



**ART DEPARTMENT**

**LEHMAN COLLEGE**

**CITY UNIVERSITY OF NEW YORK**

**2022-2023 SELF-STUDY REPORT**

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## **ART DEPARTMENT**

### **1. Mission and Goals of the Department**

The Art Department is committed to providing a comprehensive Fine Arts and Art History education to undergraduate and graduate students. Our programs develop visual literacy and critical thinking skills within a broad art context for each student.

Throughout our student's time within the department, we strive to instill in each of our students an understanding of critical analysis, creative problem solving, and the worth of engagement within a community of artists, scholars, and Bronx residents.

While students develop fundamental art skills to individually demonstrate mastery of their chosen discipline, they also learn to develop and utilize the necessary techniques and visual languages to express themselves and to become active citizens of their community. In this, the department's mission and efforts are aligned with Lehman College's institutional learning goals to educate, empower, and engage students to participate in a global society, while enhancing their personal development and career advancement prospects.

Faculty in the department are acutely aware of the circumstances and issues affecting the students we serve and we are committed to addressing adequately and effectively their academic and professional needs. 52% of Lehman's students come from households with incomes of less than \$30,000. Approximately 93% are minority students, the two largest groups being Hispanic and Black/Non-Hispanic. About 60% of students reside in the Bronx, the most economically disadvantaged borough in New York City and one of the most poverty-stricken counties in New York State.

Educational attainment rates at all levels in the Bronx are, regrettably, at the lower end of New York's 62 counties. Lehman College has been recognized nationally as an engine of social mobility within the Bronx, which is something that motivates us as a department in our understanding that the attainment of a BA, BFA or BS degree profoundly affects our students' future career prospects and quality of life.

The Art Department lists on its web page its "mission to offer students from the Bronx and surrounding regions the unique opportunity to study in high-quality art and art history programs in which both traditional studio and digital art practices share common goals and vision. Fundamental traditional and digital art making skills are taught as vehicles for the development of creative thinking and innovative problem solving."

### **2. Undergraduate Curriculum**

The Art Department offers courses in Studio Art (code ART); Art History (code ARH) and Computer Graphics and Imaging (code CGI). The Department offers a Bachelor of Arts (B.A.) in Studio Art degree and a B.A. in Art History degree; a Bachelor of Fine Arts (B.F.A.) in Studio Art degree; and a Bachelor of Science (B.S.) in Computer Graphics and Imaging degree. By majoring in studio art or art history, our programs help students prepare for exciting futures in any number of art-related careers, including digital imaging, arts management (non-profit organizations, galleries and museums), teaching, project management, museum education, and photojournalism, to name only a few.

### **A. Degree Programs**

Our four degree-granting programs have different requirements and differing learning objectives due to the varied nature of each course of study. They are:

**BA in Art History (30 credit major)**

**BA in Studio Art (42 credit major)**

**BFA in Studio Art (60 credit major)**

**BS in CGI degree (58 credit major)**

### **B. Learning Objectives**

The department has established a series of learning objectives for students in its BA/BFA and Art History degree programs to ensure that all courses are aligned in skills and content covered and to aid the college in its accreditation processes. The Bachelor of Science program does not have its own learning goals nor does it conduct program-specific assessment because it is not officially recognized as a program by the College.

#### **The Learning Objectives for the B.A. in Art History program are:**

Goal I: To understand the major artistic styles and genres of Western and Non-Western art and architecture through a broad range of time periods up to the present.

Objectives:

1. Compare and contrast contemporary works with their art historical antecedents
2. Analyze works of art contextually

Goal II: To develop visual literacy

Objectives:

1. Recognize and evaluate basic elements and principles of design (color, line, form, texture, rhythm, unity, balance, etc.)
2. Acquire a working vocabulary associated with the analysis and interpretation of works and architecture

Goal III: To write and speak effectively and clearly about works of art and architecture.

Objectives:

1. Write short in-class responses as well as longer outside reviews of gallery and museum exhibitions as well as longer, formal analytical term papers
2. Encourage students to engage in classroom discussion as well as require students to present from time-to-time in-class oral reports (SLJ)

**The Learning Objectives for the B.A.and B.F.A. in Studio Art are:**

- Develop technical and conceptual skills necessary to create a cohesive body of artwork
- Demonstrate mastery of materials, tools and processes in predominantly one medium
- Describe, analyze and evaluate the form and content of works of art
- Compare and contrast contemporary works with their art historical antecedents
- Defend visual projects through individual and group critiques
- Reflect on art after visiting museums, galleries and artist's studios
- Recognize key theoretical debates within the discipline of contemporary art practice
- Create work and write short critiques about art after visiting museums, galleries and artists' studios

For BFA students (only):

- Exhibit artwork using professional formats

**C. Degree Program Requirements and Overviews**

**B.A. Art History (30 credit major)**

Currently, there are 19 students declared as majors in the BA, Art History program.

The Art History program has the highest number of students as 'full time equivalencies' meaning it has the highest total number of students who enroll in its courses each semester.

Selected 100-level ARH courses (ARH 135, 137, 141, and 167) are part of the College's General Education Distribution requirement (Pathways Area IV – The Arts) open to all undergraduates irrespective of their specific major. ARH also exists as a 12-credit minor for undergraduates in the College. Currently, there are only 2 declared minors in art history.

### **Degree Requirements and Curriculum**

The required courses and credits are distributed as follows:

6 credits in Foundation requirement (these should be taken first):

Selected from any of these 100-level classes:

ARH135 Introduction to the History of Asian Art-Islamic, Buddhist, and Hindu Cultures

ARH137 Introduction to the History of the Arts of Africa, the Americas, and the South Pacific

ARH139 Introduction to Selected Topics in Global Art

ARH141 Introduction to the History of Modern Art of the 19th & 20th Centuries in Europe & the US

ARH167 Tradition and Innovation in the Art of the West

12 credits in General requirement:

Selected from any ARH 100- and 300-level courses offered

9 credits in 300-Level Art History requirement:

Selected from any ARH 300-level courses offered – see complete course listing on department website (link below).

\* ARH 350 Special Topics – this ARH course can be taken up to 3 times / 9 credits max

3 credits in Advanced Work (this should be completed in the final year of coursework or after at least 21 ARH credits have been completed):

The advanced work can be completed in one of three ways:

1. ARH451 Seminar (preferred option / course offered each fall semester)

2. ARH 477 Internship in the Lehman College Art Gallery

The internship must be coordinated one semester in advance with ARH Faculty. It requires 2 days per week, 3 hours each day, during a semester.

3. ARH 489 Research in Art History

The individual research project must be coordinated in advance with ARH Faculty.

The curriculum map for the Art History program as found on the advising page of the department's website:

<https://www.lehman.edu/academics/arts-humanities/art/documents/ArtHistorycurrmap.pdf>

The link to the list of all Art History (ARH) courses on the department webpage: <https://lehman-undergraduate.catalog.cuny.edu/departments/ART-LEH/courses>

The Art History program provides a comprehensive opportunity for studying the history of art in a global context with individual courses in a wide range of periods and cultures, in addition to courses that facilitate out-of-the-classroom experiences through independent studies and practical internships. The ARH program also sees itself as an important resource for students in the Studio Art program by providing a necessary foundation in the history of art for the many art students' own individual artistic development. Engaging with our students is best realized in small classes of ca. 25 students where discussion and individual attention to student needs are most effectively pursued.

### **Graduate Art History**

There is no ARH degree at the Master's level at Lehman. The M.F.A. and M.A. programs require 9-credits (3 art history seminar courses) for all students and the MA in Art Ed has a 6 credit (2 course) requirement.

### **Faculty, Courses and Facilities**

The faculty of the ARH program at present consists of 2 Full-Time (F/T) members – Prof. H. R. Broderick (Full Professor, Tenured – at Lehman for 44 years) and Prof. Sharon Jordan (Associate Professor, tenured – at Lehman for 12 years and currently Chairperson of the Art Dept). Prof. Broderick's areas encompass Ancient, Medieval, Renaissance, and Baroque art of the West. Prof. Jordan's areas are 19<sup>th</sup> century, Modern and Contemporary European and American art. We have a small contingency of adjunct faculty who are able to offer courses on a consistent, rotating basis in areas that the full-time faculty cannot, particularly the arts of Asia, Central and South America, and Africa. This includes Prof. Patricia Karetzky's courses in Asian art (Chinese, Japanese, Southeast Asian, and Indian Art) and courses in Latin American art and Pre-Columbian art from adjuncts including Sonja Gandert.

There are usually 4-5 100-level courses; 2 300-level courses; and select additional courses, such as the graduate seminar (ARH797 & ARH451); and the ARH 477 Internship course, offered each semester. Usually, 3 sections of the 100-level courses will be offered as Writing Intensive to help Lehman students



satisfy the 6 credits in Lehman College writing intensive course requirement; and many of the art history courses are taught as no-textbook cost courses to additionally help our students. Courses at all levels are regularly offered in-person, online synchronous and online asynchronous to serve the needs of varied students.

ARH courses are taught as lecture/discussions in two lecture rooms located in the Fine Arts Building (FA005 & FA021). Both are equipped with overhead computer projection capability.

Faculty advise all students, so while Profs. Broderick and Jordan advise art history students, they also advise any other art students who sign up for advising with them. Studio art faculty does not, however, advise art history students because they tend to sign up exclusively with Profs. Jordan and Broderick.

### **Curriculum Developments**

Recently, the course *ARH 139: Introduction to the History of European Art from Antiquity through the Eighteenth Century* was officially changed to *Introduction to Topics in Global Art*. The rationale is because the content of this course before this change was largely repetitive of the content in the required introductory course *ARH167 Tradition and Innovation in the Arts of the West*, a similar introductory survey course that spans antiquity through modern art of the 19th and 20<sup>th</sup> centuries. Since ARH167 is offered each semester, the department did not offer the course ARH139 regularly. As a result of not offering this course in rotation with the other 100-level courses each semester, students were offered fewer 100-level introductory courses each semester. Instead of creating a new course and then changing the degree requirements to include this new course, ARH139 was adapted since the course number was already listed as a requirement for majors, but the course was never offered. This adapted course will add an additional 100-level course into the regular rotation. Furthermore, this course could be offered as part of the First Year Initiative. (SLJ)

The class ARH 137 was changed to its current name 'Introduction to the History of the Arts of Africa, the Americas, and the South Pacific' from 'Introduction to Non-Western Art' to be more inclusive of world regions, rather than Western-centric.

In 2020-2021, Prof. Jordan served as team-leader with the two then-current Graduate Teaching Fellows in Art History to re-develop and re-design the core course ARH 141: Introduction to the History of Modern Art to address the high

withdrawal and failure rate among students taking the course. This was part of the Provost's AcMo 2.0 initiative.

The team of three designed a writing curriculum to help students organize course material and to provide scaffolded due dates for different components of a written assignment, including how to locate sources; preparing an annotated bibliography; and developing a thesis statement. Results have shown that this has helped the students in the class develop their written communication skills. It is difficult to say if the results have helped forestall withdrawal and failure rates as the pandemic interrupted the usual structure of this class, like every other class, but the results of having this writing curriculum in place have been positive in helping students manage course material; develop their writing skills; and more actively engage with the course and its content, as seen in the sections offered in the past year and a half since this class returned to be taught in-person.

From a bureaucratic standpoint, it is worth stating that it took over ten months of regular communication via email between both Prof. Jordan, who was on sabbatical throughout the time, and Prof. Broderick as the art history program coordinator, to various Lehman administrators to ensure that one of the two team members was paid her stipend for work on the project because of administrative mishandling. This consumed more energy than the actual course re-design and was incredibly frustrating, acting as a de-incentive for wanting to undertake more of these types of curriculum projects offered by the college.

### **Graduate**

The graduate curriculum in ARH offers one graduate seminar course each semester, traditionally on Thursday evenings from 6:00-8:40 PM, to accommodate a majority of the students who are working professionals, including many who are elementary and high school teachers. Beginning in approx. 2015, the seminar course was offered only in the fall semesters instead of fall and spring because of the small size of the graduate program. By offering the seminar course only in the fall, the course enrollment naturally increased and the graduate students were able to form a strong and collegial cohort of students by being in the class together. Since the pandemic, student preference has been to have this class offered online as either synchronous or asynchronous.

For the past several years, Prof. Jordan has mainly taught this class on a selected topic and course that she develops specifically for the graduate cohort each year, including recently Public Art in the Modern Era in 2021; Surrealism in 2019; and Duchamp and the Influence of Dada on Modern and Contemporary Art in 2018. In fall 2022, with Prof. Jordan assuming the duties of dept chair, an

adjunct faculty member (Hadley Newton; former GTF and current PhD candidate at the Graduate Center) taught the seminar on the subject Art in the 1960s. Next fall, Prof. Jordan will teach the class centered around the recent book publication *Ninth Street Women*.

### **Weaknesses / Concerns**

Lehman College prides itself on being a Latino serving institution. While Profs. Broderick and Jordan, who serve as collaborative program coordinators each semester, aim to offer courses in all world regions of art by strategically using adjunct faculty to offer courses in areas outside of their own, it would reinforce the College's stated goals of achieving racial equity if there was another Full-Time Art Historian with a specialization outside of Western Art who was hired to teach courses in the art of Latin America, including Meso-American or Pre-Columbian, and possibly Native American art along with other areas including African and South Pacific Island art as well. While these classes would be extremely well received among Lehman's art students, the ARH program recognizes that this is unlikely given the focus of resources at the College towards its new Business School, Nursing and Health Sciences, and away from the School of Humanities in general. Furthermore, a request for this hire was included in the previous self-study undertaken in 2012.

A continuing issue of inequality remains as a consequence of the CUNY/PSC Union contract which, in terms of teaching "load", uses an hourly basis rather than number of courses taught. As all Studio Art courses are 4 hours, and the contract stipulates that all F/T faculty must teach 18 contact hours per year, Studio faculty are supposed to teach 4 courses per year (not including Lecturers), while ARH faculty (as with all other faculty throughout the College with the exception of some language and math/computer science faculty) teach 6 courses per year. Since studio art faculty also have thesis students, they rarely teach more than one studio art class per semester, compared to the 2 or 3 per semester of the art historians. Furthermore, the studio art classes cap at 15-18 students because of spatial constraints, whereas the art history classes have 25-30 students. The result is an imbalance within the department surrounding workload that is further exacerbated by the unequal possibility of division of service labor. The approx. 10 studio art faculty divide up the service tasks among a much larger pool than the 2 art historians are able to do.

Although the students are overwhelmingly studio art students within the department with differing needs and concerns and although the faculty is overwhelmingly studio art (10 versus 2), no studio faculty art member was willing to be chair, so one of the two art historians (Prof. Jordan) accepted the

responsibility for this current term even though in terms of hierarchy, there are studio art faculty whose turn would have been more appropriate.

### **Goals**

The ARH program at Lehman College looks forward to continued, steady growth in the number of students availing themselves of its varied course offerings as ARH majors, Studio Art/CGI majors, minors, and Gen Ed students through the Distribution in the Arts (Area IV) introductory courses. The faculty looks forward to continuing the historic strength of the ARH program as responsible for the largest number of Full-Time Equivalency (FTE) students in the Department as a whole. With such growth, we look forward to the possibility of a third F/T colleague whose speciality in art history aligns with and reflects our diverse student population.

### **B.A. Studio Art (42 Credit B.A. in Studio Art)**

The BA in Studio Art program currently has 110 students in the following major areas of specialization, with drawing by far the most popular major selection among these students.

