

**HUNTER COLLEGE SPRING 20
UNDERGRADUATE STUDIO ART
COURSE DESCRIPTIONS**

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 01	Prof. Berube M 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 02	Prof. Lanfranco M 1:10-4:50PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 03	Prof. Keller T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 04	Prof. Hickman T 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 05	Prof. Lobos TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 06	Prof. Hickman TH 1:10-4:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 07	Prof. Duverney T 5:35-9:15 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 09	Prof. Dudek W 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 10	Prof. Valverde W 9:10-12:50 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 11	Prof. Linial W 5:35-9:15 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 12	Prof. Tureen W 5:35-9:15 PM

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.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 03 & 4

Prof. Keller & Hickman

M 9:10-12:50 PM

201- 003 & 4 provides students with foundational introduction to Drawing and Color in preparation for 200-level and advanced studio courses. My classroom is a place to experiment and take risks using different media, concepts, and methodologies. Hands-on learning is illustrated with historic and contemporary art. A new art concept is presented and explored each week. Relevant gallery and/or museum visits are assigned. Assignments are project-based and include a writing component. Readings are assigned and discussed and short response essays are required. Students develop the ability to articulate complex ideas and function creatively. Students will be introduced to meanings and experiences that emerge through contemporary art practices. They will learn to articulate ideas so that critiques are productive and informative. The following list of fundamental concepts will serve as a foundation for projects and as terms they will be important to class discussions in both 2D and 3D sections: Process, Form, Composition, Color/Light, Matter/Material, Space/Scale, Time, Content, Context, Site-specificity, and Audience.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING**Prof. Tureen**

Art LA 201 Sec 12

W 5:35-9:15 PM

Art Foundations ARTLA 20100 is a team-taught course that prepares students for all courses in all concentrations in the Studio Art major. ARTLA 20100 is a prerequisite for all 200 level courses. For the 24-credit Studio Art major, it is a required class. For the 42-credit Studio Art major, ARTLA 20100 is required to be taken twice as a two-semester Foundation Year. The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different media, concepts, and methodologies in preparation for 200-level and advanced studio courses. In addition to studio assignments, reading and writing on art will be an integral component of the course in both semesters.

The following list of fundamental concepts will serve as a foundation for all class projects and as terms they will be important to our class discussions; Process, Form, Composition, Color/Light, Matter/Material, Space/Scale, Time, Content, Context, Site-specificity, and Audience.

All assignments will be project-based and include a writing component.

The course readings, distributed on flash drive or through email, are designed to provide a baseline of shared texts to be read by all Foundation students.

DRAWING**Prof. Lee**

Art CR 221 Sec 01

M 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**Prof. Roeck**

Art CR 221 Sec 02

T 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 history 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**Prof. Frantz**

Art CR 221 Sec 03

TH 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. In class we will draw from observation with live models and

sculptural objects. Students will develop strategies for “seeing” the human figure through line and gesture, value and form, depth and volume, and spatial systems. The homework consists of projects that expand students’ expressive and interpretive abilities (ex. portraiture, allegory, and visual narrative). Visits to the Drawing Center, the Met Museum, MoMA, and to Hunter MFA Graduate Studios will contextualize our studies. Throughout, we will ask how drawing allows us to tell stories, explore identity, and investigate the condition of embodiment.

DRAWING (TENTATIVE)

Prof. Dang

Art CR 221 Sec 04

T 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, systems of mark-making, and found imagery. Discovery and experimentation will be encouraged. This class features museum field trips, in-class exercises, group discussions, and lectures focused on drawing examples from the ancient to the contemporary. Students will draw during class, maintain a sketchbook, complete weekly assignments, and develop a final project.

ADVANCED DRAWING

Prof. Bluestone

Art CR 322 Sec 01

M 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 and drawing, while also asking how can they extend and push the boundaries of this practice as well.

ADVANCED DRAWING

Prof. Thelander

Art CR 322 Sec 02

TH 5:35-9:15PM

In this advanced studio, drawing will be considered as an expansive practice, the lowest common denominator of which is the mark. Students’ independent work will be bracketed by critiques, presentations, readings, and gallery visits which will expose students to an array of drawing practices: pictorial, conceptual, spatial, and programmatic. We will touch on drawing’s relationship to other disciplines and its usefulness as a medium in its own right. This course presumes students have a proficient understanding of observational drawing, and technical demos won’t be given unless requested. Students’ work will be guided by their personal interests, curiosity, and experimentation

COLLAGE ASSEMBLAGE

Art CR 322 Sec 02

Prof. Carreiro

T 1:10-3:50 PM

This course is based on a series of projects designed to introduce the unique and wide range of creative possibilities provided by collage processes and thinking. For example, we will explore different kinds of compositional organization - all-over, hierarchical, etc. We will experiment with various types of narrative, with visual self-representation, abstraction as a language and the concepts of juxtaposition and transformation. We will investigate autobiography, human relationships and social-political issues - all through collage techniques. We will invent and construct, from found materials, an "artifact" from a past or future society, either historical or imagined, that suggests, through its features, its function and the characteristics of its home culture. The role of artistic influence will be considered through a project engaging students' conscious embrace of influence from an admired artist's work. We will discuss issues related to notions of the fragment, the trace, the hybrid, the incomplete, the disharmonious - to juxtaposition, dissimilarity, and the multiform. Relevant historical models will be investigated as well as related contemporary practices. Various image transfer techniques will be demonstrated. Class work will be augmented by slide lectures, frequent informal critiques and the development of a critical language with which to discuss the visual, the material and the conceptual. Promptness and preparedness are crucial for an intensive class like this.

