

**HUNTER COLLEGE SPRING 2022  
UNDERGRADUATE STUDIO ART  
COURSE DESCRIPTIONS**

<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 01	<b>In Person</b>	<b>Prof. Berube</b> M 1:10-4:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 02	<b>In Person</b>	<b>Prof. Lanfranco</b> M 1:10-4:50PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 03	<b>In Person</b>	<b>Prof. Keller</b> T 1:10-4:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 04	<b>In Person</b>	<b>Prof. Hickman</b> T 1:10-4:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 05	<b>In Person</b>	<b>Prof. Strobel</b> TH 1:10-4:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 06	<b>In Person</b>	<b>Prof. Hickman</b> TH 1:10-4:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 07	<b>In Person</b>	<b>Prof. Dudek</b> T 5:35-9:15 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 08	<b>In Person</b>	<b>Prof. Schmidt</b> T 5:35-9:15 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 09	<b>Online</b>	<b>Prof. Valverde</b> W 9:10-12:50 PM
<b>ART FOUNDATIONS: SEEING, THINKING, AND MAKING</b> Art LA 201 Sec. 10	<b>Online</b>	<b>Prof. Lobos</b> W 9:10-12:50 PM
<b>ART FOUND METHODS &amp; TECH</b> Art LA 202 Sec. 01	<b>Hybrid</b>	<b>Prof. Linial</b> F 10:10-1:50 AM
<b>ART FOUND METHODS &amp; TECH</b> Art LA 202 Sec. 02	<b>In Person</b>	<b>Prof. Wilson</b> 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.**

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**

Art LA 201 Sec 01 & 02

**Prof. Berube & Lanfranco**

M 1:10-4:50 PM

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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 in person and through Blackboard.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**

Art LA 201 Sec 03 &amp; 04

**Prof. Keller & Hickman**T 1:10-4:50 PM

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This class is team taught 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 in class. 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.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**

Art LA 201 Sec 05 &amp; 06

**Prof. Hickman & Strobel**T 1:10-4:50 PM

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This class is team taught with Prof. Strobel. 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 in class. 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.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**

Art LA 201 Sec 07 &amp; 08

**Prof. Dudek & Schmidt**T 5:35-9:15 PM

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**Prof. Kristina Schmidt:**

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.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**

Art LA 201 Sec 09 &amp; 10

**Prof. Valverde & Lobos**W 9:10-12:50 PM

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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.

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**ART FOUND METHODS & TECH****In Person****Prof. Linial**

Art LA 202 Sec. 01

F 10:10-1:50 AM

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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

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**ART FOUND METHODS & TECH****In Person****Prof. Wilson**

Art LA 202 Sec. 02

T 5:35-9:15AM

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In this course students will learn basic technical skills as they relate to drawing, photography, sculpture, video, and sound art practices. Through a series of lectures students will become acquainted with contemporary art practices relevant to the work being produced in class. Students will be assigned weekly projects that require the learning of techniques and methods to gain a better equipped toolset for creating art. There will also be ongoing in-class workshops to introduce students to the technologies being used for the assignments. Students will be assigned several short readings that supplement our approaches to art making and there will be subsequent in class discussions. There will also be two visits to art exhibitions where a detailed analysis of the images, materials, and techniques will result in two student response papers.

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**DRAWING****In Person****Prof. Thelander**

Art CR 221 Sec 01

M 9:10-12:50 PM

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This class will explore the possibilities of drawing both as a device which records the perceptible world and as an analytic tool which can order invisible data. We will focus on

fundamental techniques for articulating space and form, while students will learn a variety of approaches for translating sight, idea, and intention into drawn language.

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<b>DRAWING</b>	<b>In Person</b>	<b>Prof. Roeck</b>
Art CR 221 Sec 02		M 5:35-9:15 PM

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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.

