

**HUNTER COLLEGE SUMMER 2020
UNDERGRADUATE STUDIO ART & ART HISTORY
COURSE DESCRIPTIONS**

INTRODUCTION TO HISTORY OF ART

Art H 111 Sec 01

Prof. de Beaumont

T/Th 11:40-2:48 PM

This is an intensive one-semester survey of the basic principles and key monuments of the history of art from prehistoric cave paintings to the present day. Although in keeping with the instructor's expertise the emphasis will be upon the Greco-Roman tradition and Western European art history, the historical and cultural contexts of non-Western art will also be addressed. The methods and terminology of art historical analysis will be introduced. Works of painting, sculpture, and architecture will be studied with special attention given to their historical background and the development of style, as well as the various techniques and expressive qualities of each medium. Course requirements include mid-term and final examinations in essay format, and a four- to six-page term paper based on an art work of the student's choosing, selected from the collection of the Metropolitan Museum of Art.

20TH CENTURY ARCHITECTURE

Art H 255 Sec 01

Prof. Kaplan

T/TH 3:20-6:28 PM

This course surveys the evolution of modern architecture, architectural theory, and design from approximately 1900 to the present. We will focus primarily on buildings, complexes, and urban planning in the United States, Europe, and Latin America, with particularly close attention paid to developments in New York. We will see how, in addition to possessing specific formal qualities, each building or plan reflects the cultural, social, economic, and technological conditions under which it was made. In short, architecture does not exist in a vacuum. In exploring various movements and primary source documents, we will find certain architects who looked to previous masters for inspiration, while others broke with tradition, thus revolutionizing the built environment. Our overriding question will be: Why does architecture matter, and how does it impact our lives? This course may include optional site visits and walking tours to examine key structures within New York.

POSTWAR & CONTEMPORARY ART IN LATIN AMERICA

Art H 255 Sec 01

Prof. Steverlynck

T/TH 11:40-2:48 PM

This course serves as an introduction to the development of modern art in Latin America, and how it relates to the work of contemporary artists within and outside of the region. We will study the emergence of key art movements in Latin America and how artists participated in and responded to important historical events and social changes across the Americas. How have Latin American artists portrayed the idea of "Latin America" or being "Latino/Latinx" in their work? Other issues will include: negotiating with their colonial past and with European models of modernity; art and revolution; the question of indigenous art forms and the "popular"; diasporic continuities within Latin America, Latinx experience in the United States, and *mestizaje* (cultural mixing).

Learning Outcomes

By the successful completion of this course, students will be able to:

1. Gain familiarity with Modern Art in Latin America in terms of style, form, and how historical contexts inform artists' questions of cultural difference and structural inequalities.
2. Improve their skills in looking at Modern art of Latin America, and Modern Art made by Latinx Artists in the United States.
3. Understand key art movements in Latin America and how artists participated in and responded to important historical events and social changes across the Americas.

SPECIAL TOPICS BAROQUE ART: REMBRANDT'S ETCHINGS

Art H 34101 Sec 01

Prof. de Beaumont

M/W 3:20-6:28 PM

This Special Topics lecture course will focus on the etchings of Rembrandt van Rijn (1606-1669), generally considered the most innovative and experimental aspect of his profoundly innovative and experimental oeuvre. Rembrandt made etchings throughout his long career, beginning in the late 1620s, when he was still an ambitious young painter in his home town of Leiden, through around 1660, when despite professional setbacks he had become a legend in his own time. The international dissemination of his prints had helped to foster that legend, and in examining their varied form, content, and function within the artist's wide range of endeavors, we will have occasion to explore the fundamental achievements and mysteries of his art.

Course requirements include assigned readings, active participation in class discussions, a mid-term (but no final) exam in essay format, a research paper written in two stages, and a related oral presentation to the class.

ADV. STUDIES SEMINAR IN MODERN ART

Art H 621 Sec 01

Prof. Sherman

M/W 11:40-2:48 PM

[Course Forthcoming]

MODERN ART I

Art H 621 Sec 01

Prof. Kang

M/W 3:20-6:28 PM

This course considers the major artists and movements within modern art from approximately 1880 to 1950, with special attention to the category of the "modern" as a privileged discursive formation from which difference has historically been excluded. Thus, we will engage the concept of modernism through a global, cross-cultural perspective. We will explore the formation of modern art as an art historical category, as well as the changes in art institutions in response to its rise. In particular, we will consider the MoMA's role in modern art's codification, exploring the stakes of Alfred Barr's vision for a new kind of art museum while also reflecting on how that vision was transformed, distorted, and obscured by later developments. Examination of art works will focus on building skills in visual analysis and argumentation. Writing assignments will familiarize

students with the process of art historical research, emphasizing object-based inquiry. Individual museum visits will be encouraged, but no group museum visits will be required (thus, students may attend virtually whether located in NYC or not)..

