

**HUNTER COLLEGE SUMMER 2022**  
**UNDERGRADUATE STUDIO ART & ART HISTORY**  
**COURSE DESCRIPTIONS**

## **UNDERGRADUATE ART HISTORY:**

### **INTRODUCTION TO HISTORY OF ART**

Art H 111 Sec 01 (Online)

**Prof. Kim de Beaumont**

T/TH 11:40 AM-2:48 PM

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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, and a four- to six-page term paper based on an artwork of the student's choosing, selected from the collection of the Metropolitan Museum of Art.

### **BAROQUE ART OF NORTHERN EUROPE**

Art H 240 Sec 01 (In Person)

**Prof. Kim de Beaumont**

M/W 3:20 PM-6:28 PM

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This course will survey the history of 17th-century Northern European art, with special attention to the broader historical developments that were redefining the map of Europe and setting the stage for religious, social, and cultural transformation in the centuries to come.

The term "Northern Baroque" is a broad and sometimes ambiguous designation for achievements as varied as those of Sir Peter Paul Rubens (1577-1640), Rembrandt van Rijn (1606-1669), Johannes Vermeer (1632-1675), and—if we are to consider France a "northern" European country—Nicolas Poussin (1594-1665) and Claude Lorrain (1600-1682), who actually spent most of their careers in Italy. Taking as our point of departure the religious and political conflicts that led to the formation of a predominantly Protestant Dutch Republic in the late 16th century, we will explore the tensions between innovation and tradition among Dutch and Flemish artists who shared a common artistic heritage but a newly divided sense of national identity. Particularly important to our discussion will be varied artistic responses to the precedents set by great masters of the Italian Renaissance; the increasing importance of middle-class patronage; the expression of nationalism through "lesser" genres such as landscape and still-life; and the thriving market for prints and illustrated books. Major developments in architecture and town planning, particularly in Amsterdam, Paris, and London, will also be addressed.

Course requirements include assigned scholarly readings, mid-term and final exams in essay format, and a term paper of 4-6 pages on a work in a New York Museum. If possible, the class will visit the Metropolitan Museum of Art during class hours, so that students may select their term paper topics.

**CONTEMPORARY ART**

Art H 251 Sec 01 (In Person)

**Prof. Lauren Kaplan**M/W 11:40 AM-2:48 PM

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Unlike earlier periods, the last forty years of art history cannot be neatly organized into discrete movements or “isms;” instead, we will find an increasingly diverse array of artists responding to major world events and attempting to answer central questions. As such, our class will be structured around key historical moments and large themes or queries, so it will not be a strict chronology, and it will certainly not be exhaustive. Each class will be based around one major theme, and we will examine artists who approach it in different ways.

Topics for discussion may include: the AIDS crisis, the fall of the Soviet Union and the opening up of China, the rise of the internet and new forms of technology, globalization and climate change, 9/11, gender, race, and identity, the recent rise of nationalism, and the COVID-19 pandemic. Throughout the semester, we will pay particularly close attention to the local art scene and how it ties into the international art world. Whenever possible, we will look at works and exhibitions currently or recently on view in New York.

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**GRADUATE ART HISTORY:****MODERN ART III**

Art H 626 Sec 01 (In Person)

**Prof Mia Kang**M/W 3:30 PM-6:28 PM

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**THEORY & CRIT**

Art H 734 Sec 01 (Online)

**Prof. Lauren O’Neill-Butler**T/TH 11:40 AM-2:48 PM

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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

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## **UNDERGRADUATE STUDIO ART:**

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

Art LA 201, Sec 01, 02, 03, 04 (in Person)

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### **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, MAKING**

Art LA 201 Sec 01/02 (In Person)

**Prof. Michael Berube**T/ TH 11:40 AM-3:50 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 the 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, MAKING**

Art LA 201 Sec 02 (In Person)

**Prof. Sisi Chen**T/TH 11:40 AM-3:50 PM

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This course will prepare students with a foundational understanding of concepts and methodologies required for advanced studio courses. Throughout the course students will gain insight and vocabulary across a variety of media and methodologies, through hands-on application and technical demonstrations, understanding art historical context, and looking at examples in contemporary art. The first part of the course will survey an introduction to 2D concepts commonly utilized in drawing and painting including line, value, form, composition, light logic, and color theory. Students will learn the essentials of observational drawing through a variety of basic drawing techniques. The next part of the course will survey an introduction to 3D concepts commonly utilized in sculpture and installation art including form, material, space, and site. The final part of the course will include an introductory survey across other media including video, sound, animation, collage, and zine art.

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**ART FOUNDATIONS: SEEING, THINKING, MAKING**Art LA 201 Sec 03 & 04 (In Person) **(cancelled)****Profs. Caroline Falby & Prof. Kyungjin Kim**M/W 11:40 AM-3:50 PM

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Art Foundations ARTLA 201 Sections 002 and 003 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 002 and 003 are being taught completely in person and through Blackboard.