#### **Art BA Total: 110 students by specialization:**

**Animation: 3**

**Ceramics: 5**

**Computer Imaging: 19**

**Design: 15**

**Drawing: 33**

**Painting: 10**

**Photo: 8**

**Printmaking: 0**

**Sculpture: 2**

**Studio arts: 15 students** (This 15 is from an outdated major declaration in which students selected the generic 'studio arts' designation without the 9 major areas listed above. This has not been a valid selection for several years, but it has been difficult to 1. eliminate and 2. correct. Prof. Jordan has worked extensively on this for 4 years, including having this declaration suspended repeatedly as a choice in the iDeclare system. She also undertook a recent email campaign lasting several months in which she successfully communicated with 10 of the declared major students who then re-declared a valid major, so the number of 15 students in this invalid major is an improvement of almost 50% compared to what this number was at the beginning of the fall semester.

## **Degree Requirements and Curriculum**

### Foundation Requirements

Earn at least 15 credits from the following courses:

- ART 100 - Basic Drawing
- ART 101 - Introduction to Two-Dimensional Design
- ART 102 - Introduction to Three-Dimensional Design
- ART 112 - Introduction to Digital Imaging
- ARH 167 - Tradition and Innovation in the Art of the West

### General Art History Requirements

Earn at least 6 credits from the following courses:

- ARH 135 - Introduction to the History of Asian Art-Islamic, Buddhist, and Hindu Cultures
- ARH 137 - Introduction to the History of the Arts of Africa, the Americas, and the South Pacific
- ARH 139 - Introduction to Selected Topics in Global Art
- ARH 141 - Intro to the History of Modern Art of the 19th & 20th Centuries in Europe & the US
- ARH 143 - Introduction to the History of Latin American Art

Earn at least 9 credits from the following general studio courses:

- Art 100, 200 or 300 Level courses (*ART 486*: May be counted in this category)

12 credits in Art specialization courses within major:

A sequence of 200- and 300-level courses in one of the following disciplines: animation, ceramics, computer imaging, design, drawing, painting, photography, printmaking, or sculpture.

The curriculum map for the Art BA program as found on the advising page of the department's website: <https://www.lehman.edu/academics/degree-maps/documents/Art-BA.pdf>

The link to the list of all studio art courses on the department webpage: <https://lehman-undergraduate.catalog.cuny.edu/departments/ART-LEH/courses>)

### **B.F.A. Studio Art (60 Credit B.F.A. in Studio Art)**

The BFA in Studio art program currently has 90 students, compared to only 7 a decade ago, in the following major areas of specialization. Drawing followed by Computer Imaging are the most popular major selections among these students.

**Art BFA Total: 90 students by specializations:**

**Animation: 6**  
**Ceramics: 3**  
**Computer Imaging: 20**  
**Design: 13**  
**Drawing: 25**  
**Painting: 14**  
**Photo: 3**  
**Printmaking: 0**  
**Sculpture: 3**

## **Degree Requirements and Curriculum**

### Foundation Requirements

Earn at least 18 credits from the following courses:

- ART 100 - Basic Drawing
- ART 101 - Introduction to Two-Dimensional Design
- ART 102 - Introduction to Three-Dimensional Design
- ART 108 - Introduction to Photography
- ART 112 - Introduction to Digital Imaging
- ARH 167 - Tradition and Innovation in the Art of the West

### General Art History

Earn at least 9 credits from Art History Courses, at least one of which must be at the 100 level (ARH 167 cannot be counted toward this requirement)

### General Studio Work

Earn at least 9 credits from the following general studio art courses:

- Art 100, 200 or 300 Level

### 15 credits in Art specialization courses within major:

200- and 300-level courses in one of the following disciplines: animation, ceramics, computer imaging, design, drawing, painting, photography, printmaking, or sculpture.

### Practicum

Earn at least 3 credits from the following required course:

- ART 488 - Professional Practices in the Visual Arts, offered each fall

### Thesis

Earn at least 6 credits from the following courses:

- ART 494 - Bachelor of Fine Arts Thesis I
- ART 496 - Bachelor of Fine Arts Thesis II

The curriculum map for the Art-BFA program as found on the advising page of the department's website: <https://www.lehman.edu/academics/degree-maps/documents/Art-BFA.pdf>

**Overview:**

The BFA program has grown tremendously in recent years, from 7 BFAs in 2012 to 90 BFA students in 2022. The growth in BFA students means that these students are taking significantly more courses in the department (18 more credits compared to a BA student or approx 4.5 more studio art classes). The increased number of students boosts the student community and culture in the department since these students complete an additional year of coursework for the Thesis I and II courses and some maintain studios on campus.

In order to accommodate this growth, the BFA Thesis course has been updated and restructured beginning in the Fall 2022 semester. The department now schedules a set amount of time for the BFA Thesis courses ART 494/496, where the expected weekly workload is indicated for Thesis students (6 hours). This is vital for undergraduate students. It allows students to have calendar time explicitly reserved for Thesis projects, rather than relying on finding the time to work on projects within their own schedules.

Previously, the requirement was that 494/496 students met with a Thesis mentor for 30 minutes per week. Thesis students are now scheduled at the same time across specializations (Wednesdays from 9:00 am until 2:00pm), which creates an opportunity for a closer community among students to be built on campus. It allows students to learn and engage from each other by discussing and viewing their work for sustained periods of time.

The BFA Thesis I & II course is scheduled on Wednesday mornings, when it does not compete with any other studio art courses. Since this time is devoted to BFAs, all art department facilities are reserved for the exclusive use for active BFA students. Each BFA student is assigned to a faculty member in their specialization, as was previously done, but now all faculty members are available for consultation with Thesis students during the scheduled session on a rotating weekly basis. BFA Faculty mentors review all students as part of mid-term and final reviews, but in the restructured course, students have an opportunity to continue a dialog with multiple faculty members, outside of a critique format, throughout the semester. Overall, BFA Thesis students now have greater community amongst themselves as well as with Department faculty.

Since BFA students can take upper-level specialization courses as co-requisites with the Thesis, there is increased technical mentorship between BFA supervising faculty and BFA students as well. ART 488 Professional Practices in the Visual Arts, which is a requirement for BFA students, is also run concurrently with the studio component in the Fall semester. This additionally creates more of a campus community between thesis students and faculty.

### **B.S. in Computer Graphics and Imaging degree (58 credit degree in BS)**

There are currently 121 students with the Bachelor of Science in Computer Graphics as their declared major. This is the fastest growing area within dept., and it is also the one most urgently in need of major investment from the College in the form of computers and lab equipment. This has as many students as the BA; and more than the BFA.

### **Degree Program Requirements and Curriculum:**

Earn at least 18 credits from the following:

- ART 100 - Basic Drawing
- ART 101 - Introduction to Two-Dimensional Design
- ART 102 - Introduction to Three-Dimensional Design  
OR ART 106 - Introduction to Sculpture
- ART 108 - Introduction to Photography
- ART 112 - Introduction to Digital Imaging
- ARH 167 - Tradition and Innovation in the Art of the West  
OR ARH 141 - Introd to the History of Modern Art of the 19th & 20th Centuries in Europe & the US

### **ART/CGI**

Earn at least 24 credits from the following:

- ART 221 - Applied Imaging and Applications to the World Wide Web I
- ART 222 - Introduction to Animation
- ART 321 - Computer Modeling and Design I
- ART 322 - Computer Modeling and Design II
- ART 325 - Digital Multimedia
- ART 421 - Computer Animation I
- ART 422 - Computer Animation II
- ART 441 - Broadcast Design  
OR ART 480 - Senior Project  
OR ART 487 - Professional Experience in the Fine Arts (maximum 6 credits)

### **Computer Science**



Earn at least 11 credits from the following:

- CMP 167 - Programming Methods I
- CMP 168 - Programming Methods II
- CMP 342 - Internet Programming

Mathematics

Earn at least 5 credits from the following:

- MAT 155 - Calculus I Laboratory
- MAT 175 - Calculus I

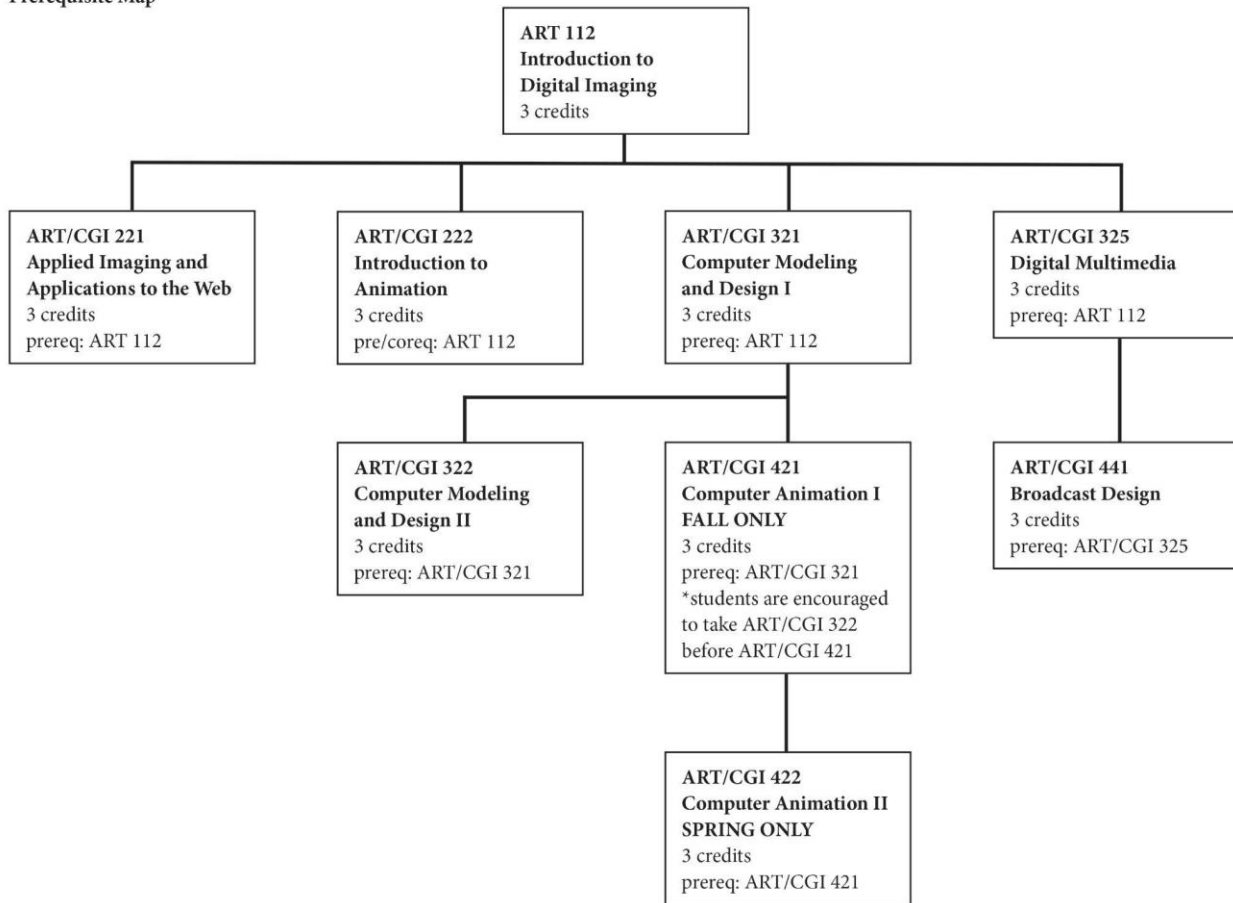
### **Overview of the BS in CGI**

The BS in CGI is a cross-disciplinary program that includes core studio art foundation courses, computer programming courses, calculus, and a wide range of computer imaging/digital media courses including web design, 3D modeling, 2D and 3D digital animation, and motion graphics.

In 2017/2018, the CGI Curriculum Committee restructured the BS in CGI. This included changing several classes to align with students' interests, and to create a more cohesive program. A second semester of 3D modeling was added, as well as a second semester of 3D animation. We also introduced the possibilities of doing a senior project, or participating in an internship for credit. A new curriculum for Computer Animation I and II (ART/CGI 421 and 422) was also created, with an emphasis on personal, semester-long projects that incorporate 3D animation, video editing, and sound.

A flow chart of the upper-level CGI studio courses (and their pre-reqs) is below:

Computer Graphics and Imaging, B.S.  
Prerequisite Map



### Faculty and Advising

The core CGI studio courses are taught by both full time and adjunct faculty, including Asst. Prof. Jonathan Ehrenberg (ART/CGI 421 and 422), Associate Prof. David Schwitek (ART/CGI 221, 325 and 441), Adjunct Assistant Professor Kyle Hittmeier (ART/CGI 222, 321, 421) and Adjunct Lecturers Nicole Barreras (ART/CGI 321), Laura Bernstein (ART/CGI 422), Livia Nieves (ART/CGI 221), and Christine Mariani (ART/CGI 322).

Profs. Ehrenberg and Schwitek are available during scheduled office hours each week. When new students enter the BS in CGI, they meet with an advisor to discuss the program, and get an overview of the curriculum.

### New Developments and Goals:

With the support of tech fee, the department was able to acquire a high-end 3D printer, and will soon have two 3D scanners. These are great additions to the program: 3D modeling students will be able to bring projects into a physical form, and traditional

sculpture students will have a direct path to bringing their work into a digital format. This equipment will be a great new set of tools for our 3D animation students as well.

We regularly feature students' animation and digital work on the department Instagram page, and have had exhibitions of students' digital artwork in the downstairs hallway gallery.

We recently organized a meeting of all digital media faculty, which was an opportunity for faculty members to connect, gain a better overview of the program, and brainstorm new projects. Following the faculty meeting, we organized a meeting in November for all CGI/Computer Imaging/Animation students. The meeting was a chance for students to meet, get to know faculty members, discuss the various curricula, and ask questions ahead of spring registration. Both meetings were constructive, and will reoccur at least once or twice a year.

At least once or twice a year, we offer a recurring workshop for all Lehman students on creating a free portfolio website. The workshop includes information on website and portfolio design (no web experience necessary), information on studios that work with interns, and also covers jobs and internship applications, resumes and cover letters.

With this in mind, one goal in the CGI program is to make stronger connections with professionals in related industries, and help our students find opportunities after school. One path to achieving this is to invite more professionals in as visitors to the program, including recent Lehman grads who are working in the animation and design industries.

Another goal for the CGI program is to introduce a broader range of video production/post-production, and the development of interactive content (with game engine software and virtual reality equipment).

Another goal is to create greater crossover between the traditional and digital sides of the department through classes and projects that span several media. Students working in traditional materials can be encouraged to see digital media as another set of intuitive tools at their disposal. Digital students can maintain a greater tactility and specificity in their work (and a wider range of formal possibilities) by continuing to sketch and incorporate handmade elements. These interdisciplinary connections are already encouraged in the department, but even greater overlap will lead to a stronger (and more layered) artistic conversations and a broader acquisition of skills.

## **Facilities, CUNY 2020, and Concerns**

The CGI courses are primarily held in two digital classrooms on the lower level of the Fine Arts building: FA006 and FA047. Graduate students working in digital media often meet in a third classroom, FA004, which is also the location of our large format inkjet printer and new 3D printer. Some classes also meet in an online format (digital media courses are particularly well-suited to meeting remotely).

Several years ago, the department was awarded a substantial grant through CUNY 2020. The grant was co-written with programs at Macaulay Honors College and Hostos, and the Lehman portion included \$170,032 for computers and digital media equipment, and \$336,356 for furniture and renovation of the digital media classrooms (\$506,388 total). The CUNY 2020 committee has compiled a detailed list of requested computers and equipment through the grant each year, but so far we haven't been able to access the funds. Unfortunately, this has left the department with outdated computers that are not up to the demands of our Computer Imaging and Animation courses. We're continuing to work with the administration, and are hoping to replace the classroom computers as soon as possible. It now seems likely that this will occur in early Spring 2023; the monitors have arrived at campus as of January 2023, but it is still not determined when the computers will arrive, although we have been told it will most likely be in February.

