

**HUNTER COLLEGE SPRING 2021
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. Grinblatt 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. Lobos T 5:35-9:15 PM
ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 08	Prof. Dang T 5:35-9:15 PM
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 FOUND METHODS & TECH Art LA 202 Sec. 01	Prof. Linial F 10:10-1:50 AM
ART FOUND METHODS & TECH Art LA 202 Sec. 02	Prof. Wilson T 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 01 & 02

Prof. Berube & Lanfranco

T 5:35-9:15 PM

This art foundation course will focus on idea development using traditional and non-traditional materials and mediums. This is a team-taught class where you will be exposed to the ideas and concepts of two artist/educators. It will provide a forum for thoughtful discussion and exploration of art practices. 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.

Media introduced include drawing, painting, collage, assemblage, and installation practices. Concepts and terms covered include form, content, structure, color, composition, material, scale, context, methods, metaphor, abstraction and representation.

We will be examining these terms and concepts through a series of readings, writings, slides, lectures, videos, workshops, and exhibition visits. Students will engage in art projects both in class and outside, and keep a sketchbook of notes and ideas.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 03 & 04

Prof. Keller & Hickman

T 1:10-4:50 PM

This class is team taught online by Professor Keller and Professor Hickman.

- Professor Keller's half of the course focuses on drawing, and her class is divided into three areas, figure, illusion, and abstraction. There are drawing, reading and writing assignments corresponding to each area. Each class includes exercises in line, tone and color and a more experimental creative project. Lectures include historic and contemporary examples as well as student work from past semesters.
- Professor Hickman's half of the course focuses on sculpture, and his class is divided into three areas: figure, abstraction, and appropriation. For each area there are two sets of assignments in a wide variety of media, from plaster casting to kinetic sculpture. For each assignment there are additional drawing components, as well as corresponding readings and writing responses. Lectures include historic and contemporary examples as well as student work from past semesters and how-to demonstrations.
- All course work is completed at home. Critiques and discussions are conducted synchronously on Zoom and asynchronously on Blackboard and Instagram. Students need a computer with an Internet connection and a means, such as a smartphone, to digitally photograph and upload images of their work.

In addition to the supplied kit, students need to purchase a small quantity of plaster and alginate, simple drawing tools, a few acrylic colors and paper. Use of household items and recycled materials is encouraged.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 05 & 06

Prof. Grinblatt & Hickman

T 1:10-4:50 PM

This class is team taught online with Professor Grinblatt. Professor Hickman's half of the course focuses on sculpture, and his class is divided into three areas: figure, abstraction, and appropriation. For each area there are two sets of assignments in a wide variety of media, from plaster casting to kinetic sculpture. For each assignment there are additional drawing components, as well as corresponding readings and writing responses. Lectures include student examples from past semesters as well as how-to demonstrations. All course work is completed at home. Critiques and discussions are conducted synchronously on Zoom and asynchronously on Blackboard and Instagram. Students need a computer with an Internet connection and a means, such as a smartphone, to digitally photograph and upload images of their work. In addition to the supplied kit, students need to purchase a small quantity of plaster and alginate. Use of household items and recycled materials is encouraged.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 09 & 10

Prof. Berube & Lanfranco

T 9:10-12:50 PM

Art Foundations ARTLA 201 is a team-taught course that prepares students for all courses in all concentrations of Studio Art. For the Studio Art Major, two sections of ARTLA 201 taken over two semesters is required as a foundation for the 42-credit major and one section is required for the 24 credit major. 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, preparing students to assess works of art from the position of a maker and observer.

The course will focus on producing artwork based upon conceptual, historical and theoretical reasoning relating to contemporary art practices. We will be examining these issues through a series of readings, writings, slides, lectures, videos, workshops, and exhibitions. Students are encouraged to keep a sketchbook, and keep a series of drawings, ideas, and other material related to the course.

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.

Learning Outcomes

- Students will learn fundamentals of planning and transforming materials in accordance with specific subjects, formats, themes and mediatory practices.
- Students will be introduced to the links that connect broad critical ideas and concrete social practices to the production of aesthetic “objects.”
- Students will learn rudiments of the history and theory of artistic practice for contemporary creative activity in the visual arts.
- Students will be introduced to meanings and experiences that emerge through contemporary art practices.