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<b>DRAWING</b>	<b>Hybrid</b>	<b>Prof. Frantz</b>
Art CR 221 Sec 03		TH 1:10-4:50 PM

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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)

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<b>ADVANCED DRAWING</b>	<b>Online</b>	<b>Prof. Sanchez</b>
Art CR 322 Sec 01		M 1:10-4:50 PM

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This course is approached as a progressive and evolving medium. Drawing is an infinite form and language of visual conceptual expression and articulation. We will be focusing on traditional,

experimental, and conceptual approaches to drawing through several exercises of imaging, text, sound, movement, etc. Through group and collaborative drawing sessions and assignments, Drawing will be examined through concepts, methods, medium and techniques. Students will have opportunities to present and discuss their individual and fellow classmate's work in-group critiques. An open mind to investigate, explore and experiment will be the stimulus to the many visual, physical, conceptual, and experiential possibilities to drawing. Students are expected to develop their own individual voice and direction in drawing. All students are required to engage in group discussions and critiques, do PowerPoint presentations on a contemporary artist and her/his work, write an artist statement, and present their final project along with finished assignments.

Students are expected to develop their own individual voice and direction in drawing. They are required to participate in group critiques, do presentations on contemporary artists and their work, write an artist statement, and present their final project. The COVID19 pandemic is still hovering over us. Hunter College is continuously working to establish safe and functional social distancing protocols in our campus. This course will be most conducted via Zoom. Hopefully we will be able to do a few occasional classroom sessions, depending on the state of the pandemic. Our first Zoom meeting will be an orientation session to further discuss the syllabus, art supplies and the goals of our class. Because of the COVID 19 pandemic we will also discuss how we should proceed in our studio sessions for the sake of our safety and comfort throughout the course of the semester.

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<b>ADVANCED DRAWING</b> Art CR 322 Sec 02	<b>In Person</b>	<b>Prof. Rodriguez</b> TH 5:35-9:15PM
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### Thinking through Drawing

“ A line is a dot that went for a walk.” – Paul Klee

The emphasis of this class is twofold. To develop a relationship with drawing, and to push what drawing can be as far as we can. In order to accomplish this, students will engage with drawing in its many iterations, from the traditional to the conceptual utilizing a variety of drawing methods to convey their ideas. The class will be working individually and collectively in workshop style sessions where they will be encouraged to entertain their worst ideas. Activating the possibilities is where art is created and we will explore this in full range. Students will be reading relevant texts, will be required to keep a sketch book, and develop a final project based on the drawing methods we cover during class time.

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<b>COLLAGE &amp; ASSEMBLAGE</b> Art CR 360.19 Sec 01	<b>In Person</b>	<b>Prof. Carreiro</b> T 9:10-11:50 PM
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This course will be held in person and 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 original 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 from various cultures and times will be investigated as well as related contemporary practices.

Various image transfer techniques will be demonstrated.

Class work will be augmented by image lectures, frequent informal critiques and the development of a critical language with which to discuss the visual, the material and the conceptual.

Each week we will work on our projects, critique them as a group and discuss an image lecture/video related to each project.

Image lectures will include:

Collage Before and After Modernism

Gee's Bend Quilts and Jogakbo (Korean collaged wrapping cloths)

Romare Beardon and His Influence

Femme and Victorian Photomontage

Quilts Versus Modernist Painting

Hannah Hoch/ Berlin Dada and Eileen Agar/ British Surrealism

Chilean Arpilleras

Assemblage - Norman Daly, Sonia Gomez, etc

Fabrics, Fibers and Figures

Boxes, Altars and Milagros

Collage/Printmaking/Handmade Paper/PostCards/ Film Stills

Eccentric Materials- Puzzles, Shells, Metals, Jewels

Large Scale Assemblages - Houses, Palaces, Gardens, etc

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**PRINTMAKING (COMBINED)**

**In Person**

**Prof. Duverney**

Art CR 225/Art CR 326 Sec 01

T 9:10-12:50 PM

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[Description Forthcoming]

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**PRINTMAKING (COMBINED)**

**In Person**

**Prof. Hoffmeister**

Art CR 225/ Art CR 326 Sec 02

W 1:10-4:50 PM

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**PRINTMAKING (COMBINED)**

**In Person**

**Prof. Moores**

Art CR 225/ Art CR 326 Sec 03

W 9:10-12:50 PM

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### Course Outline:

This course explores printmaking and its potential to transform drawings and images through traditional and experimental methods. Demonstrations will cover monoprinting, collage, cyanotype, drypoint, and relief printmaking, among other techniques. Students will understand the fundamentals of printmaking and how to build an image through collected visual references. The class will collectively reflect on relationships between process and content, delving deeper into each student's conceptual and technical interests.