Although the CUNY 2020 furniture and renovation funds (which were awarded alongside the equipment funds) will not be enough to do a full scale construction renovation of the digital classrooms (as originally envisioned in the proposal) we're still hoping to use the funds to renovate and update the classrooms. The classrooms are in very poor shape, with damaged and barely functioning chairs, missing and broken ceiling tiles, and a carpet in FA 047 that is very old and smells like mildew. Even a modest renovation would allow us to make much better use of the space in these rooms, particularly in FA 047 (where the classroom area and animation workstations could be reconfigured). These renovations would give students more room to focus on their creative work, rather than on practical distractions.

Alongside the funding through CUNY 2020, a dialog was created between the programs at Lehman and Macaulay Honors College, and curricula were developed for a course sequence that covers digital media production and design, branding, and transmedia (cross-platform) storytelling. The sequence is part seminar, part studio, and part hands-on experiential learning in a real-world context (two of the classes usually produce the CUNY Film Festival, but the festival is on hiatus because of the pandemic).

#### **D. Undergraduate Assessment**

Each semester, the BA/BFA programs; the Art History program; and the Graduate Program undertake assessment based on a rotating selection of program learning objectives applied to different classes each semester. This academic year, Gina Dominique Hersey is the Assessment Coordinator for the BA/BFA and Sean McCarthy for the Graduate program.

Because they are the only two full-time faculty in art history, Profs. Jordan and Broderick work in collaboration in assessing the students in their own art history classes each semester based on a selected learning objective then share the results for the report that is produced. Prof. Jordan has served as the art history assessment coordinator each year since 2011, with the exception of 2020-2021. This academic year, the Art History assessment report is being prepared by Prof. Broderick.

#### **E. Distribution and Support Courses**

The Art Department currently offers the following 5 distribution courses through Pathways for College-wide students to satisfy their Humanities requirements:

1. ARH 135 – Introduction to the History of Asian Art
2. ARH 137 – Introduction to the History of the Arts of Africa, the Americas and the South Pacific
3. ARH 141 – Introduction to the History of Modern Art
4. ARH 167 – Tradition and Innovation in the Art of the West
5. ART 109 – Observation and the Visual Experience

The Art History program serves many Lehman College students by offering multiple sections of these 4 popular courses each semester. Many of them are taught as Writing Intensive sections to help satisfy the student's Lehman requirement of two writing intensive courses. These courses are the reason the art history program has the highest 'full time equivalency' number of students in the department.

#### **F. Collaborative and Articulation Programs**

The Art Dept has active articulation agreements with the following schools:

- Borough of Manhattan Community College (BMCC) Articulation
- Bronx Community College (BCC) Articulation
- Hostos Community College (HCC) Articulation
- Westchester Community College Articulation

#### **G. Curriculum Developments and Revisions**

**Animation specialization:** In 2020/2021, the Animation Specialization committee developed a new Animation specialization within the BA and BFA programs, which became available to students in Fall 2022. The committee created two new advanced courses that will be central to the specialization. Please see the Animation specialization section below for more information.

**BS in CGI:** Around 2016, the BS in CGI program was moved to the Art Dept from the Computer Science department. It is now officially a part of the Art Dept. BS students still continue to take 10 credits in Computer Science, and 5 credits in Math, but the majority of credits are fulfilled within the Art Department (18 credits in foundation Art courses, and 24 credits in upper level Art/CGI courses). When the program was moved to the Art Dept, the CGI Curriculum Committee made an array of changes to the curriculum. Please see the Overview section of the BS in CGI degree above for that info.

**BFA:** In 2015–16, the department performed a revision of the application and degree requirements for our BFA program. We decided that all BFA students should be required to complete a thesis—under past requirements, a thesis was only one option among many. ELO-related courses (independent studies and internships) have been moved to the Art Specialization section with the expectation that those courses will relate to the student’s area of specialization (i.e., a student specializing in ceramics taking an internship at a professional ceramics studio). Therefore students will be required to have approval from faculty in the area of specialization (who will also supervise internships and independent studies) before taking these courses.

In the same academic year, art department faculty voted to eliminate a portfolio requirement for admission into the BFA Program. Previously, art majors entered the BFA program by submitting a portfolio to Art Department faculty for review. As a result, there were very few BFA students. Most BFA programs in other New York City schools do not require students to submit a special application or portfolio. Instead, students can simply choose to complete coursework for a BFA. Doing away with departmental admissions requirements for the BFA (portfolio, rec letters, etc.) was necessary because of the high volume of transfer students interested in seeking BFA degrees. Under past requirements, they had to wait at least one semester for program admission, placing undue pressure to finish degree requirements in three or fewer semesters, which is often logistically impossible and results in delay in graduation. Removing the departmental admission requirements also brings the program into parity with the other undergraduate degree programs in Art, as well as the 58-credit BS in CGI (currently shared with the Math/CS Department).

Since eliminating this requirement, the BFA program has more than tripled. Currently, there are 90 declared BFA students in the department. There are 120 declared BA degree seekers.

In spring 2018, Prof. McCarthy, in consultation with the Department, developed a new course, ART 488: Professional Practices in the Visual Arts, and the Department voted to make it a degree requirement in the BFA program. The rationale was that the BFA is a professional degree (as designated by organizations such as the National Association of Schools of Art and Design) and, as such, the Art Department must offer a course that specifically covered professional principles and practices to best support the students' aspirations and career goals.

**BA in Art History:** Since its inception, the Art History program offered its BA degree as a sub-set of the studio arts degree, with students declaring their major as a BA in Studio Art with a specialization or major in Art History. This did not make sense. In 2019, paperwork was filed with the New York State Department of Education and the Lehman College Senate to officially change and recognize the degree as a BA in Art History. This has eliminated confusion about the degree itself and the coursework required in it, since it requires no studio art classes. This has encouraged students seeking a humanities-rich curriculum in liberal arts classes to major in art history.

**Art Teacher, BA, & Art History Teacher, BA:** In 2018-2019, official curriculum forms were submitted to remove the Art History Teacher BA degree. Approximately a decade or more ago, New York State offered Teaching credentials to students with an Art History major. Then, the state abolished the necessity of choosing from a pre-determined major, including Art History, so there was no need to offer this and it was removed officially from the program as a degree.

The same paperwork was undertaken for the Art Teacher BA degree in August 2022. Students do not receive teaching credentials from within the dept with this selection, so its purpose is a mystery to everyone in the department. When we recently tried to officially remove it, there was pushback from the School of Education, so we are keeping it on the books until we better understand what it actually is, which nobody seems able to explain to us.

#### **H. Online Teaching / Teaching During the Covid-19 Pandemic**

Before the pandemic, Prof. Jordan and Prof. Schwittek regularly taught art history and design classes in the online format. Several computer graphics and imaging classes have also traditionally been offered online. During the pandemic, all classes shifted online with some faculty members adapting quite well and others not so well, in large part because of the hands-on nature of studio art disciplines, which is not easily

transferable to online teaching. However, art history and computer graphics are two areas that have benefited from this increased shift to online classes.

For art history classes, having advanced class offerings available online is a major help and bonus for the studio art students who prefer taking these required classes online to free up their schedule for studio work.

For graduate MFA and MA students, taking their required art history class in the online modality has been a beneficial shift as well. Rather than committing another weeknight to this required class, these students, most of whom have full-time jobs and/or families, take an online synchronous or an online asynchronous art history course giving them greater flexibility with their schedules since they are able to work from home and/or at their own pace.

Since the pandemic, many of the computer graphics classes will continue to be offered online as well. This is because it best serves students schedules and because the equipment on-campus has not been upgraded. Students are not benefiting in terms of the technology by being physically present within the department's computer labs at this point.

## **I. Other Departmental Programs and Projects**

### **A. Instagram**

Beginning in 2016/2017, Prof. Ehrenberg and several students created and developed an Instagram account for the Art Department (<https://www.instagram.com/lehmanart/>). Since then, faculty and students have worked to build a visual identity for the department, forge a greater sense of community within it, and represent the program to a wider audience. The project has created greater visibility for the department (this connects to our recruitment goals), and has emphasized the artwork, individuals, and community that makes the department unique. Faculty have also used this as a way to help attract students to classes that are under-enrolled each semester.

### **B. Visiting Artist Lecture Series**

The department invites visiting artists to give lectures and meet individually with students for studio critiques. The lectures and critiques are an important part of the Art Dept program, and are also an asset in building exposure for the department and developing student recruitment. Prof. Ehrenberg began running the program in 2017, and since then, visitors have included:

- Lucas Blalock



- Sabin Howard
- Scherezade Garcia
- Emily Mae Smith
- Jordan Casteel
- Sara Cwynar
- Jonathan Monaghan
- Aliza Nisenbaum
- Red Grooms
- Angela Dufresne
- Cheyenne Julien
- Michael Berryhill
- Iliana Garcia
- Anna K.E.

The Visiting Artist Lecture Series has been on hiatus since the beginning of the pandemic, but the Sara Little Turnbull Visiting Designer Speaker Series (run by Prof. Schwittek) has been a great new addition to the department (see the Design section below for more information).

### **3. Studio Art Specializations / Majors for the BA and BFA degrees**

The art dept offers 9 studio art specializations or majors within the BA and BFA programs that students declare and select as a focus area. On its advising webpage, the department maintains curriculum maps for each of the 9 specializations or majors in both degree programs to help students navigate the coursework progression within each area. All of these curriculum maps can be found here:

<https://www.lehman.edu/academics/arts-humanities/art/advising.php>

These areas of specialization or majors are, in alphabetical order:

- Animation
- Ceramics
- Computer Imaging
- Design
- Drawing
- Painting
- Photography
- Printmaking
- Sculpture

Each area is discussed individually below with content discussed in these categories:

- A. Description-including Faculty, Facilities and Materials

- B. Curriculum Design
- C. Requirements
- D. Advising
- E. Students
- F. Weaknesses and Concerns
- G. New Development
- H. Goals

## **ANIMATION**

**There are currently 4 BAs and 8 BFAs in this major specialization.**

Section written by Jonathan Ehrenberg

### **A. Description:**

As mentioned above, in 2020/2021, the Animation Specialization committee developed a new Animation specialization within the BA and BFA programs. This included creating two new advanced courses that will be central to the specialization, and reworking several other courses. The specialization was introduced to students in Fall 2022, and the current numbers are small, but we expect them to grow.

The specialization was created specifically for students who are interested in traditional stop-motion, drawn, and 2D (traditional and digital) animation. Students who are primarily interested in 3D digital animation are encouraged to choose the Computer Imaging specialization.

The core upper level animation courses are primarily taught in rooms FA047 and FA006. The front area of FA047 is a traditional digital classroom, where students can draw with digital tablets directly into programs including Adobe Animate, Photoshop, and After Effects. In the back of FA047, we have created a series of individual stop-motion workstations. These workstations allow students to work with studio lighting, digital cameras, the software program Dragonframe, and a range of other studio techniques. A private animation studio (on the ground floor level of the building) is also available to students.

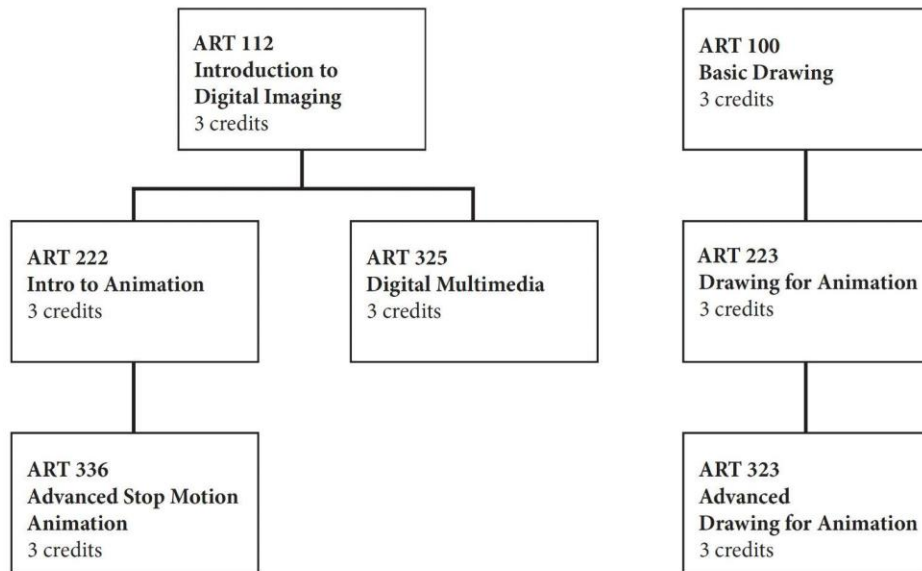
The core Animation courses are taught by the following faculty: Adjunct Lecturer Wurzburg (ART 223 Drawing for Animation; ART 323 Advanced Drawing for Animation; ART 222 Intro to Animation), Adjunct Lecturer Bernstein (ART 222 Intro to Animation; ART 336 Advanced Stop Motion Animation), Adjunct Lecturer Mariani (ART 325 Digital Multimedia), Substitute Lecturer Hittmeier (ART 222) and Associate Prof. Schwittek (ART 325).

### **B. Curriculum Design:**

With the newly added courses, the specialization includes a two-course sequence in stop-motion animation (ART 222 and ART 336), a two-course sequence in drawn animation (ART 223 and ART 323) and a single class in digital 2D animation (ART 325).

A curriculum flow-chart map of the core courses for the specialization is below:

Animation BFA  
Prerequisite Map



### C. Requirements

Students in the Animation specialization take the same core studio foundation and Art History courses as all BA and BFA students. Students also choose a series of general art courses. As seen in the curriculum and prerequisite map (above), ART 112 (Intro to Digital Imaging) and ART 100 (Basic Drawing) are the foundation level prereqs for upper level Animation courses. BA students choose four of the upper level Animation classes (ART 222, 336, 325, 223 and 323), while BFA students take all five. BFA students are also required to take a professional practices class, and complete a year-long thesis project.

### D. Advising:

Profs. Ehrenberg and Schwittek, and Sub. Lecturer Hittmeier, are available during scheduled office hours each week. When new students enter the Animation specialization, they are encouraged to meet with an advisor to discuss the program, and get an overview of the curriculum.

As mentioned in the BS in CGI section, a meeting was held in November for all CGI/Computer Imaging/Animation students. The meeting was a chance for students to meet, get to know faculty members, discuss the various curricula, and ask questions ahead of spring registration. We will continue to hold similar meetings at least once a year.

#### **E. Students**

There are currently 4 BA students and 8 BFA students who are specializing in Animation. As mentioned above, this specialization was created and introduced to students this year. There's been a lot of interest, and we expect these numbers to grow dramatically over the next few years.

#### **F. Weaknesses and Concerns**

The current numbers in the program are low, but because this is a brand new specialization, we expect the numbers to grow. As more upper-level students create stop-motion projects, we will outgrow our current workstations and technical gear, and will need to invest in more equipment. We will possibly need additional space for individual workstations as well.

Also, as mentioned above (in the CGI section), the computers in the digital classrooms (FA006 and FA047) are very outdated and are incapable of keeping up with the software that students need to create their projects (even classes that focus on traditional techniques, like stop-motion animation, require students to use several computer programs in their workflow). We're hoping that funds from the CUNY 2020 grant will allow the department to replace the computers in the digital classrooms. Otherwise it will be very hard to continue to run these courses.