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

PRINTMAKING

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 hand printing. 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.

PRINTMAKING (TENTATIVE)

Art CR 225/ Art CR 326 Sec 02

Prof. Des

T 1:10-4:50 PM

Multiples in Context

Through a series of projects, in-class workshops, lectures, readings, and field trips, this course focuses on the context of how and where a work is placed/presented/exists as a way to further its meaning. Themes will include: location, access, distribution, value, process, physical vs. digital, and the viewer.

To encourage resourcefulness and experimentation, and to give agency to the maker, we will explore low-tech and easily accessible methods of production, which may include silkscreen, linoleum/woodcut, stencils, rubbings, photocopies, and inkjet/laser prints.

PRINTMAKING

Art CR 225/Art CR 326 Sec 03

Prof. Cornejo

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 two independent projects and one final collaborative public project. 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, 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, and distinguishing traditions of conceptual printmaking within the United States and Latin America. 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.

PRINTMAKING

Art CR 225/ Art CR 326 Sec 04

Prof. Ortiz

M 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 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 Kendridge. This course is structured to develop personal philosophies, and relate art to lived experience and civic life.

ADV. PRINTMAKING

Art CR 326 Sec 05

Prof. King, L

TH 1:10-4:50 PM

Color Printmaking Workshop

Color Printmaking Workshop joins color theory with printmaking methods. Experiencing color through printmaking provides a unique learning experience, that subsequently can be engaged in other media. Students are presented with multiple ways of using color through observation, experimentation, readings, discussion, and studio print projects to develop a working understanding of the relationship between color and printmaking. Students consider the role of color in historical and contemporary print practices and in relation to their own artistic development. Readings focus on seeing color, the use of vibrant color in political and rock posters, color and Appropriation,

contemporary printmakers use of color, and the position of contemporary printmaking in relation to painting, photography and new media. This advanced course is open to students who have completed at least two printmaking classes and are technically proficient in their chosen area(s) of printmaking.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Prof. Williamson

Art CR 235 Art CR 336 Sec 01

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 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

Prof. Jaudon

Art CR 235/ Art CR 336 Sec 03

W 3:25-7:05 PM

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.

BEGINNING COMBINED PAINTING/ ADVANCED PAINTING

Prof. Martin

Art CR 235 Sec 04

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

Art CR 235 Art CR 336 Sec 05

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 06

Prof. Williamson

T 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.

SPECIAL TOPICS: PAINTING ON PAPER

ARTCR 360.29

Prof. Murphy

TH 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. Jaudon

T 3:25-6:05 PM

This seminar emphasizes the production of independently made artwork in any medium. Our primary concern will be on the production of independent artwork made outside a standard assignment-based structure. All artwork presented to the class is made outside of class, and the goal is to prepare students for the BFA and graduate study in art.

The class works as a group seminar discussion with weekly critiques of student work made for the class, as well as readings and the presentation of brief papers. Students should be prepared for weekly reading and writing assignments, as well as daily studio work of your own choosing.

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. Wilson

TH 1:10-4:50 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.

COMBINED SCULPTURE/ ADVANCED SCULPTURE

Prof. Dudek

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/>

CERAMICS (BEGINNING ONLY)

Art CR 257 Sec 01

Prof. Nolen

W 9:10-12:50 PM

[Description Forthcoming]

CERAMICS/ ADVANCED CERAMICS

Art CR 257 Sec 02/Art CR 357 Sec 01

Prof. Montgomery

M 5:35-9:15 PM

[Description Forthcoming]

CERAMICS

Art CR 257 Sec 03

Prof. Musasama

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

Art CR 257 Sec 04/Art CR 357 Sec 02

Prof. Musasama

TH 5:35-9:15 PM

See Above

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 01

Prof. Grinblatt

W 1:10-4:50 PM

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

Comprehensive instruction on camera use and basic Black & White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on

photographic aesthetics and a guided tour to art galleries 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

Art CR 271 Sec 02

Prof. Wood

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.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. Murray

TH 1:10-4:50 PM

Have you ever wondered how your camera works? Why some of your images don't look the way you want them to? Are you interested in working in the darkroom? Do you want to know how to control the way your pictures look? Do you want to learn how to "read" images? Do you want to understand the mechanics of photography? In Principles of Photography we explore and answer these questions. This darkroom class is designed to introduce the student to all aspects of black and white photography. This includes learning how to properly use a camera, developing film, and printing black and white images in the darkroom. Use of the medium to express a personal aesthetic vision is stressed, culminating in the students completing a portfolio of prints by the end of the course. Students acquire the means to interpret, discuss, and critique photographs. An introduction

to the history of photography as well as contemporary photography deepens the students understanding of the medium and illuminates new strategies and approaches for making picture in the 21st century.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 04

Prof. Grinblatt

T 5:35-9:15 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 art galleries 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

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.

