

**HUNTER COLLEGE FALL 2019
UNDERGRADUATE STUDIO ART
COURSE DESCRIPTIONS**

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 01	CANCELED	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 02	CANCELED	Prof. F 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 03		Prof. Berube M 1:10-4:50 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 05		Prof. Keller T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 06		Prof. Hickman T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 07		Prof. King TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 08		Prof. Hickman TH 1:10-4:50 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Foundation Year ArtLA 201 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 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.

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

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

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

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

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

DRAWING

Art CR 221 Sec 01

Prof. LeeM 9:10-12:50 PM

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

DRAWING

Art CR 221 Sec 03

Prof. RoeckT 5:35-9:15 PM

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.

DRAWING

Art CR 221 Sec 04

Prof. FrantzTH 1:10-4:50 PM

From the earliest cave paintings to today's contemporary practices, artists have portrayed the human experience through drawing the figure. This course will expand students' skill, perspective, and engagement with this tradition. We will start by drawing from observation with live models. Students will develop strategies for "seeing" the human figure through line and gesture, value and form, depth and volume, and spatial systems. We will then move into projects that expand students' expressive and interpretive abilities (ex. portraiture, allegory, and visual narrative). Visits to the Met Breuer and to the Drawing Study Center at the Whitney Museum will contextualize our studies, and guest lectures by practicing contemporary artists will deepen our inquiry. Throughout, we will ask how drawing allows us to tell stories, explore identity, and investigate the condition of embodiment.

This is an introductory drawing class. Students are expected to have taken a foundation-level course (such as ARTLA 101 or ARTLA 201), but no other art experience is assumed. However, projects will function at a number of levels, depending on the level of the student. Those more advanced in their practice will have room to explore expressive, narrative, and conceptual aspects of drawing along with technical ones.

DRAWING

Art CR 221 Sec 05

Prof. DangT 9:10-12:50 PM

This course explores foundational concepts of drawing and introduces students to a contemporary artmaking process based in drawing. A significant portion of the semester will be devoted to methods of observational drawing, including line, shape, gesture, composition, perspective, and

the perception of forms in light. The second part of the course opens the inquiry to include abstraction, collage, found imagery, and systems of mark-making. Discovery and experimentation will be encouraged. This class features a museum field trip, critiques, group discussions, and lectures focused on drawing practices from the ancient to the contemporary. Students will draw during class, maintain a sketchbook, complete weekly assignments, and develop a final project.

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. Bluestone

TH 1:10-4:50 PM

This class is in continuation to the drawing courses ARTC 10100 and 22100.

This course will help students create a toolbox of drawing techniques and methodologies that will help them deepen and explore their own individual ideas and projects. Techniques that have been explored in earlier course work will be revisited as a means to understand their use value when placed in conjunction with the conceptual.

Students will work on using drawing as a system of developing ideas. They will work within different systems of thinking as a means to digging into, excavating, building up thoughts, visions, dreams, life experiences, politics etc. that they might want to work with.

Class work will range from readings, critique, and exercises that challenge the way one thinks about any one particular way of making. The students will be pushed to go as deep as they can inside an drawing, while also asking how can they extend and push the boundaries of this practice as well.

ADVANCED DRAWING

Art CR 322 Sec 02

Prof. Staff

T 1:10-4:50 PM

Description Forthcoming

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/Art CR 326 Sec 01

Prof. Duverney

T 9:10-12:50 PM

This course will explore material, experimental, conceptual, and the art historical territory of printmaking as a public form of address. Projects will begin with a conceptual and art historical introduction via slides and readings, along with technical demonstrations. Technically this course will focus on silkscreen printmaking, stenciling and relief (lino/woodcut) printmaking; and experiment with handprinting. We will focus on the historic origins of printmaking in China and look at several political and cultural movements use of printmaking including the Black Power Movement, Anarchist and leftist movements, as well as Punk and Hip-Hop culture. This course will be structured to decentralize a eurocentric focus in printmaking as an artistic practice.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP

Art CR 225/ Art CR 326 Sec 02

Prof. Ortiz

TH 1:10-4:50 PM

This course will explore material, experimental, conceptual, and the art historical territory of printmaking as a public form of address. Projects will begin with a conceptual and art historical introduction via slides and readings, along with technical demonstrations. Students will be asked to make at least one public project. Technically this course will focus on a mixed media approach that involves silkscreen, cyanotypes and non toxic methods to printing; with the encouragement

of experimental modes of printmaking. We will dive into specific histories of printmaking: traditions of Latin American printmaking that are associated with political activism and protest, traditions of printmaking of the African American experience, traditions of conceptual printmaking in NYC, XIX century traditions of French printmaking that were associated with the french revolution and political speech, and pyrotechnic uses of contemporary printmaking as exemplified by Robert Rauschenberg and Nancy Spero, and more recently by Kiki Smith and William Kendtridge. This course is structured to develop personal philosophies, and relate art to lived experience and civic life.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**Prof. Cornjeo**