THEORY & CRIT
Art H 734 Sec 01

Prof. Game
M/W 11:40-2:48 PM

Since the mid-20th century, Critical Theory has developed a rich and multidisciplinary approach to the notion of meaning – its production, its locations, its authority. In that, it has marked a shift from a thinking informed by absolute norms (such as the ‘subject’, the ‘true’ or the ‘beautiful’) to one that is concerned with interrelations between theory and practice, knowledge and action, the individual and the collective. The implications of this shift on the understanding of aesthetics, as well as on the making of art, have been extensive. In the light of these changes, this course focuses on the notions of experience, representation and value in relation to art from a plurality of disciplinary standpoints (Gender Studies, Deconstruction, Psychoanalytical Criticism, Postcolonial Studies, etc.). If far from being ‘natural’ or ‘essential’, aesthetic meaning is in fact constructed and shifting, how are we then to account for its contextual and relative nature? To answer this question, the course examines a set of theoretical paradigms engaging critically with the image, photographic or painted, fixed or moving, digital or analogic, as an utmost site on which to trace how theoretical productivity has always been going hand in hand with artistic creativity. The course is structured around lectures and seminars (collective readings, written exercises and discussions, presentations and debates). Students are expected to participate fully by carrying out assessed readings, involve actively in classroom discussions and weekly oral presentations

CRAFTING NATURE: COSMOLOGY IN THE MIDDLE AGES
Art H 734 Sec 01

Prof. Partridge
T/TH 3:20-6:28 PM

[DESCRIPTION FORTHCOMING]

ARTIST’S INSTITUTE
Art H 78008 Sec 01

Prof. Jaskey
TBA

[Description Forthcoming]

ART FOUNDATIONS: SEEING, THINKING, AND MAKING
Art LA 201 Sec 01 & 02

Prof. Berube & Frantz
T/Th 11:40-3:50 PM

This class is an introductory art foundation course that 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 two artist/educators bringing different perspectives to you about art production. These will include metaphor, form, color, scale, context, material, abstraction, and representation.

In practice, we'll be making drawings, paintings, performances, objects, and installations. Throughout, we will relate these projects to the conceptual, historical and theoretical reasoning in modern and contemporary art practices. Expect to explore art through readings, discussions, videos, workshops, and written feedback. Our class will meet online, through Zoom and Blackboard, and you will produce work both synchronously (in class) and through a series of individual projects completed outside of class.

We hope to provide a forum for thoughtful discussion and exploration of art practices.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 03 & 04

Prof. Lobos & Wilson

T/Th 12:00-5:00 PM

[Description Forthcoming]

DRAWING

Art CR 221 Sec 01

Prof. DuVerney

M/W 4:00-9:00 PM

Throughout history drawing has been used as an immediate way to describe the human experience. From early cave paintings to the Viet Cong War drawings and contemporary tattoo, drawing and the artist who center it in their practice have used the line to expand personal and social narratives that draw connections beyond institutional structures.

Art CR 221 Drawing will further expand students practice in observational drawing and artistic expression. Which include mastering line and shape, value, gesture and composition all while experimenting with various drawing tools, techniques and surface materials. Students will work from live models, still life and architecture. Visits to museums, galleries and artist studios will be an integral part of the class.

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. Thelander

M/W 12:00-5:00 PM

[Descriptions Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 01

Prof. King

T/TH 11:40-3:50 PM

The traditional printmaking techniques of transfer monotype, linocut, and drypoint etching will be practiced through a series of linked 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 book 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. This course is listed as hybrid, but 90% will take place remotely. Although we hope to meet twice in person, **physical attendance is not mandatory for any student who is unable to go to the Hunter printmaking studio.**

PAINTING (COMBINED)

Art CR 235/Art CR 336 Sec 01

Prof. Schutzengel

M/W 4:00-9:00 PM

In this course, students will learn the techniques to effectively express their ideas through paint. Using observational painting, primarily still life, students will develop their understanding of basic elements of painting such as: value, color, shape, mark, space, and composition. Students will also develop skills to discuss and critique their own work and the work of others. With the guidance of the instructor and class critique, students will choose their own subject matter with personal meaning and will use the basic formal concepts developed in class to express their ideas. Assignments will be tailored to the skill levels of both beginning and advanced students.

This class will be taught online. Since students will be working at home, we will use acrylic paint only (no oils or solvents). We will meet via Zoom; class time will include technical demonstrations, individual work, group critiques, and discussions of historical and contemporary painters.v

Painting (COMBINED)

Art CR 235/ Art CR 336 Sec 02

Prof. Song

M/W 10:00-3:00 PM

In this five-week course, students will be exposed to various approaches of making, looking, and thinking about painting. Fundamental concepts for painting including techniques, approaches and terminology will be introduced as students work through observational assignments. The class will investigate different ways to create light and to build space on a two-dimensional surface. Observational assignments will help students understand fundamental concepts of painting, while lectures and research assignments will provide historical context in understanding painting.

The course will begin with emphasis on formal technique and critical analysis of painting, and work towards culminating visual vocabulary and subject matter for the final project. Students are encouraged to explore different approaches to apply paint, as the goal of the class is to explore painting as a medium to its fullest potential, and to step out of their comfort zone to learn something new. Through assignments, students will explore different modes of looking at the world.

Research takes a big part in the manifestation of an artist's studio practice. Artist research, reading and writing will be required, as well as presentations. Students must work outside of class hours to complete assignments. Each assignment will end in group discussion sharing feedback.

The class will meet on Zoom during scheduled class hours. Zoom link and class information will be posted on Blackboard. Students should have a computer with a camera to participate in Zoom sessions, and adequate working space set up for painting. The class will be acrylic based for safety reasons. A Painting Kit is available for this class to cover basic supplies. Students are responsible for preparing additional materials to complete the assignment.

Sculpture (COMBINED)

Art CR 251/ Art CR 352 Sec 01

Prof. Wilson

M/W 12:00-5:00 PM

[Forthcoming]

Principles of Photography

Art CR 271 Sec 01

Prof. Murray

M/W 11:40-3:50 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 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 we will answer these questions and through the medium of photography will engage with the most relevant and pressing issues of the day.