

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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 001	Prof. Berube M 1:00PM-4:40 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 002	Prof. Lanfranco M 1:00PM-4:40PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 003	Prof. Keller T 1:00PM-4:40 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 004	Prof. Hickman T 1:00PM-4:40 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 005	Prof. Dudek TH 1:00PM-4:40 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 006	Prof. Hickman TH 1:00PM-4:40 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 007	Prof. Strobel T 5:35PM-9:15 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 008	Prof. Vergara T 5:35PM-9:15 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 009	Prof. Schmidt W 9:10AM-12:50 PM
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ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 010	Prof. Valverde W 9:10AM-12:50 PM
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ART FOUND METHODS & TECH Art LA 202 Sec. 001	Prof. Linial F 10:10AM-1:50 PM
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ART FOUND METHODS & TECH Art LA 202 Sec. 002	Prof. Dudek T 5:35PM-9:15 PM
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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, AND MAKING

Art LA 201 Sec 001 & 002

Prof. Berube & Lanfranco

M 1:00PM-4:40PM

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.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 003 & 004

Prof. Keller & HickmanT 1:00PM-4:40 PM

Art Foundations ARTLA 20100 prepares students for all courses in all concentrations in the Studio Art major.

ARTLA 20100 is a prerequisite for all 200 level courses. The course provides students with a foundational, cross-disciplinary knowledge base and introduces them to a variety of different media, concepts, and methodologies. All assignments are project-based and include a writing component. Course readings, distributed on Blackboard, are designed to provide a baseline of shared texts for Foundation students.

This is a team taught by Professor Keller and Professor Hickman.

- Professor Keller's half of the course focuses on drawing, and her class is divided into three areas, figure, illusion, and abstraction. There are drawing, reading and writing assignments corresponding to each area. Each class includes exercises, a homework drawing project and a related reading and writing response. Detailed critiques of the homework are held each week as well as discussions of the reading. Lectures are given for each class topic including historic and contemporary are examples and concepts.
- 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. Each week 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, and simple drawing tools. Use of household items and recycled materials is encouraged.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 005 & 006

Prof. Dudek & HickmanTH 1:00PM-4:40PM

Prof. Dudek:

This 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.

Prof. Hickman:

This class is team taught with another professor. 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.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 007 & 008

Prof. Strobel & Vergara

T 5:35PM-9:15PM

Prof. Johanna Strobel:

This class is team taught with Prof. Vergara. Professor Strobel's half of the course focuses on video art. In six assignments students will explore different ways of time-based story telling incorporating drawing, photography, found footage, and animation and accompanied by contemporary readings and museum visits as well as writing responses. Lectures include examples of contemporary video art and art historical references. Course work is in most part completed outside of class. Critiques and discussions are conducted in class. Students need a computer with an internet connection and a means, such as a smartphone, tablet or digital camera to produce, digitally photograph and upload their work.

Prof. Virginia Vergara:

Art Foundations ARTLA 201 is a team-taught course that prepares students for all courses in all concentrations in Studio Art. The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different media, concepts, and methodologies.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 009 & 010

Prof. Schmidt & Valverde

W 9:10AM-12:50PM

Prof. Schmidt:

Art Foundations ARTLA 201 section 005 and 006 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.

Professor Schmidt's section explores art as a concept in the many ways it surrounds us and creates gateways students to engage and connect. Informed by reading and viewing, we practice identifying, manifesting and transforming ideas by sketching, writing and discussing. We will work with a variety of media and utilize strategies and aesthetic forms found in social media, Zine Culture

and DIY. Goals of the class are to think smart and improvise as well as to acknowledge our peers and the class constellation as a material matter.

Prof. Valverde:

Art Foundations ARTLA 201 is a team-taught course that prepares students for all courses in all concentrations of Studio Art. For the Studio Art Major, two sections of ARTLA 201 taken over two semesters is required as a foundation for the 42-credit major and one section is required for the 24 credit major. The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different media, concepts, and methodologies in preparation for 200-level and advanced studio courses. In addition to studio assignments, reading and writing on art will be an integral component of the courses, preparing students to assess works of art from the position of a maker and observer.

