

# HUNTER COLLEGE SPRING 2019 UNDERGRADUATE STUDIO ART COURSE DESCRIPTIONS

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
Art LA 201 Sec. 01	F 9:10-12:50
PM	
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
Art LA 201 Sec. 02	F 9:10-12:50
PM	

**CANCELED**

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Berube</b>	
Art LA 201 Sec. 03	M 1:10-4:50 PM

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Lanfranco</b>	
Art LA 201 Sec. 04	M 1:10-4:50PM

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Broughan</b>	
Art LA 201 Sec. 05	T 1:10-4:50 PM

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Staff</b>	
Art LA 201 Sec. 06	T 1:10-4:50 PM

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Hickman</b>	
Art LA 201 Sec. 07	TH 1:10-4:50
PM	

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Frantz</b>	
Art LA 201 Sec. 08	TH 1:10-4:50
PM	

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Keller</b>	
Art LA 201 Sec. 09	T 5:35-9:15 PM

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b>	<b>Prof.</b>
<b>Dudek</b>	
Art LA 201 Sec. 10	T 5:35-9:15 PM

**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** Prof.  
Sullivan  
Art LA 201 Sec. 11 W 9:10-12:50  
PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** Prof.  
Valverde  
Art LA 201 Sec. 12 W 9:10-12:50  
PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** Prof.  
Linial  
Art LA 201 Sec. 13 TH 5:35-9:15  
PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** Prof.  
Hickman  
Art LA 201 Sec. 14 TH 5:35-9:15  
PM

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**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.

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<b>DRAWING</b> Art CR 221 Sec 01	<b>Prof. Jaudon</b> T 1:10-4:50 PM
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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 demonstrations and lectures. Class critiques, gallery and museum visits complement studio work

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<b>DRAWING</b> Art CR 221 Sec 02 PM	<b>Prof. Lee</b> M 9:10-12:50
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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.

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<b>DRAWING</b> Art CR 221 Sec 03 PM	<b>Prof. Roeck</b> TH 5:35-9:15
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Drawing is thinking. In this introductory drawing course, students will open their minds to the basic elements of drawing: line, value, contour, mark, gesture, perspective, space, and symbol. We will look at the role that drawing has played through herstory as both a means of representation and communication. Each class will focus on specific drawing skills and techniques meant to flex the mind-hand connection. In-class drawing time will be supplemented with group critiques and in-depth homework assignments bridging out from ideas covered in class. Additional class activities will include the discussion of readings, museum visits, drawing field-trips, a final project and an overall life-changing experience.

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<b>DRAWING</b> <b>Bluestone</b> Art CR 221 Sec 04 PM	<b>Prof.</b>  T 9:10-12:50
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This course will explore the variety of ways in which observation can be interpreted. There will be a focus on the physical means in which looking can be transformed into a

physical object/drawing ie students will be given the terms, concepts and techniques necessary for creating an observable phenomena. We will use deep looking in order to explore the possibility of ideas this type of close examination can open up too. Students will be expected to keep a sketchbook which will be used for individual investigations outside of class. The course will be structured around different drawing methods that open up new ways of seeing, with most of class time dedicated to working with these processes.

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**ADVANCED DRAWING**  
Art CR 322 Sec 01  
PM

**Prof. TBD**  
TH 1:10-4:50

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**CANCELED**

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**ADVANCED DRAWING**  
Art CR 322 Sec 02

**Prof. Sanchez**  
T 1:10-4:50 PM

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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.

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**COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**

Art CR 225/Art CR 326 Sec 01  
9:10-12:50 PM

**Prof. Mockler**  
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This course is designed to provide a means to expand each artist's vision through printmaking. Starting with etching, we will explore the process of printing. As the semester progresses, more print techniques will be introduced. By experimenting with different methods, each student will find a way of working that brings out their own voice. Later in the semester, individual projects will be in progress, with each artist developing a final group of prints.

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**COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**

Art CR 225/ Art CR 326 Sec 02  
PM

**Prof. King**  
TH 1:10-4:50

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This course will introduce students to printmaking as an art form. It has a two-fold purpose: to learn basic printmaking skills quickly and pleasurably and to introduce the student to aspects of printmaking as an art medium, including the areas of history and criticism. During this course students will become familiar with Relief printmaking and

Silkscreen. Time will be divided up between technical lectures, power point presentations, group critiques, studio demonstrations and work sessions.

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**COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**

**Prof.**

**Fernandez**

Art CR 225/Art CR 326 Sec 03

W

9:10-12:50 PM

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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 visiting 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 history and traditions associated with print media.

