

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

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Berube**  
Art LA 201 Sec. 01 M 1:00PM-4:40 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Lanfranco**  
Art LA 201 Sec. 02 M 1:00PM-4:40PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Keller**  
Art LA 201 Sec. 03 T 9:10PM-12:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Hickman**  
Art LA 201 Sec. 04 T 9:10PM-12:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Dudek**  
Art LA 201 Sec. 05 TH 1:00PM-4:40 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Wilson**  
Art LA 201 Sec. 06 TH 1:00PM-4:40 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Sparks**  
Art LA 201 Sec. 07 T 5:35PM-9:15 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Dudek**  
Art LA 201 Sec. 08 T 5:35PM-9:15 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Valverde**  
Art LA 201 Sec. 09 W 9:10AM-12:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Hickman**  
Art LA 201 Sec. 10 W 9:10AM-12:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Strobel**  
Art LA 201 Sec. 11 TH 9:10AM-12:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING** **Prof. Fusaro**  
Art LA 201 Sec. 12 TH 9:10AM-12:50 PM

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**ART FOUND METHODS & TECH** **Prof. Chen**  
Art LA 202 Sec. 01 F 10:10AM-1:50 PM

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**  
Art LA 201 Sec 001 & 02

**Profs. Berube & Lanfranco**  
M 1:00PM-4:40PM

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ARTLA 201 Sections 001 and 002 are being taught completely in person and through Blackboard. Art Foundations ARTLA 201 Sections 001 and 002 is a team-taught course that prepares students for all concentrations of Studio Art. The course provides students with a foundational, cross-disciplinary knowledge base and familiarizes them with a variety of different 2D and 3D media, concepts, and methodologies in preparation for 200-level and advanced studio courses. In addition to studio assignments, reading and writing on art will be an integral component of the course, preparing students to assess works of art from the position of a maker and observer. ARTLA 201 Sections 001 and 002 are being taught completely in person and through Blackboard."

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**  
Art LA 201 Sec 03 & 04

**Profs. Keller & Hickman**  
T 9:10PM-12:50 PM

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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.

- This class is team-taught with Professor Keller. Professor Hickman's half of the course focuses on sculpture, and his class is divided into three areas: figure, abstraction, and appropriation. For each area there are two sets of assignments in a wide variety of media, from plaster casting to kinetic sculpture. For each assignment there are additional drawing components, as well as corresponding readings and writing responses. Lectures include student examples from past semesters as well as how-to demonstrations. All course work is completed at home. Critiques and discussions are conducted in class. Students need a computer with an Internet connection and a means, such as a smartphone, to digitally photograph and upload images of their work. In addition to the supplied kit, students need to purchase a small quantity of plaster and alginate. Use of household items and recycled materials is encouraged.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**  
Art LA 201 Sec 05 & 06

**Profs. Dudek & Wilson**  
TH 1:00PM-4:40PM

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**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. Wilson:**

[Description Forthcoming]

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

Art LA 201 Sec 07 & 08

**Profs. Sparks & Dudek**

T 5:35PM-9:15PM

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**Prof. Sparks:**

Art LA is a team-taught class offering a cross-disciplinary foundation on which to prepare one for advanced studio courses. A variety of methods, materials, and concepts in two- and three-dimensional media will be explored through theme-based projects. Each project will be complemented with reading and writing assignments, slide discussions, film/video and/or current exhibitions. To better appreciate ways of looking at, and making art, readings will focus on artist-interviews and artist' writings. Writing assignments will vary between a more formal discussion of the given text to your own ideas for in-progress projects, including historical and cultural perspective. Critical vocabulary will be developed in writing assignments, as well as in group critique and class discussions. Particular attention will be given to the process of artmaking, from concept and preliminary drawing/model-making, consideration of presentation to final project.

**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.

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

Art LA 201 Sec 09 & 10

**Profs. Valverde & Hickman**

W 9:10AM-12:50PM

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**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:**

This class is team-taught with Professor Valverde. Professor Hickman's half of the course focuses on sculpture, and his class is divided into three areas: figure, abstraction, and appropriation. For each area there are two sets of assignments in a wide variety of media, from plaster casting to kinetic sculpture. For each assignment there are additional drawing components, as well as corresponding readings and writing responses. Lectures include student examples from past semesters as well as how-to demonstrations. All course work is completed at home. Critiques and discussions are conducted in class. Students need a computer with an Internet connection and a means, such as a smartphone, to digitally photograph and upload images of their work. In addition to the supplied kit, students need to purchase a small quantity of plaster and alginate. Use of household items and recycled materials is encouraged.