Course Structure: *DUE to COVID 19, the ARTLA course has switched to hybrid or 100% online.

Prof. Dudek’s portion is hybrid and Prof. Valverde’s portion is 100% online. The semester will be divided in half between the two professors and will switch during the “Midterm” section. Each half will have a dedicated set of projects and goals that is supported by the professor’s expertise and choice of medium. Each professor will hand out and/or post on Blackboard guidelines or assignments, materials list and course expectations. **How you hand in or submit work depends on the professor so please ask if you are not clear how to submit images or documents for each section.**

ART FOUND METHODS & TECH

Art LA 202 Sec. 01

Prof. Linial

F 10:10-1:50 AM

ARTLA 202 is the second part of the foundation year course requirement for 42-credit

art majors. This class is open to any student who has taken Artla201 or the equivalent. The class will be taught by one instructor who will introduce the student to the fundamental skills of Drawing, Sculptural Methods and New Genres Technology. Museum/gallery visits, and written analysis of exhibitions will be assigned to help build an understanding of how skill is implemented in the conceptual creation of art. Being a baseline course it will facilitate learning as the student progresses to a more in-depth study of Painting, Sculpture, New Genres, Drawing & Printmaking. Pre-requisites:

ArtLA 201

ART FOUND METHODS & TECH

Art LA 202 Sec. 02

Prof. Wilson

F 10:10-1:50 AM

In this course students will learn basic technical skills as they relate to drawing, sculpture, video, and sound art practices. Students will be assigned weekly projects that utilize these techniques to gain a better equipped toolset for creating art when enrolled in more advanced courses. There will also be short reading assignments that supplement approaches to art making. There will also be

online (and possibly in person) visits to art exhibitions where a detailed analysis of the materials and techniques will result in student response papers. This is a hybrid online/in-person class that will safely conduct a combination of 2-3 physical workshops in room 11072 and at home using Zoom workshops.

DRAWING

Art CR 221 Sec 01

Prof. Carreiro

M 9:10-12:50 PM

[Description Forthcoming]

DRAWING

Art CR 221 Sec 02

Prof. Roeck

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 throughout 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, field-trips, a self-directed final project.

DRAWING

Art CR 221 Sec 03

Prof. Frantz

TH 1:10-4:50 PM

From prehistoric times to today, artists have portrayed the human experience through drawing the figure. This course will expand students' skill, perspective, and engagement with this tradition. We will draw from observation of living people, sculptural objects, and ourselves. Students will develop strategies for "seeing" the human figure through line and gesture, value and form, depth and volume, and spatial systems. The homework will expand students' expressive and interpretive abilities (ex. portraiture, allegory, and visual narrative). Visits to the Met and the Whitney will contextualize our studies, and guest speakers will talk about drawing from the perspective of contemporary practice. 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 201), but no other art experience is assumed. Projects may 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.

Please note! Our class format is "hybrid," which means that a portion will involve some face-to-face activity. MOST of our class meetings will take place online, over Zoom, and all course materials will be posted on Blackboard. However, I'm also planning the following low-risk, socially distanced drawing activities:

- Visit to the Met Museum
- Visit to the Whitney Museum
- Outdoor drawing in Central Park (when the weather gets warm)

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. SanchezM 1:10-4:50 PM

[Description Forthcoming]

ADVANCED DRAWING

Art CR 322 Sec 02

Prof. ThelanderTH 5:35-9:15PM

[Description Forthcoming]

COLLAGE & ASSEMBLAGE

Art CR 360.19 Sec 01

Prof. CarreiroW 9:10-11:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 01

Prof. DuverneyT 9:10-12:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 02

Prof. KingW 1:10-4:50 PM

The traditional printmaking techniques of linocut, transfer monotype, and etching will be practiced through four interconnected assignments. Each project begins with a conceptual and art historical context, paired with synchronous technical demonstrations on zoom. Additional and more experimental approaches to making multiples will be introduced throughout the course. For example, the broader themes of Print and Appropriation will be explored in a found object transformation project. Race and Identity will be the focus for student presentations that combine printed images and text, building a more collective understanding of individual insights within our practice and community. Students will need access to Zoom and Blackboard, and a table at home for making prints.

