

**HUNTER COLLEGE SPRING 2023
UNDERGRADUATE STUDIO ART
COURSE DESCRIPTIONS**

| | |
|--|--|
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 01 | Prof. Berube M 1:00PM-4:40 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 02 | Prof. Lanfranco M 1:00PM-4:40PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 03 | Prof. Keller T 9:10PM-12:50 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 04 | Prof. Hickman T 9:10PM-12:50 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 05 | Prof. Dudek TH 1:00PM-4:40 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 06 | Prof. Schmidt TH 1:00PM-4:40 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 07 | Prof. Strobel T 5:35PM-9:15 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 08 | Prof. Dudek T 5:35PM-9:15 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 09 | Prof. Valverde W 9:10AM-12:50 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 10 | Prof. Hickman W 9:10AM-12:50 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 11 | Prof. Hickman W 9:10AM-12:50 PM |
| ART FOUNDATIONS: SEEING, THINKING, AND MAKING Art LA 201 Sec. 12 | Prof. Hickman W 9:10AM-12:50 PM |
| ART FOUND METHODS & TECH Art LA 202 Sec. 01 | Prof. Chen F 10:10AM-1:50 PM |

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Foundation Year ArtLA 201 is designed to strengthen and standardize the preparedness of the undergraduates for the 42-credit art major. The goal is to provide students with a foundational, cross-disciplinary knowledge base and familiarity with different media, concepts and methodologies in preparation for 200-level and advanced studio courses. A reading and writing component will be built into both semesters, qualifying the class as an ArtLA.

Foundation Year ArtLA 201 will follow a common guideline to ensure that all students receive the basic fundamentals of an art-making practice as well as the analytic and verbal skills to assess a work of art from the position of maker and observer.

Each class has two instructors from different disciplines. The faculty pair will plan the course sequence together, from reading and writing assignments to joint lectures and critiques involving both classes. Classes will meet at the same time in different classrooms. Each faculty member will reflect their own expertise and approach to the core studio fundamentals. Second semester will follow the same principle using two different faculty members working in other disciplines.

Pre-requisite for 24-credit major ArtLA 201— one semester 4 hour/3 credits

Pre-requisite for 42-credit major ArtLA 201— two semesters 4 hour/3 credits

ArtLA 201 may be taken concurrently and/or in either order.

ArtLA 201, the second semester of the Foundation Year, may be taken with any other 200 level class.

Advisor permission required. (We recommend an advisor dedicated to the Foundation Year to field questions and problems.)

Students take two semesters of Foundation Year, ArtLA 201. It is the advisor's responsibility to maximize the diversity of instructors. The advisor should enroll the student with faculty of at least two different disciplines when possible.

Transfer students must take at least one semester of Foundation Year before continuing in the program.

Art Foundations ARTLA 201 Sections 01 and 02 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 03 & 04

Profs. Keller & Hickman

T 9:10PM-12:50 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 05 & 06

Profs. Dudek & Schmidt

TH 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. Schmidt:

Art Foundations ARTLA 201 section 05 and 06 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.

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 07 & 08

Profs. Strobel & Dudek

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. 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

ART FOUNDATIONS: SEEING, THINKING, AND MAKING

Art LA 201 Sec 09 & 10

Profs. Valverde & HickmanW 9:10AM-12:50PM

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.

Prof. Hickman:

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.

ART FOUND METHODS & TECH

Art LA 202 Sec 01

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

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 ARTLA 201 or the equivalent. Students will learn basic technical skills as they relate to photography, video, and sound art practices. Students will be assigned projects focused on technology relevant to a media-based practice, and lectures will introduce students to contemporary art related to the work being produced in class. 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 new genres.

Prerequisite: ARTLA 201

ART FOUND METHODS & TECH

Art LA 202 Sec. 02

Prof. RoeckT 5:35PM-9:15PM

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 ARTLA 201 or the equivalent. Students will learn

basic technical skills as they relate to photography, video, and sound art practices. Students will be assigned projects focused on technology relevant to a media-based practice, and lectures will introduce students to contemporary art related to the work being produced in class. 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 new genres.

Prerequisite: ARTLA 201

DRAWING

Art CR 221 Sec 01

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 02

Prof. Thelander

M 5:35PM-9:15PM

[Description Forthcoming]

DRAWING

Art CR 221 Sec 03

Prof. Giordana

TH 1:00PM-4:40 PM

[Description Forthcoming]

ADVANCED DRAWING

Art CR 322 Sec 01

Prof. Sanchez

W 9:10AM-12:50PM

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.

ADVANCED DRAWING

Art CR 322 Sec 02

Prof. ChenTH 5:35PM-9:15PM

Advanced Drawing is a course that helps students continue their technical skills and understanding of drawing, with an emphasis on observational life drawing. The course will begin with a review of foundational concepts and techniques of drawing and construction, and move towards a completed rendering of a figure(s) in space. Students will be utilizing observational drawing techniques to practice life drawing in both quick gestures, and longer poses. In addition to studio/home assignments, reading and writing on art, and looking at art in class presentations and exhibitions are integral components of this course."

ADVANCED DRAWING

Art CR 322 Sec 03

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

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 01

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

Femmeage 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 01

Prof. Mooses

T 9:10AM-12:50 PM

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

PRINTMAKING (COMBINED)

Art CR 225/Art CR 326 Sec 02

Prof. King

W 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 world of printmaking through visits to galleries and museums.

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 03

Prof.