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

ART FOUND METHODS & TECH

Art LA 202 Sec 001

Prof. Linial

F 10:10AM-1:50PM

[Description Forthcoming]

ART FOUND METHODS & TECH

Art LA 202 Sec. 002

Prof. Dudek

T 5:35PM-9:15PM

ARTLA 202 is the second part of the foundation year course requirement for 42-credit art majors and is taught by one instructor. This class is open to any student who has taken ARTLA 201 or the equivalent. Students will become acquainted with contemporary art practices (what is being made and who is making it) through museum exhibitions, gallery exhibitions and online exhibitions. All of which will be augmented with selected videos and readings, as well as PowerPoint presentations by the instructor and students (research is part of the course).

In short: we will make sculptures, look at sculptures, talk about sculptures, write about sculptures, find out what could be a sculpture and use any tool and/or material in the process.

Projects will be assigned.

DRAWING

Art CR 221 Sec 001

Prof. Frantz

M 9:10AM-12:50PM

From prehistoric times to today, artists have described the human experience through drawing. 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 museums and studies of current and historical

artworks will contextualize our studies. 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 101 or 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. At this time, I expect the course to be fully in-person.

DRAWING Art CR 221 Sec 002	Prof. Thelander M 5:35PM-9:15PM
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[Description Forthcoming]

DRAWING Art CR 221 Sec 003	Prof. King TH 1:00PM-4:40 PM
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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 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.

ADVANCED DRAWING Art CR 322 Sec 001	Prof. Sanchez W 9:10AM-12:50PM
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[Description Forthcoming]

ADVANCED DRAWING Art CR 322 Sec 002	Prof. Chen TH 5:35PM-9:15PM
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[Description Forthcoming]

ADVANCED DRAWING Art CR 322 Sec 003	Prof. Jaudon T 1:00PM-4:40PM
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In this advanced class we will try to combine imagination and creativity with the mastery of technical skills. We will investigate a wide range of drawing methods and concentrate on building an individual vocabulary of concepts and working processes. We will do this through weekly critiques as well as museum visits. We will aim for a comprehensive understanding of drawing mediums, compositional principles, and space construction.

The first part of the semester will focus on workshops, demonstrations, and sketchbook projects that develop into intensive independent work as the semester progresses. There will be weekly homework projects as well as sketchbook and writing assignments. The goal for this advanced class is to work from the imagination and create a visual language that expresses one's ideas, while developing a better understanding of contemporary and historical precedents.

COLLAGE & ASSEMBLAGE

Art CR 360.19 Sec 001

Prof. CarreiroT 9:10AM-11:50AM

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

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 001

Prof. DuverneyT 9:10AM-12:50 PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 002

Prof. KingW 1:00PM-4:40PM

In this combined level printmaking course students will learn four etching techniques: drypoint, soft-ground, hard-ground, and aquatint. Students will learn how to use an etching press, how to print in both black and white and color, and how to create small editions of prints. The final project will offer students an opportunity to combine other media with their etchings, encouraging thoughtful exploration of printmaking in the expanded field. Students will gain insight into the professional and historical background of printmaking through a visit to the Study Room for Drawings and Prints at the Metropolitan Museum of Art, as well as through visits to galleries and print fairs. No prior printmaking is required to take section 225.

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 003

Prof. MoosesW 9:10AM-12:50PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 004

Prof. OrtizM 1:00PM-4:40PM

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. 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.

PAINTING (COMBINED)

Art CR 235/Art CR 336 Sec 003

Prof. BluestoneF 10:10AM-1:50PM

Painting I is a course that engages the physical material of paint as a means to create something that reflects our relationship with the world, both internally and externally. In this course we will investigate the material properties of paint as a means to creating processes and images that have the flexibility to incorporate and expand meaning. Paint is a vehicle that can reveal images as well as conceal. By digging into the technical capacity of the material we will begin to uncover the deeper possibilities of the medium.

PAINTING (COMBINED)

Art CR 235/ Art CR 336 Sec 005

Prof. MartinW 9:25PM-7:05PM

[Description Forthcoming]

PAINTING (COMBINED)

Art CR 235/ Art CR 336 Sec 004

Prof. Jaudon

W 9:10AM-12:50PM

This studio class will make use of structured assignments and workshops 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, gallery and museum visits complement weekly studio work. Open studio sessions offered weekly are available to finish paintings begun in class as well as homework assignments.

The goal of the class is 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.

PAINTING (COMBINED)

Art CR 235 Sec 04/ Art CR 336 Sec 001

Prof. Rodriguez

T 1:00PM-4:40PM

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.

