

**HUNTER COLLEGE FALL 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

Art Foundations ARTLA 201 Sections 001 and 002 is a team-taught course that prepares students for all concentrations of Studio Art. The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different 2D and 3D 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. ARTLA 201 Sections 001 and 002 are being taught completely online through ZOOM and Blackboard.

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 with Professor Keller. 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

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 07 & 08

Prof. Lobos & Grinblatt

T 5:35-9:15 PM

[Descriptions Forthcoming]

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 09 & 10

Prof. Berube & Lanfranco

T 9:10-12:50 PM

The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different media, concepts, and methodologies. 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 will make work during class, and will also be required to work outside of class every week.

This course is also hybrid, which means we would like to meet at times at the school. But that depends on the comfort level we all have with meeting in person.

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

T 5:35-9:15AM

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. Wood

M 9:10-12:50 PM

[Description Forthcoming]

DRAWING

Art CR 221 Sec 02

Prof. Roeck

M 5:35-9:15 PM

Drawing is thinking. In this introductory drawing course, students will learn the basic elements of drawing: line, value, contour, mark making, 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 more in-depth individualized homework assignments. Additional class activities will include the discussion of readings, drawing field-trips, a final project.

DRAWING

Art CR 221 Sec 03

Prof. King

TH 1:10-4:50 PM

This course provides a comprehensive introduction to the art of drawing with an emphasis on the development of visual awareness. The class follows a sequence of assignments that introduces drawing fundamentals and materials to thoughtfully expand individual expression. How different artists incorporate drawing historically and in a contemporary context is explored online and in visits to NYC museums and galleries. Students will maintain a sketchbook practice, complete studio and written assignments, and participate in group activities and critiques. This course is hybrid with the goal of 50% of our sessions being in-person.

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. Sanchez

M 1:10-4:50 PM

[Description Forthcoming]

ADVANCED DRAWING

Art CR 322 Sec 02

Prof.

TH 5:35-9:15PM

[Description Forthcoming]

ADVANCED DRAWING

Art CR 322 Sec 03

Prof.

W 1:10-4:50PM

[Description Forthcoming]

COLLAGE & ASSEMBLAGE

Art CR 360.19 Sec 01

Prof. Carreiro

T 9:10-11:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 01

Prof. Duverney

T 9:10-12:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 02

Prof. King

W 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 technical demonstrations on zoom and/or in-person. 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, Gender, 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 hybrid with the goal of 50% of our sessions being in-person.

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 03

Prof.

W 9:10-12:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 04

Prof. Ortiz

M 1:10-4:50 PM

[Description Forthcoming]

PAINTING (COMBINED)

Art CR 235/Art CR 336 Sec 01

Prof. Williamson

T 10:10-1:50 PM

This is a combined beginning and advanced oil painting class. We will explore the many ways of finding subject matter that inspires. The class will look at examples of art that can help inform our process from a critical and historical perspective. We each have stories to tell. The class will help develop your personal narrative. The emphasis is on the creative process and exercises that will engage you to increase your painting and drawing skills.

PAINTING (COMBINED)

Art CR 235/ Art CR 336 Sec 03

Prof. Ganesh

F 10:10-12:50 PM

This course will focus on introducing and exploring materials and techniques used in painting, such as composition, proportion, paint handling, color, and form as vehicles of visual expression. The class will incorporate lecture and demonstration, assignments and working from observation to develop perceptive and technical skills, alongside custom tailored projects that synthesize these formal tools. We will harness these tools to focus on building a personal visual vocabulary and

look at painting as an expanded field of making, drawing from contemporary art practices. Situated in a decolonial framework, the course will also draw upon non-western art historical knowledge and techniques. Risk taking, experimentation, and creating new narratives is encouraged.

PAINTING (COMBINED)

Art CR 235/ Art CR 336 Sec 04

Prof.F 9:10-12:50PM

[Description Forthcoming]

PAINTING (COMBINED)

Art CR 235/Art CR 336 Sec 05

Prof. JaudonT 3:25-7:05PM

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.

This is an in-person class held in the Hunter painting studios, and we will use Google Drive to organize our class work.

SPECIAL TOPICS: PAINTING ON PAPER

ARTCR 360.29

Prof. MurphyTH 5:35-8:15PM

A contemporary approach to painting on paper. Students will use water based mediums, watercolor, ink, gouache, along with graphite and charcoal and other exploratory pigments on large scale paper. Students will combine drawing, mark-making, collage, and painting techniques to complete a variety of assignments. Students will learn how to implement the principles of watercolor paint with an in depth focus on transparency, color and value.

Museum/gallery visits, painting in the park, research of artists and presentations incorporated in the syllabus.

Students are required to keep a sketchbook to explore and expand upon their ideas and skills, to document their interests and preoccupation. A midterm project includes presenting a portfolio of classwork produced in the first half of the semester. The final project involves editing and curating a final exhibition of semester produced work.

2D/3D/4D SEMINAR

Art LA 406 Sec 01

Prof. WilsonM 3:25-6:05

[Description Forthcoming]

SCULPTURE (COMBINED)
Art CR 251/Art CR 352 Sec 02

Prof. Sparks
TH 1:10-4:50 PM

[Description Forthcoming]

SCULPTURE (COMBINED)
Art CR 251/Art CR 352 Sec 03

Prof. Dudek
M 5:35-9:15 PM

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.

This course is also hybrid, which means we would like to meet at times at the school. But that depends on the comfort level we all have with meeting in person.