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**COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**

**Prof. TBD**

Art CR 225/ Art CR 326 Sec 04

M 5:35-9:15 PM

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**BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**

**Prof.**

**Bland**

Art CR 235 Art CR 336 Sec 01

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10:10-4:50 PM

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This course will investigate a number of approaches to painting, beginning with small studies from observation and building toward a more self-directed approach and expression. Students will be expected to start and finish small-scale works during class time, which will inform longer-term projects to be completed primarily outside of class. Assignments will provide constructive guidance while encouraging experimentation with subject matter and/or formal language. Technical skill and concept will be treated with equal importance as students develop personal approaches and content. Group critique, slide lectures, and occasional short readings will be used to provide a starting place for understanding contemporary and historical context.

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**BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**

**Prof.**

**Jaudon**

Art CR 235/ Art CR 336 Sec 03

W 3:25-7:05 PM

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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.

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<b>BEGINNING COMBINED PAINTING/ ADVANCED PAINTING</b>	<b>Prof.</b>
<b>Williamson</b>	
Art CR 235 Sec 04	T 9:10-12:50PM

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Beginning /Advanced Painting.

This class is an exploration into the language, process and materials used in creating a painting.

We will work together to discover the many ways one can be inspired. We all have stories that are a part of our personal and shared history. These stories will help to inform the content of the paintings. The most exciting and thought- provoking art has a vulnerability; this class is the place to take risks and develop your creative practice in a supportive environment.

Beginning students will learn the fundamentals; color mixing, composition studies, canvas preparations.

We will work from observation and invention.

Advanced students will work towards developing a body of work exploring an idea of their choice or inspired by an assignment.

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<b>BEGINNING COMBINED PAINTING/ ADVANCED PAINTING</b>	<b>Prof.</b>
<b>Martin</b>	
Art CR 235/ Art CR 336 Sec 05	TH 1:10-4:50 PM

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Students will work within painting's expansive, historically rich framework to deepen their understanding of the possibilities and complexities of the medium.

The course will focus on technical, material and conceptual approaches to making and thinking about painting. Paint application, value, color, composition, and subject matter will be engaged as tools of communication in both representational and experimental forms. The acquisition of coherent terminology for dialogue about art making and viewing will be emphasized. We will define and clarify the terms used in discussions, individual meetings and group critiques as the course progresses, working towards a linguistic foundation for assessing artwork in the class and in the future.

The class will be structured around a series of assignments/projects, and will culminate in a final project designed by the student. Students should expect to work in the school's open studios several hours a week outside of class. There will also be occasional short readings and assigned exhibitions that will be discussed in class, as well as a class field trip to exhibitions and/or artist's studio

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<b>BEGINNING COMBINED PAINTING/ ADVANCED PAINTING</b>	<b>Prof.</b>
<b>Crile</b>	
Art CR 235/ Art CR 336 Sec 06	M 1:10-4:50 PM

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For the **beginning 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 subject matter and voice.

In the **advanced class**, the degree of independent work will vary considerably depending on my evaluation of your work. For some 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 each of you individually to expand your technical and conceptual abilities.

Possible areas could be:

- Expanding your techniques and materials
- Relevant Art readings and theory to your work
- Artists works to study (first hand)
- Cultural events to attend (lectures performances etc.)
- Fiction and poetry

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**SPECIAL TOPICS IN PAINTING: ABSTRACTION**

Art CR 235/ Art CR 336.83 Sec 01

**Prof. Jaudon**

W 3:25-7:05 PM

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**CANCELED**

This studio course will consider abstraction as a way of thinking visually -- pointing us toward a new appreciation of reality's multiple guises. We think abstractly and routinely navigate the complex abstract structures of our world. Abstract art- the major art form of the last century, and one of ongoing interest, has tried to come to grips with this situation in many different ways. This course, rather than treating abstraction as a style, considers it as a multi-faceted means for focusing creativity and expression.

Each project will explore the language and grammar of abstraction, and in the process sharpen painting skills and stimulate our imagination. Group critiques, lectures, and demonstrations will begin each class, and all projects will be started in class. As with courses of this type, five hours of open studio are required each week. Some basic experience in drawing and painting will be necessary.

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**COMBINED WATERCOLOR PAINTING /ADVANCED WATERCOLOR PAINTING**

**Prof. Murphy**



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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.

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<b>2D/3D/4D SEMINAR</b> Art LA 360.18 Sec 01/HC1	<b>Prof. Beatie</b> M 3:25-6:05 PM
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The 2D3D4D Seminar is an intensive preparatory course for art majors who may be interested in applying for the BFA Program. The course draws from students working in any medium offered by the department's undergraduate art curriculum. All meetings are critiques of student work made outside of class hours and independent of course assignments. The production of individually directed work is the essential goal, with four group critiques per student across the term. Each student is also asked to write four papers, looking at the evolution of their own work through personally selected readings from an extensive ten-volume compilation.