SPECIAL TOPICS: PAINTING ON PAPER

ARTCR 360.29 Sec 001

Prof. Murphy

TH 5:35PM-8:15PM

[Description Forthcoming]

2D/3D/4D SEMINAR

Art LA 406 Sec 001

Prof. Wilson

M 3:25PM-6:05PM

[Description Forthcoming]

SCULPTURE (COMBINED)

Art CR 251/Art CR 352 Sec 003

Prof. Wilson

T 1:00PM-4:40PM

[Description Forthcoming]

SCULPTURE (COMBINED)

Art CR 251/Art CR 352 Sec 002

Prof. Sparks

TH 1:00PM-4:40PM

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.

SCULPTURE (COMBINED)

Art CR 251/Art CR 352 Sec 001

Prof. Hoffmeister

M 5:35PM-9:15PM

In this class we will make sculptures using a wide variety of materials and methods, visit sculpture exhibitions, watch videos about sculpture and discuss all things related to sculpture in order to get a basic understanding and working knowledge of sculpture as it exists today and in the recent past. This class is comprised of beginning and advanced students. Beginning students will work on class assignments. Advanced students can work on these assignments, but they are also encouraged to develop their own projects.

CERAMICS (BEGINNING ONLY)

Art CR 257 Sec 001

Prof. Mongrain

W 9:10AM-12:50PM

[Description Forthcoming]

CERAMICS (BEGINNING ONLY)

Art CR 257 Sec 002

Prof. Nolen

M 1:00PM-4:40PM

[Description Forthcoming]

CERAMICS (COMBINED)

Art CR 257 Sec 004/Art CR 357 Sec 004

Prof. Montgomery

T 9:10AM-12:50PM

[Description Forthcoming]

CERAMICS (COMBINED)

Art CR 257 Sec 005/ Art CR 357 Sec 005

Prof. Montgomery

T 5:35PM-9:15PM

[Description Forthcoming]

ADVANCED CERAMICS (NOT COMBINED)

Art CR 357 Sec 003

Prof. Nolen

M 5:35pm-9:15pm

[Description Forthcoming]

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 003

Prof. Grinblatt

W 1:00PM-4:40 PM

The main goals of this course are to introduce students to basic photographic techniques and to explore the aesthetic possibilities of the medium.

Comprehensive instruction on camera use and basic Black and White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on photographic aesthetics and a guided tour to the Museum of Modern Art will be the tools used to understand the distinct characteristics of the medium.

35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 006

Prof.

TH 1:00PM-4:40PM

[Description Forthcoming]

PHOTOGRAPHY (COMBINED)

Art CR 271 Sec 005/ARTCR 372 Sec 002

Prof. Grinblatt

T 5:35PM-9:15 PM

The main goals of this course are to introduce students to basic photographic techniques and to explore the aesthetic possibilities of the medium.

Comprehensive instruction on camera use and basic Black and White darkroom techniques, photographic projects, darkroom use and class discussions will be the core of the class. Presentations on the work of historical and contemporary photographers, basic concepts on photographic aesthetics and a guided tour to the Museum of Modern Art will be the tools used to understand the distinct characteristics of the medium.

35mm SLR cameras, processing tanks and printing filters are available for loan to all registered students.

ADVANCED PHOTOGRAPHY

Art CR 372 Sec 001

Prof. Leist

W 9:10AM-12:50 PM

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. 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 use 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.

DIGITAL PHOTOGRAPHY	Prof.
Art CR 382 Sec 001	TH 9:10AM-12:50PM

[Description Forthcoming]

SPECIAL PROJECTS: ALTERNATIVE PHOTOGRAPHIC PROCESSES	Prof. Freeman
Art CR 360 Sec 001	W 5:35PM-8:15PM

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

For questions email: cfreeman.hunter@gmail.com

NEW GENRES (COMBINED)	Prof. Grimbone
Art CR 290 Sec 002/Art CR 390 Sec 002	Th 1:00PM-4:40PM

New Genres (Beginning)

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 Genres (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).

BEGINNING NEW GENRES (COMBINED)

Art CR 290 Sec 001/ Art CR 390 Sec 001

Prof. McKenzieT 1:00PM-4:40PM

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 001

Prof. GaneshM 1:00PM-4:40 PM

[Description Forthcoming]