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**ART FOUNDATIONS: SEEING, THINKING, AND MAKING**  
Art LA 201 Sec 11 & 12

**Profs. Strobel & Fusaro**  
TH 9:10AM-12:50PM

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**Prof. Strobel:**

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, accompanied by contemporary readings, museum visits, artist talks 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. Fusaro:**

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Professor Fusaro's half of the course focuses on sculpture and installation art. Special attention will be paid to material exploration, spatial consideration, installation methods, form, and shape. Assignments will investigate material combinations to create sculpture across various media. Lectures include examples of contemporary sculpture and art historical references. Contemporary readings will be assigned and accompanied by written responses, artist talks, and museum visits.

Critique and discussion will be essential parts of this course. Students will learn how to build a vocabulary around sculpture and how to talk about their work in a constructive and critical manner.

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**ART FOUND METHODS & TECH**

Art LA 202 Sec 01

**Prof. Chen**

F 10:10AM-1:50PM

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ARTLA 202 is the second part of the foundation year course requirement for 42-credit art majors. This class is open to any student who has taken 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.

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**ART FOUND METHODS & TECH**

Art LA 202 Sec. 02

**Prof. McNamara**

T 5:35PM-9:15PM

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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.**

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**DRAWING**

Art CR 221 Sec 01

**Prof. Frantz**

M 9:10AM-12:50PM

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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.

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**DRAWING**

Art CR 221 Sec 02

**Prof. Thelander**

M 5:35AM-9:15PM

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This class will explore the possibilities of drawing both as a device which records the perceptible world and as an analytic tool which can order invisible data. We will focus on fundamental techniques for articulating space and form, while students will learn a variety of approaches for translating sight, idea, and intention into drawn language.

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**DRAWING**

Art CR 221 Sec 03

**Prof. Giordana**

TH 1:00PM-4:40 PM

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ARTCR221 focuses on fundamentals of drawing: line, value, tone, composition, and perspective. In the beginning part of the semester, the course focuses on life drawing. The second part of the semester moves into color, abstraction, and collage. Students will be drawing for most of class time, as well as participating in class discussions and critiques. There will be weekly at-home assignments

to further develop the skills and concepts presented in class, as well as a self-directed final project at the end of the term.

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**ADVANCED DRAWING**

Art CR 322 Sec 01

**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.

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**ADVANCED DRAWING**

Art CR 322 Sec 02

**Prof. Sanchez**

W 9:10AM-12:50PM

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

Students are expected to develop their own individual voice and direction in drawing. They are required to participate in group critiques, do presentations on contemporary artists and their work, write an artist statement, and present their final project.

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**PRINTMAKING (COMBINED)**

Art CR 225/Art CR 326 Sec 01

**Prof. Mooses**

T 9:10AM-12:50 PM

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Course Outline:

This course explores printmaking and its potential to transform drawings and images through traditional and experimental methods. Demonstrations will cover monoprinting, collage, cyanotype, relief printmaking, and relief printmaking, among other techniques. Students will understand the

fundamentals of printmaking and how to build an image through collected visual references. The class will collectively reflect on relationships between process and content, delving deeper into each student's conceptual and technical interests.

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

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

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

Projects and assignments include:

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

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**PRINTMAKING (COMBINED)**

Art CR 225/Art CR 326 Sec 02

**Prof. King**

W 1:00PM-4:40PM

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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.

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**PRINTMAKING (COMBINED)**

Art CR 225/ Art CR 326 Sec 03

**Prof. Ortiz Leyva**

W 9:10AM-12:50PM

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This course offers an in-depth exploration of the history, theory, and creative application of three printmaking techniques: relief printing using linoleum, drypoint using plexiglass, and etching on copper. Students will develop a comprehensive understanding of the historical context and evolution of these techniques while acquiring practical skills necessary for their execution.