W 9:10AM-12:50PM

[Description Forthcoming]

PRINTMAKING (COMBINED)

Art CR 225/ Art CR 326 Sec 04

Prof. Ortiz

M 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 Kendtridge. 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 01

Prof. Bluestone

F 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 02

Prof.

W 3:25PM-7:05PM

[Description Forthcoming]

PAINTING (COMBINED)

Art CR 235/ Art CR 336 Sec 03

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 04

Prof. Rodriguez

T 1:10PM-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 01

Prof. MurphyTH 5:35PM-8:15PM

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

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

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

2D/3D/4D SEMINAR

Art LA 406 Sec 01/ MHC

Prof. WilsonM 1:00 PM-3:40 PM

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.

SCULPTURE (COMBINED)

Art CR 251/Art CR 352 Sec 03

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

This course will emphasize explorations with traditional and non-traditional processes of sculpture, three-dimensional form and spatial relationships. Students will explore concept-based learning through visual problem solving while developing in depth techniques, and skills, in a variety of sculpture materials. The course explores how objects are located in space, and encourage students to investigate systems and methods at play in sculptural practices. The course requires study of historical and contemporary examples of sculpture and other relevant forms of art through reading and writing.

SCULPTURE (COMBINED)

Art CR 251/Art CR 352 Sec 02

Prof. SparksTH 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 01

Prof. HoffmeisterW 1:10 PM-4:40PM

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 01

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

The goal of this course is to introduce students to ceramics as an art form and mode of communication incorporating concepts from history, the contemporary, & the self. Particular emphasis will be placed on helping students to develop a language, which suits your natural sensibility and intentions. Students will develop and utilize ceramic hand building, wheel, glazing techniques & creative problem-solving strategies to create a series of finished ceramic forms. Assigned articles, writing assignments, exhibitions, and visiting artist lectures will cover historical and contemporary artists who utilize the discourse of ceramics in their exploration.

CERAMICS (BEGINNING ONLY)

Art CR 257 Sec 02

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

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.

CERAMICS (COMBINED)

Art CR 257 Sec 04/357 Sec 03

Prof. Montgomery9:10AM-12:50PM

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.

CERAMICS (NOT COMBINED)

Art CR 357 Sec 04

Prof. MontgomeryT 5:35PM-9:15PM

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.

ADVANCED CERAMICS (NOT COMBINED)

Art CR 357 Sec 01

Prof. NolenM 5:35pm-9:15pm

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.

PRINCIPLES OF PHOTOGRAPHY

Art CR 271 Sec 01

Prof. GrinblattW 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 02

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

Now more than ever, photography lies at the center of communication, while also maintaining its hard-won status as a serious art form. This analogue/digital class is designed to introduce you to the principles of photography as well as such basic mechanics as manual use of the camera (smart phone cameras can and will be used); various types of dark-room exploration; and print development. You will also acquire the means to analyze, interpret, and critique photographs. An introduction to the history of photography up to current trends is intended to deepen your understanding of the medium.

We will be taking at least two class trips to museums during this course in order to see and discuss firsthand how photos are displayed and how this influences our interpretation of them. For example, we will visit the Gordon Parks exhibition at MoMA and compare the images on display with corresponding text in Life Magazine and with the framed prints on the wall. Weekly assignments will culminate in completion of individual portfolios of images by the end of the course.

PHOTOGRAPHY

Art CR 271 Sec 05

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.

PHOTOGRAPHY

Art CR 271 Sec 06

Prof.

1:00PM-4:40 PM

[Description Forthcoming]

ADVANCED PHOTOGRAPHY

Art CR 372 Sec 02

Prof. Leist

W 9:10AM-12:50 PM

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

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

This course combines readings, lectures and group discussions intended to foster an aesthetic appreciation of photography as well as digital imaging, and a critical awareness of how images in our culture are produced and constructed.

DIGITAL PHOTOGRAPHY

Art CR 382 Sec 01

Prof. LeistM 1:00AM-4:40PM

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.

Access to the darkroom for advanced students who want to continue or include analog work is possible. In-person class.

NEW GENRES (COMBINED)

Art CR 290 Sec 01/Art CR 390 Sec 01

Prof. Ben-torM 9:10PM-12:50PM

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).

BEGINNING NEW GENRES (COMBINED)

Art CR 290 Sec 02/ Art CR 390 Sec 012

Prof. HawleyF 9:10aM-12:50PM

New Genres BEGINNING

This course is an introduction to New Genres, an art that includes time-based, social, spacial, conceptual and hybrid practices. In this course, students create projects in video, sound, performance, text-based work, and other media-based art. They 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. Throughout the semester, students will have regular critiques of their work and will explore exhibitions and writings by contemporary artists working within experimental fields.

New Genres ADVANCED

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, conceptual approach and critical discourse. May be repeated once (i.e., taken twice).

ART & CURRENT IDEAS

Art CR 405 Sec 01

Prof. Ganesh

T 1:10-3:50 PM

This is a required course for BFA students

This course occurs at 205 Hudson

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.

PROFESSIONAL EXPERIENCE ART I

PROFESSIONAL EXPERIENCE ART II

Art CR 459/Art CR 460 Sec 01

Prof. Martin

M 1:00PM-4:40 PM

This is a required course for BFA students

This course occurs at 205 Hudson

This seminar will focus on artist interviews, exhibition reviews written by the students and group critiques of students’ independent studio work. 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. Second semester students will design and execute their thesis exhibition, including the production of a catalogue, with the instructor's advisement.