1172 Hunter North

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