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 04

Prof. OrtizM 1:10-4:50 PM

[Description Forthcoming]

PAINTING (COMBINED)

Art CR 235/Art CR 336 Sec 01

Prof. WilliamsonF 10:10-1:50 PM

[Description Forthcoming]

PAINTING (COMBINED) Art CR 235/ Art CR 336 Sec 02	Prof. Jaudon 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 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.

The on-line class will primarily use Zoom and Google Docs.

PAINTING (COMBINED) Art CR 235/ Art CR 336 Sec 03	Prof. Crile W 9:10-12:50 PM
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[Description Forthcoming]

PAINTING (COMBINED) Art CR 235/Art CR 336 Sec 05	Prof. Williamson T 1:10-4:50 PM
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[Description Forthcoming]

SPECIAL TOPICS: PAINTING ON PAPER ARTCR 360.29	Prof. Murphy TH 5:35-8:15PM
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[Description Forthcoming]

2D/3D/4D SEMINAR Art LA 406 Sec 01	Prof. Wilson M 3:25-6:05
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[Description Forthcoming]

SCULPTURE (COMBINED) Art CR 251/Art CR 352 Sec 03	Prof. Dudek M 5:35-9:15 PM
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In this class we will make sculpture, visit sculpture exhibitions, watch videos about sculpture and discuss all things related to sculpture in order to get a basic understanding and working knowledge of sculpture as it exists today and in the recent past.

This class is comprised of beginning and advanced students. Beginning students will work on class assignments. Advanced students can work on these assignments but they are also encouraged to develop their own projects.

CERAMICS (COMBINED) Art CR 257 Sec 02/Art CR 357 Sec 01	Prof. Montgomery M 5:35-9:15 PM
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[Description Forthcoming]

CERAMIC Art CR 257 Sec 03	Prof. Montgomery W 5:35-9:15 PM
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[Description Forthcoming]

PRINCIPLES OF PHOTOGRAPHY Art CR 271 Sec 01	Prof. Grinblatt W 1:10-4:50 PM
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In a moment when photographs are replacing words as our basic means of communication, understanding how images work is key. Whether to fight social-environmental injustices, compose a world of your own imagination, fashion new styles or propose new designs, learning to construct your own photographs so that they become a fine-tuned tool for your messages is crucial. During this semester the class will offer comprehensive instruction on analogue and digital camera use (smartphone cameras can and will be used) as well as the principles of light. The core of the class discussions will focus on personal projects around the construction of a camera obscura, a pin hole camera, making photograms and developing special-emulsion papers. Presentations on the work of historical and contemporary photographers and basic concepts about photographic aesthetics will be used to illustrate the distinct characteristics of the medium. In this course you will learn the craft of ‘drawing with light’ as well as develop a personal style through critiques and edits of your work. By the end of the semester you will have completed a portfolio of images that express your personal vision and acquired the skills to interpret and critique photographic images. Most importantly, you will have the means to become aware of how images in the world influence you as well as master a medium of expression that is crucial to make relevant changes in the world we live in.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 02

Prof. WoodM 1:10-4:50 PM

This course will emphasize the seeing and thought needed to develop a photographic language while learning the basic technical skills for constructing a photograph. Film exposure, film development, and printing will be explored in the context of making and understanding photographic art. There will be group and individual critiques to develop and encourage individual expression. During the pandemic, this class will be online with opportunities to discover digital, cellphone, and lens-less photography in the safety of your home environment. We will be taking a deep dive into the creative process of important photographers with access to films and other materials.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. MurrayTH 1:10-4:50 PM

Now more than ever photography lies at the epicenter of communication. In a time when we are all being affected by a global pandemic and social injustices, photography can be used as a tool for understanding and investigation. This analogue/digital class is designed to introduce the student to the principles of photography. This includes learning how to make a camera obscura, creating and working with a pinhole camera, making photograms, developing printing out papers, and manual use of the camera (smart phone cameras can and will be used). Use of the medium to express a personal aesthetic vision is stressed, culminating in the students completing a portfolio of images by the end of the course. Students will 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 pictures in the 21st century. Are you interested in experimentation and exploration? Have you ever wondered how your camera works, why some of your images don't look the way you want them to? 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 (online) we will answer these questions and through the medium of photography will engage with the most relevant and pressing issues of the day.