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<b>COLOR AS COMMUNICATION</b> Art CR 360	<b>Prof. Steger</b> M 5:35-8:15 PM
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Description Forthcoming

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<b>COMBINED SCULPTURE/ ADVANCED SCULPTURE</b> Sullivan	<b>Prof.</b>
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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.

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**COMBINED SCULPTURE/ ADVANCED SCULPTURE**

**Prof.**

**Dudek**

Art CR 251/Art CR 352 Sec 02  
1:10-4:50 PM

TH

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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/>

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**COMBINED SCULPTURE/ ADVANCED SCULPTURE**

**Prof.**

**Wilson**

Art CR 251/Art CR 352 Sec 03  
5:35-9:15 PM

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This course will emphasize explorations with traditional and non-traditional processes of sculpture, three-dimensional form and spatial relationships. Students will explore concept based learning through visual problem solving while developing in depth techniques, and skills, in a variety of sculpture materials. The course explores how objects are located in space, and encourage students to investigate systems and methods at play in sculptural practices. The course requires study of historical and contemporary examples of sculpture and other relevant forms of art through reading and writing assignments, gallery visits, and group critiques.

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**CERAMICS (BEGINNING ONLY)**

**Prof. Nolen**

Art CR 257 Sec 01  
PM

W 9:10-12:50

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Description Forthcoming

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**CERAMICS/ ADVANCED CERAMICS**

**Prof.**

**Montgomery**

## 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

See Above

**PRINCIPLES OF PHOTOGRAPHY**

Prof. Grinblatt

Art CR 271 Sec 01

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.

**PRINCIPLES OF PHOTOGRAPHY**

Prof. Wood

Art CR 271 Sec 02

M 1:10-4:50 PM

**Principles of Photography** teaches the seeing, thinking, and skills needed to develop a photographic language and art. Students will learn to *make* a photograph, not *take* a photograph. The direct experience of making photographic works of art is emphasized and is the starting point for all discussion and critique. The close attention to each

student's experience and photographed images leads to further inquiry and the introduction of theory.

The semester will begin with the acquisition of skills needed for actualizing photographic language: making a photograph. Camera operation, film exposure, film development, and printing will be explored in the context of creating a pictorial art. Classroom instruction and "hands-on" instruction in the darkroom with individual attention from Prof. Wood will be part of this learning process.

Awareness of the position of the camera, what the camera is pointed at and why, framing, composition, and pictorial space and structure will all be explored in depth. At the beginning of the semester, teaching these skills will be emphasized, but it is understood that they will be used in the service of making art objects. Discovering what one wants to photograph is addressed from the beginning, first with exercises, and increasingly with awareness and increasing attention to the interests, drives, and wishes of each individual student. By the end of the semester, each student will have developed an individual direction.

As the semester progresses and skills evolve, there will be an increasing emphasis on critique and the development of critical skills for analyzing and deepening students' understanding of their own work and the art of photography. There will be several group critiques, a final review, and individual critiques with Prof. Wood throughout the semester. Critique will be used as a tool to develop and encourage individual thought and expression.

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 03/ ART CR 372 Sec 03  
PM

**Prof. Murray**  
TH 1:10-4:50

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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).

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 04

**Prof. Grinblatt**  
W 1:10-4:50 PM

**See Above**

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**PRINCIPLES OF PHOTOGRAPHY COMBINED**

Wood

**Prof.**

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**Principles of Photography** teaches the seeing, thinking, and skills needed to develop a photographic language and art. Students will learn to *make* a photograph, not *take* a photograph. The direct experience of making photographic works of art is emphasized and is the starting point for all discussion and critique. The close attention to each student's experience and photographed images leads to further inquiry and the introduction of theory.

The semester will begin with the acquisition of skills needed for actualizing photographic language: making a photograph. Camera operation, film exposure, film development, and printing will be explored in the context of creating a pictorial art. Classroom instruction and "hands-on" instruction in the darkroom with individual attention from Prof. Wood will be part of this learning process.

Awareness of the position of the camera, what the camera is pointed at and why, framing, composition, and pictorial space and structure will all be explored in depth. At the beginning of the semester, teaching these skills will be emphasized, but it is understood that they will be used in the service of making art objects. Discovering what one wants to photograph is addressed from the beginning, first with exercises, and increasingly with awareness and increasing attention to the interests, drives, and wishes of each individual student. By the end of the semester, each student will have developed an individual direction.

As the semester progresses and skills evolve, there will be an increasing emphasis on critique and the development of critical skills for analyzing and deepening students' understanding of their own work and the art of photography. There will be several group critiques, a final review, and individual critiques with Prof. Wood throughout the semester. Critique will be used as a tool to develop and encourage individual thought and expression.