Over centuries, artists have preserved and transformed printmaking techniques by furthering the intersections among painting, drawing, photography, and sculpture. In addition, printmaking changes and adapts to the current circumstances of technological development and material production. Historical and contemporary examples of printmaking artists will be examined, including Eugenio Dittborn, Mirthe Dermisache, Ana Mendieta, Mel Edwards, and Dread Scott.

Class visits will include a meeting with a contemporary artist in their studio or a gallery/museum tour.

Students will present three primary assignments in group critiques over the semester in addition to weekly exercises.

Projects and assignments include:

- Create a series of 10 silhouettes as ten drawings that convey a gradual transformation.
- Research a historical event, object, or tradition and gather the images and headlines produced surrounding the event. Create a print based on the research.
- Create a drypoint inspired by the asemic writing and the work of Mirtha Dermisache. Digital proposal for a print in public space three digital/collage images

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### **PRINTMAKING (COMBINED)**

Art CR 225/ Art CR 326 Sec 04

**In Person**

**Prof. Ortiz**

M 1:10-4:50 PM

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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 a mixed media approach that involves cyanotypes and non-conventional methods to printing; with the encouragement of experimental modes of printmaking. We will dive into specific histories of printmaking: traditions of caribbean and 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.



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**PAINTING (COMBINED)****In Person****Prof. Ganesh**

Art CR 235/ Art CR 336 Sec 01

F 10:10-1:50 PM

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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.

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**PAINTING (COMBINED)****In Person****Prof. Jaudon**

Art CR 235/Art CR 336 Sec 02

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.

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

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**PAINTING (COMBINED)****In Person****Prof. Rodriguez**

Art CR 235/ Art CR 336 Sec 03

W 9:10-12:50 PM

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**PAINTING (COMBINED)****In Person****Prof. Williamson**

Art CR 235 Sec 04/ Art CR 336 Sec 05

T 10:10-1:50PM

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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.

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**SPECIAL TOPICS: PAINTING ON PAPER In Person**

ARTCR 360.29

**Prof. Murphy**TH 5:35-8:15PM

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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.

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**2D/3D/4D SEMINAR****In Person****Prof. Wilson**

Art LA 406 Sec 01/Sec HC1

M 3:25-6:05

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This advanced seminar is intended to offer students a frame of reference for making and thinking about art beyond the specific concerns of any given medium or the specific assignments that structure most undergraduate studio courses. The main purpose of this seminar is to help students develop their creative interests beyond assignment-based instruction to their own, entirely self-defined and motivated creative work. For this purpose, students choose to work in the medium or mediums that best further their ideas. This is not a traditional studio course and students will produce work each week outside of class time.

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**SCULPTURE (COMBINED)****In Person****Prof. Dudek**

Art CR 251/Art CR 352 Sec 01

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.

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.

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

**In Person**

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

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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.

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**CERAMICS (COMBINED)**  
Art CR 257 Sec 01/ARTCR 357 Sec 05

**In Person**

**Prof. Montgomery**  
W 5:35-9:15 PM

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This course is designed to provide a comprehensive exposure to all aspects of the ceramic medium including methods of construction such as wheel throwing, hand-building, surface treatments and glazing, mold-making, kiln firing, ceramic art history and clay in contemporary art. A strong emphasis will be placed on individual creative and conceptual development through the utilization of both designated class time and open studio hours. Principal class projects will be augmented by personal exploration and experimentation. This is a combined class open to both beginning and advanced students welcoming any skill level and aesthetic predisposition.

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

**In Person**

**Prof. Nolen**  
M 5:35-9:15 PM

This class will explore various approaches to the hollow construction of ceramic form including pinch, coil, slab and wheel throwing. Students will research the ceramic surface through glazing. There are four content driven class projects that students respond to as presented techniques are researched.

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**CERAMICS**  
Art CR 257 Sec 03

**In Person**

**Prof. Mongrain**  
W 9:10-12:50 PM

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**CERAMICS**  
Art CR 257 Sec 04/Art CR 357 Sec 04

[Description Forthcoming]

**In Person**

**Prof. Montgomery**  
TH 5:35-9:15 PM

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This course is designed to provide a comprehensive exposure to all aspects of the ceramic medium including methods of construction such as wheel throwing, hand-building, surface treatments and

glazing, mold-making, kiln firing, ceramic art history and clay in contemporary art. A strong emphasis will be placed on individual creative and conceptual development through the utilization of both designated class time and open studio hours. Principal class projects will be augmented by personal exploration and experimentation. This is a combined class open to both beginning and advanced students welcoming any skill level and aesthetic predisposition

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**PRINCIPLES OF PHOTOGRAPHY****Hybrid****Prof. Grinblatt**

Art CR 271 Sec 01

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.