Also, as mentioned above, the digital classrooms in general, and FA 047 in particular (where most of our animation courses meet), are in urgent need of renovation. The chairs are broken and barely function, ceiling tiles are missing and damaged, and the carpet in FA047 is old and smells like mildew. A renovation of FA 047 would allow us to make better use of the space, and reconfigure the classroom area and animation workstations to better suit students' needs. We're hoping that we'll be able to gain access to the CUNY 2020 funds that were awarded to us for furniture and renovation, which will allow us to put these changes in place.

## **G-H. New Developments and Goals:**

The new specialization recently received a lot of terrific support through tech fee funded equipment. This includes a high-end digital drawing tablet for each computer station in room FA047, and a range of equipment for stop-motion workstations (including lights, digital cameras, tripods, clamps and supports, and copies of the software program Dragonframe. We're also planning to introduce an even broader range of workstations (for example, one that includes a multiplane animation stand).

The recently created student animation club has been gaining momentum, and will hopefully continue to grow to become a strong presence in the department.

The new Animation specialization is still closely connected with our Computer Imaging and CGI programs, and as mentioned in the CGI section, a larger goal is to make stronger connections with professionals, invite working animators and recruiters to the program, and help our students find opportunities after school.

And another goal is to continue spreading the word about the new program to prospective Lehman students at BMCC, BCC, Hostos, and a wide range of other schools. We're planning to work on an articulation agreement with BMCC for animation and digital imaging students.

## **CERAMICS (Undergraduate)**

**There are currently 5 BAs and 3 BFAs in this major specialization.**

Section written by Janet Skolnik

Professor Janet Skolnik is the full-time faculty in the Ceramics area, who teaches all levels of ceramics including handbuilding, advanced handbuilding, all levels of wheel throwing, glaze chemistry, and ceramic sculpture and oversees the ceramics studios.

### **A. Description:**

The Ceramics program offers a strong foundation to students across the university who wish to develop expertise as Art majors and continue on to graduate coursework. The program also serves a diverse pool of students across disciplines including education, recreation, business, and the sciences who wish to learn the fundamentals to augment their primary studies. There is a growing number of Education and Rec students enrolling in coursework specifically with the intent to integrate ceramics within their professions. Students develop

functional and sculptural concepts, as well as the technical skills required in the ceramic process. Coursework includes exposure to historical and contemporary influences with respect to applying diverse stylistic techniques and cross cultural lenses.

## **B. Curriculum Design (Undergraduate)**

Art 107 - Ceramics I - Covers the nature, history, and unique properties of clay and ceramic arts. Techniques and concepts include structure, form, design, and decoration with attention to the functional and sculptural concepts involved in hand-building techniques, including slab, coil, press, and drape-mold. Basic glazes and oxidation firing are covered.

Art 207 – Ceramics II - Wheel-throwing methods and historical movements re-defining the use of the wheel. Structural demands and technical constraints of stoneware and porcelain clay bodies. Creation of simple wheel-thrown forms, including cylinders, bowls, mugs, and plates. Design and decorative techniques, including engobes, wax resist, underglazing and glazing.

### ART 307 - Ceramics III

Comparative analysis of utilitarian and non-functional wheel-thrown objects. Contemporary theorization about the nature, motivations for, and uses of ceramic creation. Development of design and technical skills to produce complex objects including covered vessels, pitchers, casseroles, containers, and teapots; series and production techniques; documentation of various clay and glaze tests.

### ART 317 - Advanced Ceramic Techniques

Essential clay and glaze materials. Effects of heavy metals, stains, and metallic lustres on clays and glazes. Experimentation with body stains, Terra Sigillata, underglazes, and decals, as well as various firing techniques and temperatures. Development of personal color palette and surfaces.

### ART 327 - Ceramic Sculpture

Figurative, architectural, site-specific, and conceptual exploration in clay. Historical and contemporary references in conjunction with contemporary technology. Personal, technical, and conceptual development. Critical analysis and peer reviews.

## **Curriculum Design (Graduate)**

Art 607, Art 707, Art 717, Art 727, Art 737

ART 607 - Fundamentals of Ceramic Hand Building

Exploration of basic hand building techniques; nature of clay and its unique properties explored in both functional and nonfunctional ways; and historical and cultural uses of clay

**ART 707 - Advanced Ceramics 1**

Technical, structural, and scientific understanding of the use of clays and glazes. Variety of hand-building and wheel throwing techniques to produce functional and sculptural forms.

**ART 717 - Advanced Ceramics 2**

Advanced hand-building and wheel-throwing techniques, emphasizing design and conceptual ideas. Development of glazes, underglazes, and color palates through scientific experiments and firing techniques. Study of historical and contemporary ceramic work.

**ART 727 - Ceramic Sculpture**

Design and construction of fired ceramic sculpture

**ART 737 - Adv Ceramics III**

Advanced individual projects using architectural, sculptural, and design concepts in clay. Emphasis on contemporary trends and developments in the ceramic field.

**C. Requirements**

Art 107 for undergraduates and Art 707 for graduate students are pre-requisites for all other advanced ceramics courses. All other courses rely on those pre-requisites to continue building techniques and skills required for ceramics progression. Art 307 for undergraduates and 707 for graduate students may be repeated up to 3 times for advanced students who are specializing in ceramics.

**D. Advising**

Prof. Skolnik is available on a weekly basis during office hours to advise all ceramics students. She is also available by phone for graduate students by appointment.

**E. Students**

50-60 students enroll in ceramics courses each semester. We have had several students pursue BFA and Masters programs with specializations in Ceramics. Some have had solo exhibitions outside of the University within a year of graduation, others have opened their own ceramics studios and run ceramics programs for the Department

of Education in New York City Public Schools, Westchester, and Yonkers.

## **F. Weaknesses / Concerns**

Ceramics is an extremely specialized, technical, and non-digital art form and is not required for any Art student who is not a ceramics major. Ceramics, in addition to most other studio art courses, does not fulfill any liberal arts requirements either, thereby limiting the potential pool of students from the broader university. We offer an introductory course, Art 102 - 3D Design in the foundation requirements for BA and BFAs, but that course does not cover basic use, concept, or principles of ceramic materials, which precludes this course from introducing students to ceramics as a medium.

The studio has its original pottery wheels which were purchased when we moved into the Art building several decades ago. There are multitudes of left-over tables and chairs that have not been replaced for many decades as well. The ceramics studio requires a sizeable budget that we are fortunate we are still able to meet, however, as the cost of materials continues to rise, our budget has not increased to accommodate those rising costs. The student materials fee is not adequate and should also be re-evaluated in light of increased costs of materials.

Because ceramics is such a technical and skill driven area, having a graduate student act as a TA would be a great advantage to offer additional support to students enrolled and to the TA to offer experience that would be directly applicable for employment opportunities post-graduation.

Overall, it is also a major concern to the integrity and robustness of our Art Department that we are lacking a full-time sculpture program which would allow students to integrate ceramics in mixed media. Formal art education requires strength in the 3D area and in this regard, we are falling short.

## **G. New Developments**

We will be working to get the college to allow us to once again do Raku and Pit Firings outdoors for advanced students.



## H. Goals

Teaching ceramics on Zoom remotely, was an amazing feat. Having students that live in small urban apartments create artwork and transporting that work to the studio for firing and glazing was a tremendous effort. All wheel-throwing and advanced classes were put on hold through the pandemic. We are now back in the studio full time and students are using the studio 7 days per week. Our goal is to keep the momentum going, increase the number of ceramics majors, and continue to augment the broader Art program.

## Computer Imaging

**There are currently 19 BAs and 20 BFAs in this major specialization.**

Section written by Jonathan Ehrenberg

### A. Description:

Students who specialize in Computer Imaging learn a wide range of creative modes of working in digital media, including 3D modeling and animation, 2D digital animation, motion graphics, and web design. BA and BFA Computer Imaging students take the same upper level core ART/CGI courses as the BS CGI students:

### B. Curriculum:

ART/CGI 221 Web Design

ART/CGI 222 Intro Animation

ART/CGI 321 3D Modeling I

ART/CGI 322 3D Modeling II

ART/CGI 325 Digital Multimedia

ART/CGI 421 Computer Animation I

ART/CGI 422 Computer Animation II

ART/CGI 441 Broadcast Design or ART 487 Professional Experience in the Arts

BS students are required to take 8 of these classes, while the BFA's are required to choose 5, and the BA's are required to choose 4 (please see the BS in CGI section for a flow-chart curriculum map of these courses).

As mentioned in the BS in CGI section, the core CGI studio courses are taught by both full time and adjunct faculty, including Asst. Prof. Ehrenberg, Associate Prof. Schwittek, Substitute Lecturer Hittmeier, and Adjunct Lecturers Barreras, Bernstein, Nieves, and Mariani.

Students may choose to do the BA or BFA in Computer Imaging (vs. the BS in CGI) for a number of reasons. The BA and BFA programs are often a better fit for students who are not interested in computer programming and/or math, students who want to take a broader range of liberal arts courses, student who want to take more art history courses, students who want to take more upper level studio courses outside of the Computer Imaging specialization, and students who want to work on a thesis project (for BFA students).

**C. Advising:**

Profs. Ehrenberg and Schwittek, and Sub. Lecturer Hittmeier, are available during scheduled office hours each week. When new students declare a specialization in Computer Imaging, they're encouraged to meet with an advisor to discuss the program, and get an overview of the curriculum.

**D. New Developments, Goals and Concerns:**

BA and BFA Computer Imaging students share the same resources, facilities, and faculty (and are advised by the same professors) as BS CGI students. Please see the BS in CGI section for more info on new developments, goals, concerns, and info on the CUNY 2020 grant.

**DESIGN**

**There are currently 15 BAs and 13 BFAs in this major specialization.**

Section written by David Schwittek.

**A. Description**

The Design program, offered by the Art Department of Lehman College, is one of nine areas of specialization in the 42-credit Bachelors Degree in Studio Arts. The primary goals of the Design program are to increase the design literacy of our students – both current and historic, foster design thinking and creative problem solving, and explore a wide range of design subdomains that exist under the umbrella of Design. Large D 'Design' in this document is somewhat broadly defined, with numerous subdomains (see below) existing within both industry and academia, ranging from print, web, and motion design, to industrial, fashion, and interior design. That being the case, one overarching goal of the Design program is to widen the scope of this term to include as many of the subdomains as is feasible in a four year degree.

**B. Curriculum Design**

**Design Subdomains:** As mentioned above, the Design specialization is currently separated into four subdomains of design, described below:

1. **Graphic Design:** traditionally defined as a form of visual communication through type and image, graphic design is formally a subset of communication design. Its roots certainly go back to the birth of writing itself (but perhaps even earlier) and it has found equal purchase amongst other fine art disciplines with the invention of various printing techniques, formal typography and typesetting, photography, book-making and, most recently, web and motion design. But this is all to say that graphic design is a very specific *subset* of Design – one of several areas currently explored within the Art Department.

Aspects of Graphic Design are first introduced and addressed in **Art 101 – Introduction to 2D Design**. Herein, formal principles and elements of Graphic Design – point, line, plane, shape; unity, variety, repetition, balance, etc. – are explored alongside compositional principles such as format, content flow, focal points, and layout. These concepts, along with more specific aspects of Graphic Design, such as typography and type design, are also explored in **Art 202/302** on a rotating basis.

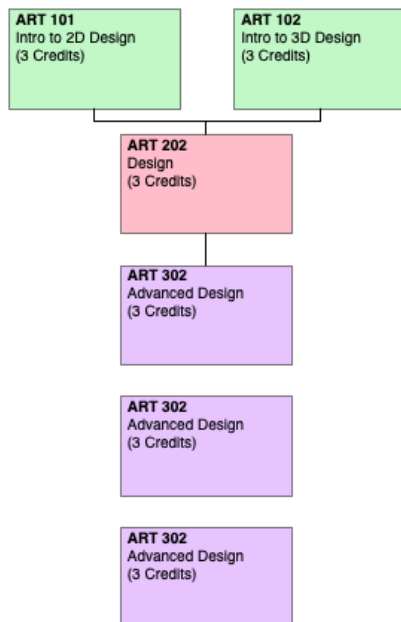
2. **UI/UX Design:** User Interface/User Experience design are two halves of an overall rethink of design philosophy in the age of information, mobile apps, and device interactions. User Experience Design can also be referred to as "user centered design," as it considers the demands, behaviors, desires, and even the handicaps of the end user.

Whereas UX considers the user's behavior, User Interface Design is concerned with how the user's behavior meshes with a designed, interactive system. If the designed item is a tool, how does the user use it to create meaningful change? How can we optimize how usable this tool is? Is the usage visually clear or muddled? Beautiful or ugly? Pleasing or frustrating. These are the concerns of a user interface designer.

Though these concepts are thoroughly explored on a rotating basis by way of mobile application wireframe and game design in **Art 202/302**, they are also part and parcel to web design, which is explored in **Art 221 – Applied Imaging and Applications to the World Wide Web I**.

3. **Interaction Design:** this form of design explores the theoretical underpinnings and best practices of designing interactive systems. Interactive systems give their audience meaningful ways to intervene in their processes, not just consume them. Different modes and principles of interaction are explored on a rotating basis in the form of game and app design in **Art 202/302**, but they also find a natural home in **Art 221 – Applied Imaging and Applications to the World Wide Web I**.
  
4. **Motion Design:** though related to animation, Motion Design (also referred to as Motion Graphics and Animation) is more formally defined as the study and practice of movement as applied to graphic design. In the same way that the principles and elements of graphic design are used to communicate with an audience, so too can movement be used to convey and even enhance meaning. The principles of motion design are found in many animation classes at Lehman, but its relationship to Design is more formally discussed in **Art 325 – Digital Multimedia** and **Art 441 – Broadcast Design**. As such, these two courses will satisfy six (6) credits of the Design concentration sequence (described below).

### The Design Sequence



As with any specialization of the Bachelors in Studio Art degree, the Design specialization is completed by an Art Major by following up the foundation design courses (**Art 101 – Intro to 2D Design**, and **Art 102 – Intro to 3D Design**) with a sequence of four, upper division design-related courses.

Traditionally, this sequence is **Art 202 – Design**, followed by **Art 302 – Advanced Design**, then followed by two more semesters of **Art 302 – Advanced Design** (I.e. 202/302/302/302). To ensure that these traditionally tracked Design majors are exposed to different design subdomains (mentioned above), and to account for the cross-listing of **ART 202** with **ART 302**, the precise content within a given semester’s section of **ART 202/302** rotates between the different domains outlined above: graphic design, UI/UX, interaction design, and

motion design. An example curriculum map for the traditional ART 202/302/302/302 sequence appears above.

### **C. Requirements:**

As the chart above makes clear, both ART 101 and ART 102 are foundation requirements for the Design area of specialization (as they are for all specializations in the BA/BFA programs), but completion of *either one* serves as a prerequisite for the core Design specialization course, i.e. Art 202 – Design.

To complete a BA in Art with a specialization in Design, students are required to complete a sequence of 12 credits in Art 202 – Design and 302 – Advanced Design, with ART 221 – Intro to Web Design, ART 325 – Digital Multimedia, and ART 441 – Broadcast Design also serving as possible design courses. Alternatively, a student could repeat ART 302 up to three times. And Art 486 – Independent Study in Design can be taken as part of the sequence.

To complete a BFA in Art with a specialization in Design, students are required to complete a sequence of 15 credits in Art 202 – Design and 302 – Advanced Design, as well as ART 221, 325, and 441 as possible courses counting towards the area of specialization. A student could opt to repeat 302 up to three times. And Art 486 – Independent Study in Design can be taken as part of the sequence.

These requirements are assessed by Art Department Advisors during individual student scheduled advising sessions.