Students will study the history and execution of relief printing, with the focus being on using linoleum. Students will learn how to carve linoleum blocks, effectively transfer their designs onto



the surface and master the process of inking and printing relief prints. The course will then shift towards the exploration of drypoint, utilizing plexiglass as the primary medium. Students will learn how to incise plexiglass plates and implement various mark-making techniques. The course will then delve into etching on copper. Students will study the process of applying acid-resistant grounds and transferring and etching their designs onto copper plates using ferric chloride acid. The course will also cover topics such as aquatint, soft ground etching, and line etching, contributing to a comprehensive understanding of copperplate etching's vast creative potential.

There will be a field trip to a contemporary gallery exhibiting prints and work by renowned printmakers.

Emphasis will be placed on fostering creativity, individual expression, and critical analysis of students' own work as well as that of renowned printmakers such as Rembrandt, Francisco Goya, Otto Dix, Käthe Kollwitz, Enrique Chagoya, Jake and Dinos Chapman, Nicole Elsenman, Julie Mehretu, and others.

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**PRINTMAKING (COMBINED)**

Art CR 225/ Art CR 326 Sec 04

**Prof. Ortiz**

M 1:00PM-4:40PM

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This course will explore material, experimental, conceptual, and the art historical territory of printmaking as a public form of address. Projects will begin with a conceptual and art historical introduction via slides and readings, along with technical demonstrations. Technically this course will focus on a mixed media approach that involves cyanotypes and non-conventional methods to printing. 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 Kentridge. This course is structured to develop personal philosophies and relate art to lived experience and civic life.

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**COLOR FOR PAINTERS AND PRINTMAKERS**

Art CR 360.47

**Prof. King**

TH 1:00PM-3:40PM

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The aim of this course is to investigate color in painting and printmaking. Our approach to color will focus primarily on sensation, the effects of the psycho-physical relationship between the object and the viewer. The course will cover color terminology, color ordering systems, how we perceive color, as well as historical and contemporary approaches to using color in painting and printmaking. Assignments will include reading chapters from the New Munsell Student Color Set, completing the color assignments within the book, and completing exercises using Color-Aid paper, water based paint, and ink. Museum and gallery visits will be an integral component of the course.

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**PAINTING (COMBINED)**  
Art CR 235/ Art CR 336 Sec 01

**Staff**  
T 1:00PM-4:40PM

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[Description Forthcoming]

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**PAINTING (COMBINED)**  
Art CR 235/Art CR 336 Sec 03

**Prof. Bluestone**  
F 10:10AM-1:50PM

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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.

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**PAINTING (COMBINED)**  
Art CR 235/ Art CR 336 Sec 04

**Prof. Brown**  
W 9:10AM-12:50PM

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This painting course will focus on developing students' observational skills with an emphasis on color theory and composition. Students will begin 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. Longer term painting assignments will focus on composition, content and narrative as expressed through the genres of still-life and self-portraiture. In addition to painting assignments and sketchbook homework, 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 slideshow lectures will expand on ideas explored in class.

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**PAINTING (COMBINED)**  
Art CR 235/ Art CR 336 Sec 05

**Prof. Jaudon**  
W 3:25PM-7:05PM

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This on-line studio class will make use of structured assignments to creatively explore a wide variety of approaches to contemporary painting. We will aim for a comprehensive understanding of color theory and practice, pigments and painting mediums, paint handling, compositional principles, and space construction. While exploring the tools and techniques of painting, the course will also cover the historical development of materials and methods in painting, through lectures, on-line resources, and demonstrations. The goals of the class are to develop a personal pictorial vocabulary and an expanded understanding of painting, leading to working independently. A materials list will be sent out two weeks before class begins.

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**SPECIAL TOPICS: PAINTING ON PAPER**

ARTCR 360.29 Sec 01

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

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A contemporary approach to painting on paper using a hybrid of online and when safe, in person meetings. 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 keep a sketchbook to document their interests and preoccupation. Themes of the present pandemic are encouraged and students will be guided in processing their experiences and response in a visual creative way. Students will observe the work of the masters and contemporary artist's works on paper. Each student will present an artist from a provided list to the class once a semester. A paper will be due in response to one of the artists presented in class.