PRINCIPLES OF PHOTOGRAPHY (COMBINED)

Art CR 271 Sec 05/ Art CR 372 Sec 01

Prof. WoodM 5:35-9:15 PM

This course will emphasize the seeing and thought needed to develop a photographic language while learning the basic technical skills for constructing a photograph. Film exposure, film development, and printing will be explored in the context of making and understanding photographic art. There will be group and individual critiques to develop and encourage individual expression. During the pandemic, this class will be online with opportunities to discover digital, cellphone, and lens-less photography in the safety of your home environment. We will be taking a deep dive into the creative process of important photographers with access to films and other materials.

PRINCIPLES OF PHOTOGRAPHY (COMBINED)

Art CR 271 Sec 06/ Art CR 372 Sec 02

Prof. Leist

M 9:10-12:50 PM

In this studio class photography is approached in the broadest sense and experimentation and exploration of the medium in relationship to painting, sculpture and conceptual art are welcome in addition to traditional photographic practices.

While the course meets online (Zoom) for group meetings in the Spring 2021 semester, we hope to have the analog darkroom and computer lab open with strict COVID protections in place for the safety of students, staff and faculty. All class meetings are online, use of the facilities is recommended but not required.

Students will propose and execute their own semester long assignment to explore the medium for its potential for self-expression. Weekly class critiques are complementing independent field and studio work. Both analog and digital methods and processes are welcome and students can work in either black and white or color or both.

DIGITAL PHOTOGRAPHY

Art CR 382 Sec 01

Prof. MurrayTH 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, 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 to 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.

BEGINNING NEW GENRES

Art CR 290 Sec 01

Prof. BozhkovT 1:10-4:50 PM

[Description Forthcoming]

ADVANCED NEW GENRES

Art CR 290 Sec 01

Prof. BozhkovT 1:10-4:50 PM

[Description Forthcoming]

NEW GENRES SPECIAL TOPICS: ARTS & PROTEST

Art CR 360.21

Prof. BurnsW 10:10-12:50PM

While art is often perceived as independent from politics and social history, this course will examine how these underlying contexts affect aesthetics and meaning in art. Many artists have resisted traditional and conventional approaches to art in order to inform us of the existence of other perspectives, histories and voices. This course offers the opportunity to reflect upon the relationship between art and activism by applying—in students' own art work—critical methods generated by current events, critical theory, literature and social history. Through creative projects, exposure to other artists' work, readings and films, this course will explore the historical, political and social influences within which art is made and disseminated.

This course will be a platform for exploring questions such as: Is all art political? What is the value of protest? Why is there a dominant historical narrative and how does that effect our perceived realities? Are utopia's political and what is useful about the impossible? What is the relationship between money and art, sexuality and art, power and art? In the age of mass information and disinformation what do terms like 'alternative,' 'underground,' or 'radical' really mean? And what responsibility does an artist have to the public when making political art?

Due to Covid-19 this course will take place primarily online, but we may choose to have a class or two that meets in person, outside in a socially distanced manor if weather and health permit. Students from all art disciplines —Painting, Sculpture, Printmaking, Photography, Drawing and New Genres—may take this Special Topics course for credit. This means students will be expected to expand and consider the political implications in their work within mediums they are already familiar with. Because this class takes place through the New Genres department students will have access to video and audio recording equipment as well Adobe Creative Suite.

ART & CURRENT IDEAS

Art CR 405 Sec 01

Prof. MartinM 1:10-4:50 PM

[Description Forthcoming]

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

Art CR 459/Art CR 460 Sec 01

Prof. WeaverTH 1:10-4:50 PM

[Description Forthcoming]