### **Materials/Software:**

**Hardware:** Design work is primarily done on Apple computer terminals – both in the Art Department and in the design industry. Therefore, the Design program requires reliable computer labs that can accommodate current software updates. The near complete inaction on the part of the Administration to initiate well-documented purchases requisitions prepared for them by the Art Department has led us into the untenable situation where most of our lab computers are over 8 years old – past the point where Apple labels them as *vintage*: meaning they no longer service them, consider them in future OS updates, nor do they manufacturer replacement parts for them. We simply can't teach our design, animation, or computer imaging courses in those labs, but as stated above in the CUNY2020 section, monitors have arrived and computers are supposedly following shortly behind.

**Software:** software in the design world is something of a moving target, as new tools emerge every few years or so, with a trajectory towards browser-based tools and remote collaboration. This fact, combined with the design industry's now-mature reliance on remote work, make the upper-level design curriculum more suited to online

and hybrid modalities. As of Fall 2022, here is a quick list of the software we use in a typical design class:

1. Adobe Creative Cloud
2. Cinema 4d or Blender
3. Figma (a browser-based wireframing and collaboration tool recently bought by Adobe Corp.)
4. InVision (a browser-based wireframing and collaboration tool)
5. Miro (a browser-based, collaborative whiteboard tool)
6. Zoom (a remote venue software)

#### **D. Advising:**

Before entering advanced coursework in the Design area of specialization, students meet with an Art Department advisor to assess preparedness for design course objectives.

ART 221 – Intro to Web Design, ART 325 – Intro to MultiMedia (where students are first exposed to motion graphics), and ART 441 – Broadcast Design are all common alternative courses suggested to students concentrating in Design. ART 313 – The Artist's Multiple and ART 209 – Relativity of Color are less commonly suggested, but can – and have – also been considered as satisfying the specialization area on a case-by-case basis.

#### **E. Students:**

There are currently 15 BA Design majors and 13 BFA Design majors.

#### **F. Weaknesses/Concerns:**

##### **CUNY 2020**

For over eight years, Art Department students who specialize in Animation, Design, Computer Imaging, CGI, and Photography have struggled with outdated equipment in our labs and studios. Conditions have become dire and problems listed below have persisted because of these equipment shortfalls, despite the due diligence of the Art faculty and best efforts of our computer system support personnel.

According to David Schwitek, Associate Professor of Design: “I am deeply concerned that – through no fault of our own – the Design program (as well as our other programs mentioned herein) will be undeserving of our students due to outdated and malfunctioning equipment.”

Continuing the work set out in The Sara Little Turnbull Foundation Design Initiative:

Specific details about the Sara Little Turnbull Foundation Design Initiative, and what it has allowed the Art Department to do over the last three years, is provided in section h. (below). But it is incumbent upon the Department to stress how incredibly valuable this external support has been. The Art Department is concerned that – upon sunseting of SLT Foundation Grant in Spring of 2024 – it will be unable to continue this valuable work, grow the Design program, and provide our students with the same level of innovative curriculum, public programming, and exposure to the design industry.

### **G. New Developments:**

The Sara Little Turnbull Foundation Design Initiative:

This four-year, \$200,000 grant from the Sara Little Turnbull Foundation was awarded in the summer of 2019 in the initial amount of \$50,000. With this grant, the Art Department has invited guest designers to sit in on class sessions; been able to offer team-taught, interdisciplinary, research-in-the-classroom courses; created The Sara Little Turnbull Foundation Design Fellowship Program, which provides direct support to enrolled students to defray the cost of a low- or no- pay internship, or to complete a design-related projects. The Art Department has also partnered with the Art Gallery to develop and run the multi-part Sara Little Turnbull Visiting Designer Speaker Series, which runs every semester. Each semester's lecture series focuses on a different topic that intersects with design, covering topics such as Latinx inclusion; cross-cultural influence in design; differing abilities; design for LGBTQ+ spaces; environmental design; and racial, sex/gender, and socio-economic diversity and inclusion, as well diversity and inclusion in the sphere of public arts;

Over the past six semesters, the Sara Little Turnbull Foundation Design Initiative has allowed the Design concentration to flourish past the bounds of the BA in Studio Art, fostering a design conversation across the campus, getting our students in front of working artists and designers, and providing our students with direct support and innovative curriculum.

New faculty line for Fall 2023:

In the Fall of 2022 – due in part to the valuable work that the Sara Little Turnbull Foundation Design Initiative has allowed us to embark upon – **the Department of Art at Lehman College was given a faculty line for an** Assistant Professor of Inclusive Design and Technology, to start in the Fall of 2023.

Ideally, this person will be able to lead a critical study of inclusive design and technology through the lenses of race/ethnicity, class, sex/gender, nationality or immigration status, ability, and age. The individual who holds this position will help develop and deliver a UI/UX curriculum that critically explores issues of accessibility in design, while also stressing empathy for the user, and consideration of other cultures and ontologies (i.e. pluralistic design).

Lastly, this position is part of Lehman College's embrace of design as something larger than traditional visual design, giving space for exploration of the emerging areas of design thinking, user experience, social design, and service design, while also incorporating more historic approaches such as universal design.

#### **H. Goals:**

Continue to strengthen the Design program and further cement its interdisciplinary essence and importance on the Lehman College campus.

Work with the School of Arts and Humanities and outside partners to connect our students with design internships and employment opportunities.

### **DRAWING**

**There are currently 33 BAs and 25 BFAs in this major specialization.**

Section written by Paul Carrellas

#### **A. Description**

The Drawing area provides critical training in visual perception and articulation, the backbone of so much work in the other studio areas. It encompasses a large number of courses (which largely fall into two groups, general drawing and life drawing) and faculty members. Drawing also is an independent concentration and specialization within the Studio Art major, reflecting drawing's increasing acceptance as an autonomous medium in the contemporary art world.

**Facilities:** Drawing courses are taught in the drawing studio FA 118.

**Faculty members:** Full-time faculty members who teach drawing include Profs. Carrellas, McCarthy, and Tegeder. Part-time drawing faculty include Laura Bernstein, Shawn Cheng, Katy Fischer, Heidi Howard, Timothy Hull, Laura Jasek and Ruth Rodriguez.

**Materials/Software:** Drawing courses make use of a range of traditional materials, including graphite, conté crayon, charcoal and ink.



## **B. Curriculum Design**

ART 100: Basic Drawing.

4 hours (2, lecture; 2, lab), 3 credits. Introduction to drawing, with an emphasis on developing perceptual skills. Study of line, value, placement, and perspective using still life and interiors. Black-and-white materials used. Introduction to artists who use drawing as the focus of their artistic practice.

ART 200: Drawing.

4 hours (2, lecture; 2, lab), 3 credits. Comprehensive study of drawing, its media, and composition through observation and analysis of natural and manufactured forms. PREREQ: ART 100.

ART 201: Life Drawing.

4 hours (2, lecture; 2, lab), 3 credits. Form, structure, volume, movement, and composition pertaining to the human figure. Review of the human form as represented throughout history.

ART 300: Advanced Drawing.

4 hours (2, lecture; 2, lab), 3 credits (maximum 12 credits). Practice and experimentation with process, content, and thematic focus. Advanced approaches to drawing as a vehicle of personal expression, thought, and creative discourse. PREREQ:

ART 301: Advanced Life Drawing.

4 hours (2, lecture; 2, lab), 3 credits. Historical and contemporary approaches to distortion, foreshortening, multi-figure composition, and value-structures with the human figure. PREREQ: ART 201.

ART 710: Advanced Drawing. (Graduate)

4 hours, 3 credits. Study of various drawing techniques and their application to problems in the area of specialization.

## **C. Requirements**

ART 100 is one of the foundation requirements for the Studio Art major and is a prerequisite for any other drawing course as well as for ART 205 (Painting) and ART 204 (Watercolor). ART 201 is a prerequisite for ART 310 (Portraiture). To complete a BA in Studio Art with a concentration in Drawing, students are required to complete a sequence of 12 credits, comprised of ART 200, 201, 300, and 301. Alternately, a student could repeat either 300 or 301 up to three times,

replacing one or more of the courses in the previous sequence (allowing for prerequisites when required). An Independent Study in Drawing (ART 486, 3 credits) could also be taken under the same conditions.

To complete a BFA in Studio Art with a concentration in Drawing, students are required to complete a sequence of 15 credits, comprised of any combination of ART 200, 201, 300, and 301 (with 300 and 301 each repeatable up to four times) along with the possibility of an Independent Study in Drawing (ART 486, 3 credits).

These requirements are assessed by Undergraduate Advisors in the Art Department.

#### **D. Advising**

The above requirements are assessed by Art Department Advisors during individual student scheduled advising sessions. Students concentrating in Drawing are encouraged to seek advising from any Undergraduate Advisor in the Art Department during posted office hours. Profs. Carrellas and McCarthy would like to recommend that these students be directed more specifically to them or other full-time faculty who teach in the Drawing area. It is important for judgments to be made and advice to be given regarding the specific way a student pursues a Drawing concentration—particularly whether they will focus on general drawing, figuration, abstraction as well as specific materials and technique.

#### **E. Students**

Because ART 100 is a foundation requirement for all Studio Art majors, it has always been a very successful course in the Art Department, regularly running 4 or 5 full sections each semester.

The Drawing area has a very important relationship with the other disciplines in the Art Department. First, it supplies a course (ART 100) that is a foundation requirement for all Studio Art majors and a prerequisite for courses in painting. Second, its complement of courses provides critical practice in visual intelligence and perception necessary for students in any concentration. Finally, as a specialization it rounds out the Department's offerings as a complement to existing 2-D concentrations such as Painting and Printmaking.

With the recent addition of Animation as a specialization, Profs. Carrellas and McCarthy have felt it necessary to expand the teaching of linear perspective by developing and employing a drawing template for the teaching of three- point perspective. This is in addition to the templates already in use for teaching one- and two- point perspective and would be used in the Art 200: Drawing course.

Another pedagogical development is in direct response to the introduction of the new course offering, Art 210: Comics & Cartooning. Because of the importance of sequencing and layout to both cartooning and animation, Profs. Carrellas and McCarthy have found it necessary to add the teaching of “quick” pose strategies to the Art 201: Life Drawing course. This includes the teaching of multi- figure compositions with an emphasis on sequential movement.

#### **F. Weaknesses/Concerns**

As a result of the pedagogical additions mentioned above, Profs. Carrellas and McCarthy will need to coordinate and deliver a greater degree of shared pedagogy to all members of the faculty who teach drawing.

Profs. Carellas and McCarthy would like to see a greater degree of coordination of pedagogy across sections of ART 100, possibly even a commonly agreed-upon syllabus for ART 100 (or at least a list of required topics), given its absolutely critical role as a foundation course in the Studio Art major.

Full Time drawing faculty see a need to be in accord with how they go about the advising process, assuring that drawing majors are counseled properly regarding their individual interest, abilities and sensibilities. Consideration of the degree level is also seen as of equal importance when advising.

#### **G. New Developments**

In the Summer of 2021, the Newington Crospey Foundation Academy of Art donated a suite of Life Cast to the Lehman Art Department. This generous donation was encouraged and secured by Prof. John Belardo. Cast from live models, these Life Cast were created specifically for the purpose of teaching drawing. Four of the cast are currently displayed in glass cases located in a common area of the Art Department giving easy access to students to utilize. The remainder of the collection is readily available to all drawing faculty for use in the classroom.

Another new development on display in the same common area is a collection of African masks and statuary that are on extended loan by the U.S. Department of Fisheries and Wildlife. These also are available to both faculty and students for teaching/learning purposes.

As mentioned above, Profs. Carrellas and McCarthy worked on an assessment of student learning leading to improvements in the way that three- point perspective and figure drawing is taught.

## H. Goals

1. To increase coordination of pedagogy among teachers of Art 200,300, 201 and 301.
2. To better assist our drawing majors in the advising process.
3. To increase coordination of pedagogy among teachers of all sections of ART 100.

## **PAINTING (Undergraduate)**

**There are currently 10 BAs and 14 BFAs in this major specialization area.**

Section written by Gina Dominique Hersey

### A. Description

The undergraduate Painting area provides instruction in technique, methods and materials of painting, contemporary art and critical theory. It offers students a range of courses that fall into three levels; introductory, intermediate and advanced. The Painting area provides quality of instruction primarily on an individualized basis while student outcomes are evaluated by the student's ability to successfully complete studio and homework assignments.

Faculty members: Full-time faculty members teaching undergraduate painting include Gina Dominique Hersey and Paul Carrellas. Part-time painting faculty include Professors Ruth Rodriguez, Heidi Howard, and Tim Hull. (Professor Dannielle Tegeder teaches graduate painting.)

Facilities: Painting courses are taught in the painting studio classroom, FA 121. Materials/Equipment: Acrylic, Oil and Watercolor paints supplied by students, classroom easels, stools, taborets, and painting classroom storage bins.

### B. Curriculum Design

ART 105: *Introduction to Painting*

*4 hours (2, lecture; 2, lab), 3 credits.* Fundamental skills, tools, materials, and techniques. Exploration of color-theory, with analysis and critique of painting styles used by contemporary artists. PREREQ: None.

ART 204: *Watercolor*

*4 hours (2, lecture; 2, lab), 3 credits.* Materials, tools, and visual resources of watercolor painting. Fundamental techniques including glazing, wet-on-wet, and

wet-on-dry procedures. Color-theory as it applies to the discipline; history of watercolor painting. PREREQ: ART 100.

*ART 205: Painting*

*4 hours (2, lecture; 2, lab), 3 credits.* Technical skills and abstract principles involved in organizing composition, creating spatial illusion, and defining form. Historical and contemporary trends in painting. PREREQ: ART 100 and 105.

*ART 209: Relativity of Color*

*4 hours (2, lecture; 2, lab), 3 credits.* Fundamentals of the relativity of color as applied to visual art. Recommended for art majors, particularly in the painting concentration.

*ART 304: Advanced Watercolor*

*4 hours (2, lecture; 2, lab), 3 credits (maximum 6 credits).*

Continuation of ART 204. Materials, tools, and visual resources of watercolor painting. Fundamental techniques including glazing, wet-on-wet, and wet-on-dry procedures. Color-theory as it applies to the discipline; history of watercolor painting. PREREQ: ART 204

*ART 305: Advanced Painting*

*4 hours (2, lecture; 2, lab), 3 credits (maximum 12 credits).* Pictorial representation using oil, acrylics, and related material. Development of ideas and objectives relevant to a self-reflective approach to painting. PREREQ: ART 205.

*ART 310: Portraiture in Painting*

*4 hours, 3 credits.* Conceptual, perceptual and technical processes of portraiture. Advanced approaches to the various media used to create form, structure, likeness and composition. The social and aesthetic impact of the portrait throughout history. PREREQ: ART 105 and ART 201.

### **C. Requirements**

Art 105 Introduction to Painting is the foundation requirement for the Painting area of specialization, and it is a prerequisite for Art 205 Painting. Typically two sections of Art 105 are scheduled every semester. Both sections usually fill to capacity.

To complete a BA-Art with a Painting area of specialization, students are required to complete Art 105 Introduction to Painting, and a sequence of 12 credits of painting classes. They must complete Art 105 Introduction to Painting,

Art 205 Painting, and Art 305 Advanced Painting, as well as earn six additional credits in any combination of Art 204 Watercolor, Art 209 Relativity of Color, Art 304 Advanced Watercolor, Art 305 Advanced Painting (can be repeated for up to 9 total credits), and Art 310 Portraiture in Painting. And Art 486 Independent Study in Painting can be taken as part of the sequence.