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**2D/3D/4D SEMINAR**

Art LA 406 Sec 02

**Prof. Leist**T 1:00 PM-3:40 PM

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This advanced seminar is intended to offer students a frame of reference for making and thinking about art beyond the specific concerns of any given medium or the specific assignments that structure many undergraduate studio courses. The main purpose of this seminar is to support students develop their creative interests beyond assignment-based instruction to their own, self-defined and motivated creative work. For this purpose, students choose to work in the medium(s) that best further their ideas including, but not limited to painting, drawing, sculpture, printmaking, photography, installation, video and performance.

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**SCULPTURE (COMBINED)**

Art CR 251/Art CR 352 Sec 01

**Prof. Cohen**M 1:00 PM-4:40PM

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[Description Forthcoming]

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**SCULPTURE (COMBINED)**

Art CR 251/Art CR 352 Sec 02

**Prof. Hoffmeister**TH 1:00 PM-4:40PM

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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.

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**SCULPTURE (COMBINED)**

Art CR 251/Art CR 352 Sec 03

**Prof. Wilson**T 1:00PM-4:40PM

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[Description Forthcoming]

**CERAMICS (BEGINNING ONLY)**

Art CR 257 Sec 01

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

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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.

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**CERAMICS (BEGINNING ONLY)**

Art CR 257 Sec 02

**Prof. Nolen**M 1:00PM-4:40PM

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

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**CERAMICS (COMBINED)**

Art CR 257 Sec 03/357 Sec 03

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

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

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**CERAMICS (COMBINED)**

Art CR 257 Sec 04/357 Sec 04

**Prof. Montgomery**T 9:10AM-12:50PM

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

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**CERAMICS (COMBINED)**

Art CR 257 Sec 05/357 Sec 05

**Prof. Chen**TH 1:00PM-4:40PM

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This course will provide a comprehensive introduction to an understanding of ceramics through an examination of form and basic chemistry through all its stages, demonstration and studio practice of various methods of construction, experimentation with surface treatments and glazing, kiln firing, and a survey of clay and ceramics in art history and examples in contemporary art. We will accommodate and fully support the inclusion of ALL ability levels regardless of any previous experience with clay or individual ability level. Beginner students will engage with a series of class projects to hone skills and exposure to techniques, while advanced students will work on development and material realization of their own concepts.

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**PRINCIPLES OF PHOTOGRAPHY (COMBINED)**

Art CR 271 Sec 01/372 Sec 01

**Prof. Leist**W 9:10AM-12:50 PM

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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.

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 03

**Prof. Grinblatt**W 1:00PM-4:40 PM

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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.

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 05

**Prof. Grinblatt**

T 5:35PM-9:15 PM

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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.

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**PRINCIPLES OF PHOTOGRAPHY**

Art CR 271 Sec 06

**Prof. Vergara**

TH 1:00PM-4:40PM

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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 (smartphone 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.

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**ALTERNATIVE PHOTOGRAPHIC PROCESSES**

Art CR 360.37/Art CR 383 Sec 01

**Prof. Freeman**

TH 5:35PM-8:15PM

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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 21st

Century approaches such as contact printing with digital negatives. The physicality of these methods will be central to both 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 has digital photography increased contemporary interest in the physicality of analog photographic processes? How do recent movements expand the traditional limits of photography, engaging with the histories of painting and sculpture?

Slide lectures, technical instruction, readings, and class discussion will prepare students for assignments exploring the ideas above. A visit to New York Public Library's Photography Collection, as well as current museum and gallery exhibitions will expand the class conversation. Two short critiques during the semester will help students to incorporate constructive criticism into their creative process and prepare for the presentation of a developed project for the Final Critique.

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**NEW GENRES (COMBINED)**

Art CR 290 Sec 01/Art CR 390 Sec 01

**Prof. McKenzie**

T 1:00PM-4:40PM

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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.

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**NEW GENRES (COMBINED)**

Art CR 290 Sec 02/Art CR 390 Sec 012

**Staff**

TH 1:00PM-4:40PM

[Description Forthcoming]

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**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.

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**PROFESSIONAL EXPERIENCE ART I**

**PROFESSIONAL EXPERIENCE ART II**

Art CR 459/Art CR 460 Sec 01

**Prof. Martin**

W 3:25PM-7:05 PM

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**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.