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**Advanced Photography** will deepen the exploration and experimentation in the making, structuring, and presentation of photographic images as art. This class is a broadening of the prerequisite class, Principles of Photography. Emphasis will be on the development of each student's photographic language within the context of photographic art. The direct experience of making photographic images will be emphasized and will be the starting point for all discussion and critique. Close attention to each student's photographs and their experience making them will lead to further inquiry and pertinent theory.

The semester will begin with a group discussion of each student's current work and discussion of their other academic interests. A review of technical skills will be tailored to the needs of each student. All camera formats (35mm, medium format, view camera, digital) can be used in black and white or color. Advanced techniques for camera operation, exposure and development of film, printing, and presentation will be explored in the context of creating a pictorial art. Classroom instruction and "hands-on" instruction in the darkroom with individual attention from Prof. Wood will be part of this learning process.

The focus of this class will be on the development of a coherent body of work by each student. Since the background, interests, and studies of each student are different, the instruction and aesthetic guidance will be sensitive to a student's underlying drives, ambitions, and artistic needs. The class will be structured to encourage awareness and development of every student's particular thought and expression and how that finds form in photography. Students are encouraged to bring their own life experience to the group discussion and to their work.

Critiques, both group and individual, will be an important tool in this process. Critiques will develop students' critical skills, deepen understanding of their own work and the photography of other artists, and encourage individual creative development. During discussions, attention will be brought to cultural issues explored by other disciplines such as science, literature, philosophy, or politics and it will be discovered how these forms of thought and action are interactive with thinking in artistic practice. Group and individual critiques with Prof. Wood will be held throughout the semester and there will be a final review.

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**PRINCIPLES OF PHOTOGRAPHY COMBINED****Prof.****Broughan**

Art CR 271 Sec 06/ Art CR372      Sec 01

W

9:10-12:50 PM

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**CANCELED**

Photography is an exciting, even magical process. Using a camera to make images of and about the world, then watching as those images appear, can be exhilarating, But the process is not without its challenges. Finding your own creative voice as a photographer involves technical knowledge and the ability to integrate your own personal interests into an original aesthetic.

The Principles students in this combined course will attain a solid grounding in camera operation, film exposure, film development, and darkroom printing, and will develop a direction in the content of their work. Hunter College is lucky to have an excellent darkroom, and 35mm SLR cameras, processing tanks, and printing filters are available for loan to all registered students. The Advanced students will intensify their use of photographic tools and critical thinking, and will work on realizing a cohesive body of work, whether analogue, digital, or hybrid.

Prof. Broughan will support each student with individual attention in class, addressing their needs through critiques, directives, technical solutions, and suggestions of historical and contemporary photographers to look at. We will also share insights into some of New York's myriad photographic treasures and secrets, from collections, institutions, and museum and gallery exhibitions to photography stores, publications, and libraries.

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**DIGITAL PHOTOGRAPHY****Prof. Murray**

Art CR 360.28 Sec 01

T 9:10-12:50

PM

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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.

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**BEGINNING AND ADVANCED COMBINED MEDIA**

**Prof. Burns**

Art CR 290/Art CR 390 Sec 01

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5:35-9:15 PM

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This course is an introduction to new genres of visual art, including time-based, social, spatial and conceptual practices. Student projects will explore video, sound, text-based works, collaboration, performance art and installation. This course will culminate with the development of an installation of works created within this course. Through parsing out the complications involved in the display of ephemeral and multi-media art, we will explore how context and display is a fundamental aspect of the exhibition and production of art works. The course will also provide trans-cultural, contemporary and historical examples of artist working within experimental fields. Combined Media, include critique of student work, hands-on workshops on how to use various programs and digital tools, as well as provides in- and out-of-class lab-time to further develop the concepts and execution of student projects.

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**BEGINNING AND ADVANCED COMBINED MEDIA**

**Prof. Bozhkov**

Art CR 290/Art CR 390 Sec 02

TH

1:10-4:50 PM

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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.

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**ART & CURRENT IDEAS**

**Prof. Davis**

Art CR 405 Sec 01

TH 1:10-4:50

PM

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This course occurs at 205 Hudson  
Description Forthcoming

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**PROFESSIONAL EXPERIENCE ART I**

**PROFESSIONAL EXPERIENCE ART II**

**Prof.**

**Segade**

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**This is a required course for BFA students**  
**This course occurs at 205 Hudson**

The BFA Program offers students practical experience and critical tools for developing their careers as artists. Students will develop their studio practices through rigorous critique from peers and instructors, gaining experience with installation best practices and exhibition design in regular showings of work. Students will also develop online portfolios, and learn about the processes behind applying for grants and graduate programs. Students will write artist statements and develop research methodologies that ground their own practices in both historical lineage and contemporary art. Contextual and institutional frameworks will be discussed at length as students develop their own work across media, from painting to ceramics, sculpture to video.