To complete a BFA in Art with a Painting area of specialization, students are required to complete Art 105 Introduction to Painting, and a sequence of 15 credits of painting classes from: Art 205 Painting, 305 Advanced Painting, with any combination of painting course electives- Art 204 Watercolor, Art 209 Relativity of Color, Art 304 Advanced Watercolor, Art 310 Portraiture in Painting. Alternatively, a student could repeat 305 up to three times. And Art 486 Independent Study in Painting can be taken as part of the sequence.

These requirements are assessed by Art Department Advisors during individual student scheduled advising sessions.

#### **D. Advising**

Before entering advanced coursework such as Art 486 Independent Study in the Painting area of specialization, students meet with an Art Department advisor to assess preparedness for painting course objectives.

#### **E. Students**

Ongoing critiques and portfolio reviews by instructors are the primary evaluation tool used to determine the success of each student. After completing Art 205 Painting and Art 305 Advanced Painting assignments, the rotating student painting exhibition in the student gallery outside of the main art offices is rotated. This happens 10 times per academic year, and some students have commented that it is their favorite part of painting.

#### **F. Weaknesses/Concerns**

Facilities concerns include the low functionality of the FA-120 painting classroom:

- Of the two classroom sinks, one cannot be used, and the other is low functioning
- Built-in furniture, including cupboards below, surrounding countertops, vertical shelving all need to be replaced.
- The new lighting is unbearably cool, making it difficult to avoid migraines, or to accurately see color in the upstairs studio classrooms.

#### **G. New Developments**

Since our last review, two improvements made in the Painting area are 1. the addition of several private MFA, MA Thesis student, and BFA Thesis student studios being built in room FA-119, and 2. The renovation of a large storage closet into an additional painting faculty office, FA-123. Additionally, FA-120 painting classroom window blinds have been replaced, a minor but important improvement.

## H. Goals

To provide a) a more comprehensive overall painting curriculum, and b) greater access into the painting program, the painting specialization will propose curriculum revisions of some of the course titles, descriptions and prerequisites:

Completion requirement- earn at least 15 credits in a sequence of 200-, 300-, and 400-level courses in painting from the following:

- ART 105- *Introduction to Painting*
- ART 204- *Still Life Painting*
- ART 205- *Intermediate Painting*
- ART 209- *Color Theory*
- ART 304- *Landscape Painting with Water-based media*
- ART 305- *Advanced Painting*
- ART 310- *Portraiture in Painting*

*ART 105- Introduction to Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

Employ easel painting materials (oil paints, acrylics, brushes, palette knives, etc.) on canvas, panel, or wood to create still-life, landscape/architecture, genre, historical, and portrait paintings. (PREREQ: none)

*ART 204- Still Life Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

Use water-based paint media (acrylics, gouache, water based oils, and/or watercolor) to compose still life paintings with Mid-Modern, Postmodern, and Contemporary painting approaches. (PREREQ: none)

*ART 205- Intermediate Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

Apply Mid-Modern, Postmodern, and 21st Century Contemporary painting methods to create genre (scenes from everyday life) and historical/political paintings. (PREREQ: ART 105 or ART 204 or ART 209)

*ART 209- Color Theory- 4 hours (2 lecture; 2 lab), 3 credits.*

Investigate fundamentals of the relativity of color as applied to visual art. Recommended for all art majors, particularly in the painting concentration.

(PREREQ: none)

ART 304- *Landscape Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

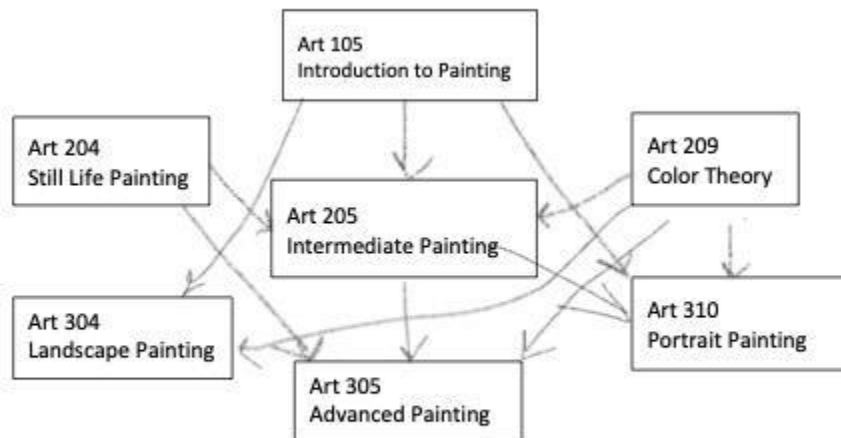
Execute cityscape, landscape, seascape, and skyscape painting through Mid-Modern (from Dutch Baroque through early 20th Century), Postmodern (Dada through Neo-expressionist), and 21st Century Contemporary painting methods. Use water-based paint media (acrylics, water based oils) on canvas. (PREREQ: ART 105 or ART 205 or ART 209)

ART 305- *Advanced Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

Explore abstract painting methods from non-objective, constructivist, geometric, expressionist, gesture, color field, lyrical abstraction, minimal, op, to post-minimal, pattern, and neo-geometric painting. (PREREQ: ART 204 or ART 205 or ART 209)

ART 310- *Portrait Painting- 4 hours (2 lecture; 2 lab), 3 credits.*

Social, historical and aesthetic impact of the portrait is considered while employing applying Renaissance through 21st Century Contemporary painting methods to compose portraits. (PREREQ: ART 105 or ART 201 or ART 205 or ART 209)



Flow chart illustrating pathways to proposed updated painting curriculum

## **PRINTMAKING**

**There are currently no BAs or BFAs in this major specialization area.**

Section written by Melissa Brown



Professor Melissa Brown is the full-time faculty instructor in the Printmaking area, who teaches all levels of printmaking and oversees the print shop. Professor Katy Fischer, is an adjunct assistant professor in printmaking who teaches Introduction to Printmaking and occasionally teaches Intermediate/Advanced Printmaking. Prof. Brown focuses on multimedia Printmaking and considering print in relationship to other disciplines, Prof. Fischer specializes in monotype, and bookmaking techniques.

## **A. Description**

Printmaking in the Art Department offers coursework that covers relief, intaglio, silkscreen, monoprint, letterpress and bookmaking. Digital applications of printmaking are taught in Intermediate, Advanced and Graduate courses in printmaking.

## **B. Curriculum Design**

### **UNDERGRADUATE:**

Introductory courses (ART 103) in printmaking emphasize drawing in connection to printmaking using relief, intaglio and monotype techniques, primarily in black and white. For example, using relief printmaking, students will have to create a still-life, landscape, portrait and finally a narrative print. The final assignment builds on the preceding topics; students read a short story and then create a print to illustrate a portion of the story. All of the students' prints are bound as a collaborative book and each student receives a copy.

Intermediate and Advanced Printmaking (ART 203, 303). In these courses, students are introduced to silkscreen and/or more complex techniques using relief, intaglio, monotype or bookmaking. Color in print becomes more of a focus. The curriculum is assignment based, however assignments are conceptually driven, allowing students to consider and choose their own image content.

The Artist Multiple (ART 313) is a new course established in 2019.

Description: Examination of artistic multiples, ready-mades, mass production, and limited editions. Demonstrations in traditional, experimental, and digital print techniques. Print theory and how multiples may relate to a variety of studio art and digital practices. PREREQ: Declared Art Major; completion of one 200-level Studio Art course.

ART 313 was designed to demonstrate how printmaking can relate to other specializations in the art department: digital media, drawing, painting, design, photography. It is open to all upper-level students in the art department and the

assignments are designed to draw upon a wide range of skills. Printmaking as a discipline can incorporate skills from across media. This course also provides an opportunity for students of various specializations to work together in an advanced level course that is adjacent to their chosen specialization in the department.

#### **GRADUATE:**

#### **ART 730, 732, 734, 736**

Graduate students at Lehman have no pre-reqs for printmaking. ART 730 is the first in the sequence, and assignments are designed to illuminate the conceptual aspects of printmaking techniques, and use these techniques as a method for evaluating one's studio practice. Themes include: collage in print, appropriation, public works, sculptural aspects of print and developing a drawing practice with printmaking in mind. Students in ART 732, 734, 736 are encouraged to develop an individual vision through printmaking in relation to their studio practice.

#### **C. Requirements**

Students enrolling in ART 103 have to have taken ART 100 (basic drawing) Progression through the rest of the courses is cumulative - moving from Intermediate to Advance. Student's progress is assessed through the program through classes, and major critiques at the end of each semester. ART 303 can be repeated for advanced undergraduate students who are specializing in Printmaking.

#### **D. Advising**

Prof. Brown is available on a weekly basis during office hours to advise all printmaking students.

#### **E. Students**

There are B.A., B.F.A. and graduate students in printmaking. Students are prepared to become professional artists by a concentrated area of studio time with regular critiques and discussion with faculty members. Graduate students focus on one concentration such as painting, printmaking, sculpture, or digital studies for their degree. Students' needs are assessed and met with a constant discussion between the student body and faculty members.

Faculty members in each concentration also advise on Internships that are specific to each student's specialization. Prof. Brown is in contact with many alumni from the program.

For instance:

Henry Portillio was an undergraduate student and graduate student in Printmaking at Lehman. After graduating, he managed a shop in Brooklyn and now is the lead technician at the Maker Shop at Parson's.

## **F. Weaknesses/ Concerns**

Printmaking is a very technical and, in some ways, arcane discipline. Most artists consider 'inkjet' to be the primary method for printmaking. For this reason, the number of students who fully specialize in print is very small. That said, Printmaking is highly instructive for analyzing image-creation and for working across analog and digital platforms. This is the reason for the creation of The Artist Multiple (ART 313) and also for conceptually based assignments on the upper levels. It is important to keep this specialization relevant to a broad range of students and integrate a variety of media into the coursework.

Updating facilities is the primary concern and weakness in this area. Silkscreen is one of the most applicable printmaking techniques for contemporary artists, and is the most popular among students. The screens, sinks and exposure units need regular maintenance, however maintenance is not covered under the typical supply budget or under the technology fund, which is used to purchase new equipment.

Work study students, who could also serve as shop monitors would help immensely in maintaining the facilities, managing supplies and gaining experience that could be applied to working in a professional printmaking shop. There is not a current mechanism to support this.

## **G. New Developments**

### **-The Artist Multiple (ART 313)**

As described above, this is a new course that has served a wide range of students across disciplines and also increased enrollment on the upper levels in printmaking. It provides a great opportunity to foster community among students which lends well to the collaborative and community aspect of print shop work. ART 313 also counts as one of the 5 specialization courses required for BFA students in the following specializations: drawing, photography, painting, digital media, design. This allows for more cross-pollination among students.

### **-Hybrid Courses / Bookmaking / Self Publishing**

One side effect of the pandemic shutdown was developing and incorporating more Book-Making into the printmaking curriculum. Since printmaking requires a specialized lab, it was impossible to teach more traditional printmaking techniques in an on-line setting. However, Book-making, which is intimate, and hand-made lends very well to demonstrations given through a web-cam. As a result, Prof. Brown created a library of videos which demonstrate various book-making and binding techniques. She also created new curriculum to teach Bookmaking in a Hybrid setting, and completed the HY-FLEX training provided by CUNY.

Also during the pandemic shut-down, Prof. Brown began using the Self-Publishing Platform Blurb as a way to mass-produce the collaborative narrative prints in the Introduction Course (ART 103). Demonstrating the use of this tool is useful for teaching students how to self-publish a catalog using an inexpensive tool. It also creates a permanent archive of each class's work and teaching students to work collaboratively to create a larger whole.

<https://www.blurb.com/b/10096319-covid-times>

<https://www.blurb.com/b/10732030-amnesty-graphic-novel>

Above are two links from recent publications. 'Covid Times' was featured on Channel 12 news in the Bronx in Spring of 2020 during the shutdown.

### **-Poco Letterpress**

In 2019, the shop at Lehman acquired a Poco Letterpress. This small press can be used to create hand-cranked letterpress prints and relief prints. Students can create digitally-generated letterpress plates that can be printed using this press. This is a new print technique that has contemporary, business applications like creating business cards and wedding invitations. Artist designed wedding invites and specialty cards is a developing niche printmaking business and it is great to expose printmaking, and design students to this technique.

### **-Lasercutter**

In 2021, through the technology fund, the department acquired a Laser Cutter. This machine can cut detailed, small plates from digitally made drawings.

### **-Digital screen printing**

In 2021, also through the technology fund, the print shop was able to acquire metal silk screen frames that have a high enough mesh-count so that students can digitally generate screen print images. Films are created on the large format plotter. This also exposes students to the industry standard for creating professional screen prints.

## **G. Goals**

### **-Workstudy Student Monitors / Graduate Teaching Assistants**

This has been a long-term goal and it has been difficult to find a mechanism to support this idea.

However, I think there are many benefits to creating this opportunity. It would help maintain the shop and make it safer. It would give undergrads applicable experience to work in shops outside of Lehman. For graduate students, it would give vital teaching experience.

### **-Incorporating New Technology and Multimedia**

New curriculum has already been created to allow printmaking to integrate with other specializations in the department. This trend should continue, and include new software and machinery that can apply to a wide range of interests: sculpture and animation, for instance. Printmaking lends well to collaboration; for this reason it would be beneficial to develop pedagogy that allows students to work in groups / teams using new technology (like the laser cutter) and/ or 3-D printer.

### **-Internships at Professional Shops and New York City Resources**

Historically, print classes have visited print collections across the city. The pandemic made this impossible, but as we move towards a healthier community, it should resume. Additionally, it is a goal to establish closer connections with professional shops in New York City and allow students to gain more industry experience.

## **PHOTOGRAPHY**

**There are currently 8 BAs and 3 BFAs in this major specialization.**

Section written by Terry Towery.

### **1. Description**

The Lehman college B.A. and B.F.A. in Art with an area of concentration in photography within the Art Department emphasizes photography and related media as a means of diverse creative expression, cultural insight, and experimental practice. The program is housed within the Art Department and has a fine art education as its goal. We offer an innovative blend of provocative and experimental approaches to photography in the setting of a large, urban, liberal arts research university. The program seeks to promote a broader understanding of the medium in all its forms through practice, scholarship, and criticism.

Drawing from the tradition of experimental photography, the program seeks to solidly ground the student in the history and tradition of photographic language. The program

encourages the fluid integration of contemporary digital media with traditional, and alternative, photographic practice. The program eschews fads and gimmicks and instead focuses on the principal fundamentals of photography. An emphasis on craft and theory is stressed while hybrid forms of expressive photography are encouraged. The program embraces all imaging techniques from the handmade photograph to the latest digital technologies.

Students are encouraged to develop their own personal artwork through a constructive dialogue that builds on the particular strengths of the student's interests, faculty research and the institution's resources. We encourage work which engages the future trajectories of the image and related media practices, which develops out of an informed inquiry into the histories, theories, and practices of photography.

The BFA program seeks to redefine the creative role of the photographer within contemporary culture. It is designed for serious students who wish to immerse themselves deeply into photography and its related media. A wide range of interests, inquiries, methodologies, and approaches are in evidence by these emerging photographic artists as they push the boundaries of the medium and the limits of creative vision.

Our production facilities include a wet lab for film based black and white with individual darkrooms available for advanced students, two fully managed Macintosh computer environments with a variety of Epson output devices and projection capacities, a 4x5 Imacon scanner, dedicated slide scanners, and a dedicated fully equipped ProFoto lighting studio for the production, performance, and installation of student projects. Enrolled students can access a range equipment including multiple camera formats for still and video image capture and portable lighting.

### **A. Curriculum Design**

The curriculum in photography is designed like the rest of the Art Department's studio areas of concentration. The Photography specific courses include:

ART 108 Introduction to Photography - Theory and practice of analog and digital creative image-making, using current technology. Practical study of exposure, composition, control of color palette, basic photo-editing skills, and digital storage, with attention to the history of photography as an art form. NOTE: Students must have a camera that allows for manual control of shutter and aperture.