Art CR 225/Art CR 326 Sec 03

W 9:10-12:50 PM

This course will explore material, experimental, conceptual, and the art historical territory of printmaking as a public form of address. The semester will roughly comprise of four, three-week projects. Projects will begin with a conceptual and art historical introduction via slides and readings, along with technical demonstrations. Students will be asked to make at least one public project. Printmaking traditions of relief, lithography, silkscreen, and etching will be maintained; with the encouragement of experimental modes of printmaking. We will dive into specific histories of printmaking: traditions of Latin American printmaking that are associated with political activism and protest, traditions of printmaking of the African American experience, traditions of conceptual printmaking in NYC, XIX century traditions of French printmaking that were associated with the french revolution and political speech, pyrotechnic uses of printmaking as exemplified by Robert Rauschenberg and Nancy Spero, and more recently by Kiki Smith and William Kendtridge. Conversations will be guided by the deconstructive methods of Argentinian artist Monica Giron, investigating seven aspects: the physical, the emotional, the sentimental, the confirmation of itself/the self, the structure of thinking, the soul, and the spirit. This course is structured to develop personal philosophies and relate art to their lived experience as they connect art to civic life.

COMBINED GRAPHIC ARTS WORKSHOP/ADVANCED GRAPHIC ARTS WORKSHOP**Prof. Ramirez Jonas**

Art CR 225/ Art CR 326 Sec 04

M 5:35-9:15 PM

This course will explore material, experimental, conceptual, and the art historical territory of printmaking as a public form of address. Projects will begin with a conceptual and art historical introduction via slides and readings, along with technical demonstrations. Students will be asked to make at least one public project. Technically this course will focus on relief printing, silkscreen and stencils; with the encouragement of experimental modes of printmaking. We will dive into specific histories of printmaking: traditions of Latin American printmaking that are associated with political activism and protest, traditions of printmaking of the African American experience, traditions of conceptual printmaking in NYC, XIX century traditions of French printmaking that were associated with the french revolution and political speech, and pyrotechnic uses of contemporary printmaking as exemplified by Robert Rauschenberg and Nancy Spero, and more recently by Kiki Smith and William Kendtridge. This course is structured to develop personal philosophies, and relate art to lived experience and civic life.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**Prof. Williamson**

Art CR 235 Art CR 336 Sec 01

M 1:10-4:50 PM

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.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235 Art CR 336 Sec 02

Prof. Sparks, L.

TH 1:10-4:50 PM

This course will facilitate a range of approaches to painting, beginning with small studies from observation and building toward a more self-directed approach and expression. Students will make small-scale works during class time, which will translate to longer-term projects 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 apply personal style and content. Group critique, slide lectures, and occasional short readings will provide historical and contemporary context for developing an informed and rigorous painting practice.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235/ Art CR 336 Sec 03

Prof. Williamson

F 10:10-1:50 PM

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.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Art CR 235 Sec 04

Prof. Martin

W 9:10-12:50PM

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.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING**Prof. Howard, H.**

Art CR 235/ Art CR 336 Sec 05

W 3:25-7:05 PM

In this class we will explore how the painted mark reveals the artist's hand moving across time. We will paint at different speeds moving through the genres of still life, landscape and portrait painting into abstraction. In each class we will discuss the efficacy of our painted marks in relation to space, time and art history.

COMBINED WATERCOLOR PAINTING /ADVANCED WATERCOLOR PAINTING**Prof. Murphy**

Art CR 240/Art CR 360.51 Sec 051

TH 5:35-9:15 PM

CANCELED

SPECIAL TOPICS: PAINTING ON PAPER**Prof. Murphy**

ARTCR 360.29

M 5:35-8:15PM

This class is intended for both beginner and advanced students. The course provides instruction to the formal attributes of painting and specifically to the medium of watercolor paint. While using the unique application of watercolor paint students will learn various applications, using wet-on-wet, dry brush, and texture techniques. A focus on transparency, value, scale, construction and deconstruction, abstraction and approaches to composition. Students will paint the still life, the nude model, the landscape and subsequently, using their sketchbooks to develop a stronger connection to their visual imagery, they will create large-scale paintings based on their drawings/preoccupation. Students will forfeit one painting class in exchange for one or possibly two guided gallery tours on a Saturday afternoon during the semester. Students will see two to three shows, and a two-page response essay will be assigned. One class per semester will be held in Central Park, weather permitting. Towards the second half of the semester, students will move away from the more traditional approaches of watercolor painting and explore more contemporary approaches to art. Advanced students will combine other materials, i.e. pen, ink, graphite and collage to their watercolors. Students are encouraged to build on their unique ability and perspective to create work that inspires critical thinking. While following constructive assignments students are also encouraged to use this class as a lab, a place to expand the development of their approach to painting and art. A midterm project is assigned and presented in a portfolio presentation with one-on-one feedback from the professor. The final project will be presented in a semi-formal exhibition held in the large Crit. Room on the last class of the semester.

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

2D/3D/4D SEMINAR

Art LA 360.18 Sec 01/HC1

Prof. Beatie

M 3:25-6:05 PM

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.