CERAMICS
Art CR 257 Sec 01

Prof. Nolen
W 9:10-12:50 PM

[Description Forthcoming]

CERAMICS
Art CR 257 Sec 02/Art CR 357 Sec 01

Prof. Strobel
M 5:35-9:15 PM

This class will offer students the opportunity to learn about and work with clay through its many forms and techniques. Students gain valuable technical skills and strengthen their conceptual knowledge within the field of ceramics.

Students will develop 4 projects over the course of the 15 week semester.

Through the first two projects Students will explore the development of form through ceramic processes like coil, slab, pinch and wheel, and the development of surface using underglazes and glazes. The third project introduces students to hand building and hollowing out of a solid sculpture.

In the last project students will be introduced to the fabrication of ceramic multiples through mold making (plaster) and casting with liquid clay (slip).

Students will be required to keep sketchbooks and work outside of class time during open studio hours. The projects are focused on skill building, but also delve into concerns of object making and strength of concept.

Students will discuss their work in group critiques and will be presented with lectures and artist talks. They will research contemporary artists working in ceramics and present their research to

their peers. Discussion and research will add to the development of their conceptual thinking and broaden the discourse of their artistic explorations.

CERAMICS

Art CR 257 Sec 03

Prof. SchmidtW 5:35-9:15 PM

This class provides an introduction to ceramics and clay in sculpture as well as an introductory exposure to the history and presence of ceramics in arts and culture. Forming techniques, surface development and glazing, and kiln firing practices will be introduced. While the class explores both functional and sculptural ceramic traditions, one goal will be to create communication skills for discussing works.

CERAMICS

Art CR 257 Sec 04/Art CR 357 Sec 02

Prof. MontgomeryTH 5:35-9:15 PM

[Description Forthcoming]

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 03

Prof. GrinblattW 1:10-4:50 PM

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 06

Prof. Murray

M 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

Art CR 271 Sec 05/ Art CR 372 Sec 02

Prof. Wood

M 5:35-9:15PM

[Description Forthcoming]

PRINCIPLES OF PHOTOGRAPHY (COMBINED)

Art CR 271 Sec 01/ Art CR 372 Sec 01

Prof. Leist

W 9:10-12:50 PM

Photography and photographs are deeply embedded in our culture in destructive and beneficial ways. They have helped families reunite after wars ended as they have helped prosecute innocent people and been in the service of genocide, sexism and racism. They helped science progress and mingle with fiction (every time you look at a color photograph on the cover of Scientific American Magazine the color is pure fiction as the electron microscope only produces black and white images). Photography is deeply related to language and other art forms such as painting and sculpture. Photographs are among the most memorable and influential works of art and among the most widely used forms of personal expression.

What can photography as a practice and photographs as material objects as well as screen imagery offer you for making art? How can it offer a deeper understanding of how you see and look at the world? The core of this class is centered around these questions and you will have considerable freedom to choose how to structure your work. You are asked to write your own semester long assignment that you develop from week to week and that we will address continuously in our group discussions. Students have the option to work both analog and digitally regardless of the mode of instruction depending on what resources are available.

This course combines readings, lectures 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. Group discussion will take place online on Zoom and in-person on campus meetings if circumstances permit. Labs are available according to CUNY Covid protocols valid at the time.

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 embedded 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 02

Prof. BurnsF 1:10-4:50 PM

[Description Forthcoming]

BEGINNING NEW GENRES

Art CR 290 Sec 01

Prof. McKenzieT 1:10-4:50 PM

The proliferation of readily available technologies for production, communication, and the dissemination of ideas, has had a powerful effect on an individual's ability to create, to be seen, and to be heard. With that proliferation in mind this course will introduce the student artist to a range of strategies in an effort to interrogate what these forms, tools, and platforms might mean for artists working today. Student projects will explore a variety of forms and approaches including video, audio, and performance. Discussions, readings, and other outside assignments will place emphasis on situating current means of art making within a broader art historical context.

ADVANCED NEW GENRES

Art CR 290 Sec 02

Prof. BurnsF 1:10-4:50 PM

[Description Forthcoming]

ADVANCED NEW GENRES

Art CR 290 Sec 02

Prof. McKenzieT 1:10-4:50 PM

The proliferation of readily available technologies for production, communication, and the dissemination of ideas, has had a powerful effect on an individual's ability to create, to be seen, and to be heard. With that proliferation in mind this course will introduce the student artist to a range of strategies in an effort to interrogate what these forms, tools, and platforms might mean for artists working today. Student projects will explore a variety of forms and approaches including video, audio, and performance. Discussions, readings, and other outside assignments will place emphasis on situating current means of art making within a broader art historical context.

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

Art CR 459/Art CR 460 Sec 01

Prof. MartinM 1:10-4:50 PM

The seminar will focus on three main components—individual meetings and group critiques of independent studio work done by the students, discussion of weekly readings that will help expand understanding of issues central to contemporary artistic practice, and short compare-and-contrast writing assignments done in response to the readings. Through questioning, dialogue and debate, students will enhance both their artistic output and their critical language skills. Students will

develop descriptive and interpretational vocabularies related to their own work, the work of other students and work they encounter in the world, helping to better locate each within overlapping material and discursive matrices. An emphasis will be placed on examining texts and artwork through a range of viewpoints, positions and histories. Students will leave the course with an expanded set of tools with which to approach artwork in a manner that is informed, complex and rigorous.