ART 208 Photography - Camera-use, lighting, developing, printing, and enlarging. Emphasis on creative approaches. History and tradition of analog materials, including

development techniques such as photograms and pinhole photography. PREREQ: ART 108.

ART 308 (maximum 12 credits). Application and aesthetic analysis of the silver print. Fine printing techniques, alternate photographic techniques, toning, multiple printing, solarization, and final presentation methods. PREREQ: ART 208

ART 328 Studio Photography - Fundamental techniques of studio photography; art and physics of lighting; image processing and printing; view camera handling; contemporary principles and theories of studio photography; scheimpflug principle, inverse square rule of light; and photographic lighting techniques. (maximum 9 credits) PREREQ: ART 208

ART 318 The Fine Print - (maximum of 6 credits). Composing with light and color, understanding color-space and printer profiles; post production, camera-raw editing, archival preparation of prints for storage and display. PREREQ: ART 108.

Additionally, there is also a studio lighting course and a digital printing course. BFA students are required to do a 2-semester thesis ART 494 and ART 496.

Additionally, there are 2 graduate courses in the area ART 738 and ART 740 which can be taken by all graduate students

**B. Requirements** - Students are required to complete the ART 108; 208 and 308 sequence.

**C. Advising** - Photography students regularly seek advising with any faculty members during their advising hours or with Prof. Towery.

#### **D. Students**

Recent graduates are actively exhibiting in the New York art scene and working with professional photographers all over the city. They have photographed the president and have their own photography businesses. Additionally, they have formed an artist's collective known as Connected Spontaneity.

Amanda Saviñón is a Dominican-American photo editor, photographer, and artist from New York City. Since graduating with a Bachelor of Fine Arts in Photography from Lehman College City University of New York, she has worked with publications such as Vogue, GQ, Teen Vogue, Marie Claire, Refinery29, DailyMail.com, and New York Magazine.

In 2014, Amanda founded [LoyalNana.com](http://LoyalNana.com), a lifestyle platform focused on feeding the conscious minds of modern women through [storytelling and interviews](#), popular culture, and self-discovery. While Amanda has worked primarily in the global fashion and news industries, her personal work focuses on self-knowledge through self portraiture. [Visit website](#). Currently, Amanda is a Photo Editor at [Bloomberg Businessweek](#) and resides in The Bronx.

[Lizzy Alejandro](#) is a visual artist from New York City. She received her Master of Fine Arts in Digital Media from Lehman College in 2019. Her work explores themes of identity and challenges notions of the status quo. Alejandro's work has been exhibited at Fordham University, Taller Boricua Gallery, Lehman College Art Gallery, Bronx Art Space, Andrew Freedman Home, Lincoln Hospital, the Galleries at Krasdale Foods, the Bronx Latin American Art Biennial, and most recently at Empty Set Gallery. She has been included in publications such as The Bronx Artist Documentary Project and in the Nueva Luz Photographic Journal 2016, Volume 20, "Living Latina: The Bronx Women's Photo Collective". Lizzy Alejandro is a member of the BX200.

#### **E. Weaknesses / Concerns**

As was pointed out in the previous self study, one of the primary weaknesses is the aging of the infrastructure. The plumbing and cabinetry in the darkroom is falling apart. The enlargers, timers, easels, lenses, sinks etc. are all over 35 years old. There needs to be an influx of capital improvements in the darkroom. The rapid obsolescence of digital equipment is a serious handicap for the program as there is no consistent means of support for the area. The current lack of adequate output access is hindering the program.

**The facilities are in terrible condition.** The lights in the studio are over 15 years old and replacement bulbs are no longer available for them. The darkroom, especially the plumbing and cabinetry, are falling apart. There have been no significant infrastructure upgrades since the 1970s when the darkroom was originally built. The computers used to teach Digital Photography are more than 10 years old. There is only 1 printer for all of the department to use.

We have always required students to buy their own introductory level cameras. Historically these were available used for under \$100 or new from \$2-400. The price of cameras have skyrocketed to the point where entry level cameras are over \$600. This is an undue burden of our mostly working class students. The photography area needs at least 25 entry level cameras as loaners for intro students and a commitment to upgrade them every 5 years. For example, the current Nikon Z50 cameras are a good choice.



## **Goals**

To continue to build and grow a strong fine art photography curriculum within the realistic limitations of staff and facilities of the department.

To severely upgrade our existing facilities and equipment.

To integrate traditional media more effectively into photo. Eg printmaking.

To offer additional courses in alternative processes and conceptual thought.

To continue to replace the current adjunct pool with faculty members that have an MFA in the discipline who will continue to strengthen the area.

## **SCULPTURE**

**There are currently 2 BAs and 3 BFAs in this major specialization.**

Section written by John Belardo.

**Description:** Our introduction to sculpture provides a strong foundation in traditional perceptual modeling and an important visual education that is indispensable for both studio and digital majors. Our sculpture program allows students to explore new avenues of visual conception and construction by pushing the three-dimensional envelope in a tradition of experiment and change. We are transforming the way our student-artists conceive, design, and create their three dimensional art via advanced 3D graphics programs. We are using computer modeling programs and hand-held plotters to trace the topography of plaster models in order to replicate these organic forms in the three-space of the computer. Once in the computer, we are outputting the object coordinates to equipment that builds physical shapes via a computer guided Styrofoam cutting system.

**Faculty:** There is no full-time faculty instructor in the sculpture area. John Belardo, who is both an Adjunct assistant professor and the Chief CLT, teaches all levels of sculpture and oversees the sculpture, clay, woodworking, and metalworking shop. Prof. Belardo focuses on Figurative sculpture in both classical and contemporary aspects. James Adkins is an adjunct instructor who teaches in the sculpture area as well.

## **Description**

Sculpture in the Art Department offers coursework that covers clay modeling from life, woodworking, metalworking, stone carving. Digital applications of sculpture are taught in Intermediate, Advanced and Graduate courses

## **Curriculum Design**

### **UNDERGRADUATE:**

Introductory courses (ART 106) introduce students to or develop some basic traditional and contemporary sculptural design ideas and material techniques. Classes improve perceptual and critical thinking skills as applied to students' own design and historical examples. Assignments in introductory classes are geared towards resolving rational with empirical knowledge through the medium and techniques of clay modeling and constructed form.

For example, the first exercise is to model a human skull in ceramic clay. Techniques of perceptual modeling are discussed alongside an anatomical lecture revealing underlying function and structure. Basic technical issues of ceramic firing are worked through with this project, students end with a fully round and accurate human skull in fired clay.

Intermediate and Advanced Sculpture (ART 206, 306). In these courses, students are introduced to sculptural material techniques including welding and woodworking, and stone carving. An Example of a student assignment is to combine two of these distinct areas into a unique sculptural object welding. Beginning with several small maquettes students learn critical techniques for developing more sophisticated and complex work.

### **ART 327- Ceramic Sculpture**

(maximum 9 credits).Figurative, architectural, site-specific, and conceptual exploration in clay. Historical and contemporary references in conjunction with contemporary technology. Personal, technical, and conceptual development. Critical analysis and peer reviews. PREREQ: ART 107 and ART 207.

### **GRADUATE:**

#### **ART 722, 724, 726, 728**

Graduate students at Lehman have no pre-reqs for sculpture. ART 722 is the first in the sequence, and assignments are designed to explore the various techniques and forms of sculpture and use these methods to build an understanding of the creative practice. Techniques include representational clay modeling from life, woodworking, stone carving, and metalworking. Students in ART 722, 724, 726, 728 are challenged to incorporate advanced methods of composition and content into their work.

### **Requirements**

Students enrolling in ART 206 have to have taken ART 100 (basic drawing) and ART106 Progression through the rest of the courses is cumulative - moving from Intermediate to Advance. Students' progress is assessed through the program through

classes and major critiques at the end of each semester. ART 306 can be repeated for advanced undergraduate students who are specializing in Sculpture.

### **Advising**

There is no full-time faculty designated in Sculpture. Before entering advanced coursework in the Sculpture area of specialization, students meet with an Art Department advisor to assess preparedness for Sculpture course objectives.

### **Students**

There are B.A., B.F.A., and graduate students in Sculpture. Students are prepared to become professional artists through a concentrated area of studio time with regular critiques and discussions with faculty members. Graduate students focus on one concentration such as painting, printmaking, sculpture, or digital studies for their degree. Students' needs are assessed and met with constant discussion between the student body and faculty members.

Faculty members in each concentration also advise on Internships that are specific to each student's specialization. Adjunct Prof. Belardo is in contact with many alumni from the program and has placed students in fellowships and internships in the sculpture world.

For instance:

Regiane Donadio was an undergraduate BFA student in Sculpture at Lehman. After graduating, she received her MFA from the New York Academy of Art and is now working as an assistant to Barbara Segel a sculptor in Yonkers. She is also pursuing an artist fellowship at the Newington Cropsey Foundation Academy of Art.

### **Weaknesses/ Concerns**

For decades the sculpture area has been neglected due to the lack of this full-time faculty line. Sculpture is crucially important to the teaching of art in a broad sense. The history of art cannot be taught without sculpture, figurative sculpture in particular. Sculpture is a pillar of art and if removed or undermined the philosophical coherence collapses. Sculptural ideas are distinct and specific to the media and act as an interlocutor in the conversation of art. Digital Media and 3-d animation are natural outgrowths of sculptural ideas. The dysfunctional state of quality art education at Lehman can be attributed to this clear vacancy.

Although the Adjunct teaching sculpture is eminently qualified and has a national reputation in figurative sculpture, it is impossible for an adjunct instructor to develop a program and offer a sustainable curriculum. Sculpture students tend to be some of the

best in the department because sculpture requires dedication and commitment. The creative process is essential to training in sculpture, embedded in great works from art history are countless iterations in sketches and maquettes that lead to the refined work of art that we see in museums and in the public square. The art department needs to rededicate itself to a coherent education for its students.

### **New Developments**

Due to the cursory nature of the department's attention to sculpture very little has been changing in this area.

### **Goals**

A full-time professor line must be allocated to this discipline in order to engage students in both 3-D spatial understanding and the figure in space for collaboration with animation.

## **4. GRADUATE CURRICULUM**

Section written by Sean McCarthy

The Art Department offers three graduate degrees: MFA, MA in Art, and MA in Art Education.

### **1. Description: M.F.A. And M.A. in Art, M.A. in Art Education**

A Master of Fine Arts (MFA) in Art degree is offered in ceramics, digital media, painting, printmaking, and sculpture. This program is intended for students who have demonstrated ability for independent work of high quality in one of the five fields. The MFA is the terminal degree in Studio Art and qualifies graduates to teach at the university level. Students pursuing these degrees are trained to become professional artists and art teachers/professors with a high concentration of studio time, art history, and discussion around professional practice.

A Master of Arts (MA) in Art degree is offered in ceramics, digital media, painting, printmaking, and sculpture. Like the MFA., this program is intended for students who have demonstrated ability for independent work of high quality in one of the five fields. The MA in Art degree is typically pursued by working teachers who have already earned NY State certification for teaching art in K–12 but are required to earn a Master's degree, generally within their first five years of teaching.

A Master of Art (MA) in Art Education degree is offered as well; this program includes all coursework necessary to achieve initial NY State certification for teaching art in K–12

across three departments: Art, Middle & High School Education, and Childhood & Early Childhood Education.

The facilities include classrooms for painting, printmaking, drawing, ceramics, and sculpture (including a wood shop and facilities for welding), two computer labs, as well as twenty-one new (since the last self-study) independent studios for which graduate students taking 9 credits or more, or in thesis, are assigned with the highest priority.

## **A. Curriculum Design**

**MFA:** Students must select an area of specialization from among ceramics, digital media, printmaking, painting, and sculpture, and should use the following breakdown of courses to complete the 48 Credit M.F.A. All students must take ART 744 (First-Year Graduate Seminar) for 3 credits. Students must also earn 12 credits in their area of specialization, 9 credits in Art History, and 12 credits in electives. (Electives are in areas outside the student's own specialization and will be selected in consultation with the Graduate Advisor from courses in ceramics, digital media, printmaking, painting, and sculpture.) Prior to beginning their Master's thesis, students must complete 3 credits of independent studio work in ART 742 (Independent Research). In the final two semesters of the program, all students will take the 9 credits of ART 748 (Master's Thesis I) and ART 750 (Master's Thesis II) in their area of specialization.

**MA in Art:** Students must select an area of specialization from among ceramics, digital media, printmaking, painting, and sculpture, and must earn 12 credits in their area of specialization, 9 credits in Art History, and 6 credits in electives. (Electives are in areas outside the student's own specialization and will be selected in consultation with the Graduate Advisor from courses in ceramics, digital media, printmaking, painting, and sculpture.) In the final semester, students will complete a thesis in ART 746 (Masters Project) in their area of specialization.

**MA in Art Education:** Students must take 18 credits in the Art Department (12 credits in Art , 6 credits in Art History, and 3 credits in thesis (ART 746) and 26–27 credits in the School of Education (12 credits in foundation—ESC 501, 502, 506, and 529; 9 credits in methods—EDE 716, ESC 714 and 735; and 5–6 credits in student teaching: ESC 612 and 596 [if the student is not currently working as an art teacher of record] or ESC 595 [if the student is currently working as an art teacher of record]).

Over the past ten years, thesis in all programs has been handled differently depending on enrollment numbers—when the program is relatively full, thesis is often team-taught

by up to three instructors; when enrollment is relatively small, thesis is taught by individual faculty members as tutorials in their respective areas of specialization.

## **B. Requirements**

Student's progress is assessed through the program through classes, and major critiques during their final year of study. Evaluations are made by the graduate advisor and faculty members that are teaching thesis.

## **C. Advising**

All graduate students are advised individually each semester at a meeting with the MFA/MA in Art coordinator (currently Sean McCarthy) or the MA in Art Education coordinator (currently Janet Skolnik). In 2021, the Deans of Arts & Humanities and Education decided to move the Art Education coordinator position from the Childhood & Early Childhood Department to the Art Department.

## **D. Students**

There are currently 22 graduate students —13 MFA students; 6 MA students; and 3 students in the MA in Art Ed program. Students are prepared to become professional artists by a concentrated area of studio time with regular critiques and discussion with faculty members. Graduate students focus on one concentration such as painting, printmaking, sculpture, or digital studies for their degree. Students' needs are assessed and met with a constant discussion between the student body and faculty members.

Faculty members remain in touch with alumni from the graduate area. Past students have been invited back to give talks in classes, and are sometimes invited to become an adjunct in undergraduate studio courses, such as the case with alumni Ruth Rodriguez, who regularly teaches drawing, life drawing and/or basic drawing courses.

## **E. Weaknesses/ Concerns**

It would benefit the graduate program students to have T.A. fellowships. This could be used as a recruitment tool, and would also give our students valuable experience in the teaching field prior to graduation.

## **F. New Developments**

In 2014–15 the department performed a major review and revision of our MFA program, including the development of a new course (ART 744, First-year Graduate Seminar). Revisions included changes to the number of credits offered for thesis as well as overall credits for the degree (45 to 48), both to bring our program into parity with other CUNY MFA programs such as Hunter, but also to better prepare students for independent graduate-level work through the addition of the aforementioned seminar as well as a pre-thesis Independent Study requirement for all students. Additional minor revisions were made to the graduate Printmaking sequence, changing the course names from “Graphics” to “Printmaking” to avoid confusion between the sequence and those in Design or Computer Graphics and Imaging. Additionally, twenty-one individual studios were built by an initiative through the Provost’s office that significantly improved our ability to provide graduate students with private space in which to make work.