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**PRINCIPLES OF PHOTOGRAPHY****Hybrid****Prof. Murray**

Art CR 271 Sec 02

TH 1:10-4:50 PM

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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.

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**ARTCR 27100 005 [17708] Principles of Photography**

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.

**ARTCR 37200 001 [17632] Advanced Photography**

This course is an extension of "Principles of Photography." Emphasis will be given to the development of each student's photographic language within the context of photographic art. Further technical possibilities will be explored. Group critiques will encourage and develop experimentation and 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. Advanced students will also be able to use the darkroom at Hunter 68th St.

**Hybrid** (at least 50% of classes in person), Classrooms 11003/11106 Hunter North Building

**Chasing Light**

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. Photographs accompanied scientific progress and mingled 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, sculpture, performance, and film. 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.

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 both online on Zoom and in-person meetings. Labs are available according to photography area Covid protocols valid at the time.

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**DIGITAL PHOTOGRAPHY**

Art CR 382 Sec 01

**Hybrid****Prof. Murray**TH 9:10-12:50PM

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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.

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**BEGINNING NEW GENRES (Combined)****Hybrid****Prof. Ben-Tor**

Art CR 290 Sec 01/ARTCR 390 01

T 1:10-4:50 PM

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**New Genre Beginner**

This introduction to New Genres includes video, sound, performance, installation and other media based arts. Students use critical thinking to develop conceptual and material processes. Skills and tools explored in this course include the use of digital technologies, recording equipment, and editing methods.

**New Genre Advanced**

In this course each student concentrates on a specific conceptual approach to methods and materials. New Genres Advanced builds on the ideas and skills learned in the beginning course. Individual exploration is emphasized through a deeper knowledge of tools, processes and critical discourse. May be repeated once (i.e., taken twice).

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**BEGINNING NEW GENRES (Combined)****Hybrid****Prof. Bozhkov**

Art CR 290 Sec 02/ARTCR 3890 Sec 02

TH 1:10-4:50 PM

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This course introduces students to new genres of visual art, including time-based and conceptual practices. Student projects include explorations of video, sound, text-based, web-based and performance art as well as installation and collaborative social practice. Contemporary and historical examples of artists working in experimental fields of art making will inform critique and discussion of student work. This course explores the ways new media influence means of artistic production in an increasingly complex field of visual culture.

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**ART & CURRENT IDEAS****Hybrid****Prof. Thomas Weaver**

Art CR 405 Sec 01

T 1:10-4:50 PM

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The goal of this class is to form for each student a broad and specific picture of the background against which they are making creative decisions in order to clarify the nature of those decisions. Using the seminar format for discussion and critique, we will work to locate thematic or structural links between individual student work and the arts and ideas that inform it.

To implement this, Art and Current Ideas will provide BFA students with an opportunity to more intensively explore the discursive and experiential framework through which various forms of visual/critical arts currently appear. Creative modes can be mutually defining, especially through comparisons between their conceptions of authorship, mediation, referentiality, and social goals. In this sense, highly diverse forms of art can and will be discussed relationally. Students will see and discuss lecture materials, view art, read texts, write responses and apply the emergent information to their own work. Subjects will be assigned largely to model various factors formative in the creative process. Each student will be encouraged to develop both a studio method and a writing "voice" that together communicate their individual outlook, goals, and knowledge of their practice.

Each student's work will be critiqued several times during the semester and comparisons between students' work will be used to clarify issues. Subjects addressed in the viewing, reading, and writing assignments will be applied to the interpretation of student work whenever possible. By locating the thematic or structural links between student work and assigned material, a broad picture of the background against which artistic decisions are made will come into clearer focus, enabling students to independently guide their projects.

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**PROFESSIONAL EXPERIENCE ART I**

**In Person**

**PROFESSIONAL EXPERIENCE ART II**

**In Person**

**Prof. Martin**

Art CR 459/Art CR 460 Sec 01

M 1:10-4:50 PM

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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.