COLOR AS COMMUNICATION

Art CR 360

CANCELED**Prof. Staff**

M 5:35-8:15 PM

Description Forthcoming

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 01

Prof. Sparks, M.

T 1:10-4:50 PM

The objective of this course is to develop the technical and conceptual tools needed to further each student's art practice in three-dimensional form. Beyond the physical practice of art making, we will explore key concepts and processes particular to sculpture through critical thinking, presentations, group critiques and short writing assignments. Emphasis includes applying a conceptual framework to material invention in relation to structure and form. Visiting exhibitions and research into historical and contemporary work is also expected. Active and focused participation in class discussions, class readings and a commitment to individual projects is a requirement for this course.

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 02

Prof. Dudek

TH 1:10-4:50 PM

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

Advanced students have the option of building on their previous experience by developing their own projects in conjunction with the instructor. Seeing exhibitions is a vital part of this class as well as supplemental information in the form of videos and readings.

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

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Art CR 251/Art CR 352 Sec 03

Prof. Wilson

M 5:35-9:15 PM

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.

SPECIAL TOPICS: SCULPTURE, METHODS, AND MATERIALS

Prof. Wilson

Art CR 360.09 Sec 01

TH 5:35-9:15 PM

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

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

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

CERAMICS (BEGINNING ONLY)

Prof. Nolen

Art CR 257 Sec 01

W 9:10-12:50 PM

Description Forthcoming

CERAMICS/ ADVANCED CERAMICS

Prof. Montgomery

Art CR 257 Sec 02/Art CR 357 Sec 02

M 5:35-9:15 PM

Description Forthcoming

CERAMICS

Prof. Musasama

Art CR 257 Sec 03

W 5:35-9:15 PM

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

CERAMICS/ ADVANCED CERAMICS

Prof. Musasama

Art CR 257 Sec 04/Art CR 357 Sec 02

TH 5:35-9:15 PM

See Above

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 01

Prof. Staff

M 1:10-4:50 PM

Description Forthcoming

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 02

Prof. Murray

T 1:10-4:50 PM

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

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. Grinblatt

W 1:10-4:50 PM

See Above**PRINCIPLES OF PHOTOGRAPHY COMBINED**

Art CR 271 Sec 05/ Art CR372 Sec 02

Prof. Wood

M 5:35-9:15 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.

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.

PRINCIPLES OF PHOTOGRAPHY COMBINED

Art CR372 Sec 01

Prof. Leist

W 5:35-9:15 PM

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

DIGITAL PHOTOGRAPHY

Prof. Murray

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

BEGINNING AND ADVANCED COMBINED MEDIA
Prof. Segade

Art CR 290/Art CR 390 Sec 01

T 5:35-9:15 PM

This course introduces students to new genres of visual art, including video, sound and performance. Student projects include explorations of time-based art, text-based art, installation, and collaboration. This course also explores the ways new media and the internet influence artistic production in visual culture, and ways artists use memoir and fiction to make conceptual projects. Through viewings of experimental film, video and contemporary performance art, students will investigate these forms as a models for making of contemporary art.

BEGINNING AND ADVANCED COMBINED MEDIA
Prof. Burns

Art CR 290/Art CR 390 Sec 02

M 1:10-4:50 PM

This course is an introduction to new genres in 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. To explore how display is a fundamental aspect of the exhibition and production of art works by parsing out the complications involved in the display of ephemeral and multi-media art. The course will also provide trans-cultural, contemporary and historical examples of artist working within experimental fields. Combined Media, includes 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 students vision, concepts and execution of art works.

PROFESSIONAL EXPERIENCE ART I
PROFESSIONAL EXPERIENCE ART II**Prof. Weaver**

Art CR 459/Art CR 460 Sec 01

M 1:10-4:50 PM

This is a required course for BFA students

This course occurs at 205 Hudson

Professional Experience in Art, 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. To achieve informed self-direction, the emphasis of this seminar will be on the development of each student's understanding of the visual and contextual languages that serve as platforms for individual projects, however varied. Study of ideas and practices, historical and contemporary, will allow the student to define their own project in a broad context. The class will work toward the self-awareness of each student in terms of relating artistic goals to life experience, especially in regard to how self-understanding and identity can inform creative activity.

Student work in all mediums is welcomed and critical commentary is focused on the understanding of each body of student work in terms of its use of mediation, specific references and social matrices. 20 hours of active studio work each week is the required minimum. The majority of classes will have a seminar format and each student's development of an interpretational discourse will be encouraged during extended critiques of finished work. A number of lectures and discussions, based on slide presentations and reading assignments, will explore areas of knowledge that can be applied to help develop an in-depth understanding of student work in all its variety. A few reading and writing assignments, including a statement, will be required to create a shared frame-work of critical/theoretical concepts for discussions. Visits to a few selected exhibitions may be assigned.

Course emphasis is placed on individual growth and self-definition culminating in the BFA degree exhibition at the end of a year of study. The curation and preparation of the degree exhibition is an important part of each semester's activity.