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**DRAWING**

Art CR 221 Sec 01 (In Person)

**Prof. Michael Tracy**M/W 5:45 PM- 9:55 PM

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This course introduces drawing as an important foundational practice applicable to all visual art forms. In this course we will develop an understanding of the fundamental concepts in drawing. The goal of this course is to improve facility with drawing as a medium, hand eye coordination, perception, and visual thinking. Students will engage with the elements of drawing as a language for expression and develop a vocabulary for understanding drawing that can serve as the basis for growth in artmaking.

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**ADVANCED DRAWING**Art CR 322 Sec 01 (In Person) **(cancelled)****Prof. Hannah Schutzengel**T/TH 11:40 AM-3:50 PM

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"Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality." -Edgar Degas

The goal of this class is to develop students' abilities to express their visual ideas through drawing, using a variety of mediums and methods. Students will explore both observational/representational drawing and abstraction and will study the drawing practices of historical and contemporary artists for context and inspiration. By the end of the course, students will have the opportunity to choose their own subject matter and methods in independent projects. Class discussions and group critiques will analyze how students, and other artists, use the language of drawing to express their ideas. Students will also complete short reading and writing assignments in conjunction with class topics.

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**PRINTMAKING (COMBINED)**

Art CR 225/ ARTCR 326 Sec 01 (In Person)

**Prof. Laura Sue King**T/TH 11:40 AM-3:50 PM

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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 technical demonstrations. Additional and more experimental approaches to making multiples will be introduced throughout the course. 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.

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**PAINTING (COMBINED)**

Art CR 235/ Art CR 336 Sec 01 (In Person)

**Prof. Ana Villagomez**T/TH 11:45 AM- 3:50 PM

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This course will be structured around a series of assignments that seek to teach the technical and material aspects of painting as well as ways to think about how to use these tools to effectively communicate ideas. Beginning level students will be tasked with primarily focusing on learning painting's fundamental principles. More advanced students will continue to expand their technical and visual problem-solving skills as it relates to the complex challenges in and around painting. The class will also seek to create an environment that is constructive and open with overlapping assignments that challenge and engage both groups of students simultaneously. Students should expect to work in the school's studio a minimum of 3 to 5 hours a week outside of class.

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**PAINTING (COMBINED)**

Art CR 235/ Art CR 336 Sec 02 (In Person)

**Prof. Amanda Brown**M/W 11:40 AM-3:50 PM

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This painting course will focus on developing students' observational skills with an emphasis on understanding pictorial space and composition. Students will begin painting with a series of limited palette exercises, accompanied by color mixing demonstrations, to learn how value and color relationships can be used to elaborate space in painting. Through a series of assignments, students will work from life to create studies as well as long-term painting projects, concluding with a self-portrait final project. In addition to painting and sketchbook assignments, students will keep a painting journal. Choosing a painting from a museum's collection, students will revisit this painting throughout the semester. Group discussions, readings and slide show lectures will expand on ideas explored in class.

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**SCULPTURE (COMBINED)**

Art CR 251/ Art CR 352 Sec 01 (In Person)

**Prof. David Wilson**T/TH 11:40 AM-3:50 PM

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This beginning and advanced summer sculpture course will introduce students to basic concepts as related to contemporary sculptural practices in the expanded field. A historical and theoretical foundation will be established through lectures, readings, a field trip, and class discussions. In addition, students will be given instruction for use of materials, tools, and techniques in the building of three-dimensional structure and form. There will be three sculpture projects, one short artist research paper, and group critiques that will establish the basis for critical analysis of art works and provide constructive feedback for each student. Exploration, experimentation, and the joy of making will be emphasized.

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 01 (In Person)

**Prof. Katie Murray**M/W 11:40-3:50 PM

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Principles of Photography teaches the seeing, thinking, and skills needed to develop a photographic language and art. 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 black and white darkroom class is designed to introduce students to the principles of photography. Have you ever wondered how your camera works? Why, some of your pictures don't look the way you want them to? Are you interested in working in the darkroom? Do you want to learn how to "read" images? Do you want to understand the mechanics of photography? In Principles of Photography, we explore and answer these questions. This darkroom class is designed to introduce the student to all aspects of black and white photography. This includes learning how to properly use a camera, developing film, and printing black and white images in the darkroom. Use of the medium to express a personal aesthetic vision is stressed, culminating in the students completing a portfolio of prints by the end of the course. Students acquire the means to interpret, discuss, and critique photographs. An introduction to the history of photography as well as contemporary photography deepens the students' understanding of the medium and illuminates new strategies and approaches for making pictures in the 21st century (Film cameras will be available to students if needed).

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**SPECIAL TOPICS: ALTERNATIVE APPROACHES TO PHOTOGRAPHY**

Art CR 360.26 Sec 01 (In Person)

**Prof. Christina Freeman**M/W 5:45 PM-9:31 PM

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This course will approach photography in a hands-on, experimental way, considering the material aspects that differentiate a photograph from other art forms.

Instruction will cover 19th and 20th Century darkroom techniques including cyanotypes, photograms, and chemigrams, along with contemporary approaches such as contact printing with digital negatives. The physicality of these methods will be emphasized as a means to explore creative expression and critical interpretation within photographic work.

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

We will work in both analog and digital methods, including hybrid processes, such as digital negatives made from inkjet transparencies.