ADVANCED PHOTOGRAPHY

Art CR372 Sec 03

Prof. LeistW 9:10-12:50PM

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

Art CR 382 Sec 01

Prof. Murray

TH 9:10-12:50PM

Contemporary culture incorporates a high volume of photographic images that appear to be more easily “read” than text and that we “consume” at a seemingly increasing pace. These images are mostly made with digital technology. This course will introduce and explore the aesthetic, historical, and conceptual layers imbedded in digital images and their context. Digital Photography combines practical instruction, readings, lectures, a field trip and group discussions intended to foster an aesthetic appreciation of digital imaging and a critical awareness of how images in our culture are produced and constructed. Our own image production is influenced by our personal biography and this course aims increase an understanding of that process. Photographic images are powerful. Finding your own creative voice in photography is an exciting and challenging process that involves connecting your personal narrative with the most appropriate techniques and materials, and developing an original aesthetic. A student-initiated term project provides opportunities for personal exploration. Projects are continuously presented in a critical forum. Students are required to complete a project by the end of the semester. 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. Lab sessions will consist of learning the technical aspects of Image Capture, Importing, Editing, and Printing it should be clear from the outset that the technical component of this class is just a means to an end. Students can expect an introduction to the history of photography and contemporary photography. Weekly shooting assignments will facilitate the development of a personal vision.

PHOTGRAPHY: ALTER APPROACH (TENTATIVE)

Art CR 360.26

Prof. Freeman

W 5:35-9:15 PM

This Course will approach photography in a hands-on, experimental way, considering various ideas of photographic hybridity.

We will look at both historical and contemporary projects that engage with the following questions: How have artists made use of photographic manipulation throughout the medium’s history? How can a photograph act like a painting or a sculpture? How has digital photography increased contemporary interest in the material aspects of photographic making?

We will work in both analog and digital methods, including hybrid analog-digital methods such as digital negatives made from inkjet transparencies or using flatbed scanners as cameras. There will

be an emphasis on the physicality of these methods along with their potential as a means for creative expression and critical interpretation.

The course will include cyanotype, chemigram, and color analog photogram processes.

Prerequisites:

Principles of Photography, ARTCR 271.

MHC students: please email to request waiver for prerequisite:

christina.freeman@hunter.cuny.edu

BEGINNING NEW GENRES

Art CR 290/ Art CR 390

Prof. Bozhkov

TH 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.

IMMERSIVE ART: VR, AR, AND INTERACTIVE EXPERIENCES

Art CR 360.45

Prof. Ksel

T 1:10-3:50 PM

Special Topic: Immersive Arts—Virtual/Mixed Reality & Interactivity

This course will provide students with an indepth understanding of strategies, tools and history used by artists to create interactive and immersive experiences, sculptures, performances and installations. This Immersive Arts course will provide you with a foundation in VR/MR, 3D Modeling, coding for artists and DIY Hacking through a technical exploration of animation, motion graphics, 360 video, spatialized audio, physical and digital interactivity. Using open source software such as Unity, Blender, Twine as well as After Effects, Premiere and Audition this course merges both analog and digital practices transforming your work to new dimensions.

Dominika Ksel is an interdisciplinary artist, drawing on speculative fictions, technOfem1n1sm, erased histories and invisible landscapes, I use immersive media to evoke the unseen sensorial. Working with interactive sculptures, video installations, and sound-based performances to investigate how technology and mysticism mediate the perception of self within our environments and social constructs.

ART & CURRENT IDEAS

ART CR 405 Sec 01

Prof. Carreiro

T 1:10-3:50 PM

In this course we seek to enrich, develop and propel the work of each student through critique, discussion, reading and writing assignments. Readings from literature, science, theory, etc will both challenge and support student work. Visits to gallery and museum exhibitions will provide historical as well as international models. Special attention will be paid to the identification of individual interests and the development of methodologies to effectively address them. Another focus will be on content - what it is, and how to develop and direct it. Students will interview and review each other's work. Our meta concern will be a consideration of the role of art and artists in society and how to locate ourselves within the world's most rubbery category.

PROFESSIONAL EXPERIENCE ART I

PROFESSIONAL EXPERIENCE ART II

Art CR 459/Art CR 460 Sec 01

Prof. Segade

TH 10:10-12:50 PM

[Description Forthcoming]