Chair Sharon Jordan is currently working with Bartholemew Bland, the Lehman College Art Gallery Director, to organize the first ever graduate program alumni exhibition. They will solicit and accept artwork submissions from alumni from all three graduate programs who have graduated since 2013 (the prior decade) in order to mount an exhibition in the gallery in September 2023. This is being done to strengthen the bonds between alumni and the art dept and to expose undergraduate students to the experiences of working artists by involving alumni exhibitors to serve as mentors for undergraduates.

## **G. Goals**

Ongoing recruitment efforts are underway to increase the enrollment in the graduate programs.

## **5. Art Department Faculty, Staff and Personnel**

### Full-time faculty members in the Art Dept include:

Herbert Broderick, Professor  
Melissa Brown, Associate Professor  
Paul Carrellas, Lecturer  
Gina Dominique Hersey, Associate Professor  
Jonathan Ehrenberg, Assistant Professor  
Sharon Jordan, Associate Professor  
Sean McCarthy, Associate Professor  
David Schwittek, Associate Professor  
Janet Skolnik, Lecturer  
Dannielle Tegeder, Associate Professor (currently on sabbatical)  
Terry Towery, Associate Professor

All members of the department are active in either scholarship or creative research and members of the department regularly receive PSC-CUNY grants each cycle. Our faculty have exhibited in museums and galleries locally, nationally and internationally, and have been published in national and international outlets. Individual information is outlined in the CVs of each faculty member included separately.

### **Fellowship Awards:**

Faculty regularly apply for and receive sabbatical or fellowship awards to undertake scholarly and creative works. For each faculty member's individual scholarly and creative activities outside of a sabbatical or fellowship leave, please see their individual CVs.

Melissa Brown received a fellowship leave for the 2017-2018 academic year to pursue a body of paintings that combine silkscreen printing, airbrush and oil based techniques. These works were exhibited as a solo exhibition titled: *Between States*, in 2018.

Paul Carrellas received a fellowship award for the academic year 2018-2019 to explore glazing techniques for oil painting.

Gina Dominique Hersey received a fellowship award for the academic year 2019-2020 to attend an international artist residency at 18th Street Arts Center, Santa Monica, CA.

Terry Towery received a fellowship leave for the 2019 - 2020 academic year to start a project based on Privately Owned Public Spaces (POPS) and to continue to print the Brief Glimpses of Magical Places portfolio in platinum palladium.

Sharon Jordan received a fellowship award for the academic year 2020-2021 to research chapters for a book manuscript titled *A Great Power: Friedrich Nietzsche and the Birth of Modern German Art*.

Herbert Broderick received a PSC/CUNY Fellowship Award for 2022-23 for a study of an innovative iconographic theme in Burgundian Romanesque manuscript art and sculpture entitled "*Maria Advocata Nostra: an Iconographic Innovation in Burgundian Romanesque Art*."

### **FACULTY COMPOSITION, TENURE & PROMOTION (2013 - 2022)**

In the past ten years, the composition of the department has changed with the retirements of three full professors, leaving Herbert Broderick as the only faculty member at the rank of Professor (Flavia Bacarella retired in 2016; David Gillison in 2017; and Charlie Seplowin in 2019; one of these lines has been replaced).



Sean McCarthy received tenure and promotion to Associate Professor in 2014.

Paul Carrellas, who was hired full-time in 2009, received a Certificate of Continuous Employment (CCE) and promotion to Full Time Lecturer in 2014.

David Schwitek was hired as Assistant Professor for Design and Digital Media in 2014. Prior to this, he served as the Senior College Lab Tech for the Art Dept.

Dannielle Tegeder received tenure and promotion in 2013 and 2014.

Gina Dominique Hersey served as Lehman College's Associate Dean of the School of Arts and Humanities from August 2013 - August 2016. As a tenured Associate Professor, she began teaching full-time in the Art Department during the Fall of 2016.

Sharon Jordan, hired in 2011, received tenure and promotion to Associate Professor in 2018.

Jonathan Ehrenberg was a Substitute Lecturer for Computer Graphics in 2016/2017. Jonathan Ehrenberg was hired as Assistant Professor beginning 2017-2018.

David Schwitek was promoted to Associate Professor and received tenure in 2022.

Terry Towery is currently going up for promotion to full professor this academic year 2022-2023.

Jonathan Ehrenberg will be going up for tenure and promotion this spring 2023.

In late-Spring 2022, the department was offered a Substitute Lecturer line because the replacement line for a Sculptor had been delayed for several years and largely overlooked since the events of the pandemic. The P&B quickly acted to hire a current adjunct faculty member, Kyle Hittmeier, to serve as the Substitute Lecturer for the fall semester 2022. The substitute-line for the spring was canceled in December. The dept hopes to be granted a search in spring 2023 for the sculpture / multi-media arts replacement line, which is very much needed in the department for an artist with a multi-disciplinary practice.

### **Chairperson and P&B Committee**

The Chairperson does an inordinate amount of work within the department compared to their colleagues. This is one reason why members of the department are increasingly reluctant to volunteer to be Chair. Current chair is Sharon Jordan, whose three-year

term began this fall 2022. She ran unopposed and was elected unanimously for the position since nobody else was willing to be chair.

The P&B committee is comprised of the chair and four other faculty members elected for three-year terms coinciding with the three-year term of the chair. The current committee began serving their current three-year term in Fall 2022, and includes Sharon Jordan (Chair), Melissa Brown, Gina Dominique Hersey, Jonathan Ehrenberg and Sean McCarthy.

The departmental Personnel and Budget committee makes budget and personnel decisions for the department and is responsible for soliciting the tenure and promotion reviewers. Each member of the P&B committee finds potential reviewers and the chair solicits the letters from professionals in the field on behalf of candidates. The Chair writes the Chair's report for each candidate's review inquiries. The P&B committee tallies student evaluations, and peer observation reports (for tenure only) for the College's Faculty Personnel and Budget committee. Chair presents candidate's supporting materials to the College's Faculty Personnel and Budget committee for promotion or tenure. Chair speaks on behalf of the candidate before promotion or tenure committees.

Prior Chairpersons for the department in the previous decade have been:

For the 2019 - 2022 term, Terry Towery served as Chair from 2020-2022 with Melissa Brown and Sharon Jordan serving as Interim Chair and Deputy Chair in 2019-2020 while Prof. Towery was on sabbatical for the first year of his three-year term. They successfully navigated the department through the onset of the pandemic throughout spring and summer 2020.

Sean McCarthy was chair from 2014 through 2019. Melissa Brown and Terry Towery served as Interim Chair and Deputy Chair in 2016-2017 while Prof. McCarthy was on sabbatical leave.

In Spring 2014, Herbert Broderick and Sean McCarthy were Acting Chair and Acting Deputy Chair in the final semester of the Chairperson term of Flavia Bacarella, who took a sabbatical after serving as chair since 2008.

### **Department Staff**

John Belardo is the department's Chief College Lab Technician. He has held this position since 1997 and received tenure in 2004.

Nicole Barreras is responsible for the department's Information Technology. Among other responsibilities this position involves troubleshooting computers, assisting students and faculty with software questions, creating and maintaining inventory, as well as making purchase orders for supplies, researching and providing suggestions for technology purchases. She has held this position since 2018.

The department has had a long-standing College Office Assistant, Ann Epps, whose work has been deemed unsatisfactory for the past decade. As a result, the department was authorized this fall 2022 to hire a part-time Office Assistant. A recent alumni of the BFA program, Efren Vaquero, was hired beginning November 2022 in large part because of his computer and technology skills.

### **Adjunct faculty**

The department has between 20-25 adjuncts teaching studio art, computer graphics and art history classes each semester. For Spring 2023, from the department's classes, 31 are being taught by adjuncts, while 21 are being taught by full-time faculty members. Many of our adjuncts have been with the Art Dept for many years because they enjoy our students and because CUNY pays its adjuncts slightly better than other area schools. Several adjunct faculty members are currently on three-year appointments. Both John Belardo and Nicole Barreras teach as adjuncts each semester and full-time lecturer Janet Skolnik does as well.

### **Other Faculty**

The department receives two Graduate Teaching Fellows in Art History from the CUNY PhD granting-branch, the Graduate Center, to teach one introductory art history class each semester for a three-year term. This year, we have Taylor Hartley in her third and final year and Araceli Bremauntz-Enrique in her first year. These GTFs are paid for by the Graduate Center, not by Lehman College, but mentoring and observing/evaluating these GTFs each semester is the responsibility of Profs. Jordan and Broderick.

Professor Romy Golan has had a long-standing joint appointment with the Graduate Center and Lehman College. She is supposed to teach 1 class per year for Lehman, but she prefers not to, so sometimes the chair of the department hears from her and most of the time, they do not. She has not taught at Lehman since before the pandemic. This ongoing arrangement should be officially dissolved because Prof. Golan does not like teaching at Lehman and this becomes clear to students in her classes. Furthermore, her area of expertise overlaps with Prof. Jordan and there is not a need for more modern European art history courses than can be offered by one person given the current size and demographics of the program.

## 6. Students

The Art Department serves a broad spectrum of students within the College. We have 350 majors within the department and our classes service hundreds of additional students who are seeking an elective course or a humanities distribution course in art history. More than half of the majors in the department are transfer students, which makes advising crucial to put students on the correct path of finish their degrees within two academic years. The dept accommodates 'encore' students (senior citizens from the Bronx area) whenever possible into our classes. We regularly have between 3-5 in the studio art and art history classes each semester. Some have taken every class offered in an area of interest and become regular fixtures in the department.

### Number of Majors

Art is the fastest growing department in the School of Humanities at Lehman College. It went from 140 majors in 2018 to 247 majors in 2021 with the popularity of Computer Graphics and Imaging drawing many students to the dept. Most departments in the School of Humanities lost majors between 2020 and 2021, but the Art Dept actually increased its majors during the pandemic, even though our methods of instruction were curtailed through online learning.

This is the breakdown of students within each of the 4 programs again:

BS in CGI: 121 students

Art BA: 110 students

Art BFA: 90 students

Art History BA: 19 students

Below is the number of majors in the BA and BFA in studio arts over the past ten years (this does not include BS in CGI and art history majors).

	BA	BFA	Total
2012 Fall Term	91	7	98
2012 Spring Term	80	12	92
2013 Fall Term	80	9	89
2013 Spring Term	81	12	93

2013 Summer Term	26	5	31
2014 Fall Term	92	10	102
2014 Spring Term	88	9	97
2014 Summer Term	27	2	29
2015 Fall Term	92	6	98
2015 Spring Term	104	5	109
2015 Summer Term	33	1	34
2016 Fall Term	88	28	116
2016 Spring Term	97	10	107
2016 Summer Term	64	9	73
2017 Fall Term	85	31	116
2017 Spring Term	92	32	124
2017 Summer Term	23	15	38
2018 Fall Term	107	48	155
2018 Spring Term	99	35	134
2018 Summer Term	28	10	38

2019 Fall Term	92	66	158
2019 Spring Term	110	60	170
2019 Summer Term	28	18	46
2020 Fall Term	116	65	181
2020 Spring Term	116	67	183
2020 Summer Term	38	16	54
2021 Fall Term	102	73	175
2021 Spring Term	112	72	184
2021 Summer Term	34	25	59
2022 Fall Term	110	86	196
2022 Spring Term	111	81	192
2022 Summer Term	106	78	184
2023 Spring Term	97	72	169
<b>Grand Total</b>	<b>2649</b>	<b>1075</b>	<b>3724</b>

### Number of Minors

Studio Art Minors - 36 students (9 ARTS-MIN) + (27 SART-MIN)

Computer Graphics and Imaging (CMPGI-MIN) Minors - 19 students

Minor - Art History (ARH-MIN) Minors - 2 students

## **A. Enrollment and Recruitment**

November 13th, 2019, Prof. Paul Carrellas and Prof. Charles Seplowin attended the annual Portfolio Review held at the Borough of Manhattan Community College, CUNY for recruiting purposes.

April 13, 2022, Prof. Ehrenberg attended a virtual transfer student event for BMCC students.

November 3, 2022, Profs. Sean McCarthy and David Schwittek attended the Westchester Community College portfolio day. For this occasion, Prof. Schwittek edited together a 6 minute reel of recent student animation and broadcast design work that played on repeat at the event.

November 9th, 2022, Prof. Paul Carrellas and College Assistant Efren Vaquero attended the Seventh Annual Art & Design Portfolio Review for Transfer Event hosted by LaGuardia Community College, CUNY. For this occasion, Prof. Jonathan Ehrenberg produced a full color hand-out to promote the Art Department.

November 16, 2022 Prof. David Schwittek met with art students with an interest in the Lehman College Art Department course offerings, degree programs, and portfolio requirements for an hour at White Plains High School (note: there were none).

As part of our ongoing recruitment efforts, Prof. Jonathan Ehrenberg drafted a letter to students from the tri-state area who expressed an interest in the arts on their PSAT exams (approx. 300 students). This letter was sent as a mass mailer to all of these students in November 2022. College Assistant Efren Vaquero will begin cold-calling these interested students in the spring 2023.

In January 2023, Efren Vaquero represented the dept at the Transfer Student A&H Meet and Greet as part of the transfer student orientation day.

## **B. Departmental Course Enrollment**

Approximately 6-8 Art History classes run each semester with enrollment always realizing the maximum of 25 students for the introductory courses that satisfy a humanities distribution requirement for the college. Advanced courses are usually smaller but still enroll between 15-25 students. When advanced classes are offered online, however, they are fully enrolled at 25 students, such as ARH 314 Public Art in the United States from the Civil War to the Present, an online asynchronous course taught in Fall 2022 by Prof. Jordan with 28 students enrolled. In Spring 2023, there are

five fully enrolled 100-level classes, with three sections satisfying Pathways area IV college requirements; there are 2 300-level art history classes that are fully enrolled; and one internship student placed with the Lehman College Art Gallery. Art History classes in Spring 2023 have 179 students enrolled in them; of these, three sections serving 77 students are offered as Writing Intensive sections.

In studio art classes, enrollment capacity is lower due to the facilities and required special equipment, such as easels, drawing desks or computer terminals required for each student in these classes. Maximum enrollment is typically between 14-18 students in most studio art, design and computer graphics classes. The foundation level classes (ART 100 Basic Drawing; ART 101 Intro to 2D; ART 102 Intro to 3D; and ART 112 Intro to Digital Imaging) are offered in multiple sections, with 5 sections of ART 100; 3 or 4 of ART 101; 2 or 3 sections of ART 102; and 3 sections of ART 112 that always reach maximum enrollment. These foundation classes are primarily taught by adjuncts each semester.

Advanced classes are usually much smaller and as a result, must be combined with the 200-level and the intermediate 300-level of a studio discipline combined into one class (for example: ART 200 Drawing and ART 300 Advanced Drawing). This occurs in all major areas/specializations because of the small overall number of individual students within each major or specialization at the advanced 300-level, necessitating this combination.

Because the intermediate and advanced studio classes are primarily taught by full-time faculty members, there is a choice for these faculty members if a class has enrolled too few students. The class can be canceled or a full-time faculty member can receive tutorial credit (.25 credits per undergrad student; and .50 credits per graduate student), which is the option that faculty overwhelmingly prefer. This ensures that advanced students are still able to have courses in their areas and faculty members still satisfy their workload requirements.

In Spring 2023, there are 60 different studio art and computer graphics and imaging classes offered on the schedule. Twenty-two of these classes are combined to accommodate smaller enrollment totals by combining advanced levels together as explained above. In Spring 2023, there are currently 753 students enrolled in different studio art and computer graphics and imaging courses in the Art Dept. At the 100-level, in introductory and foundation courses, there are 441 students enrolled in courses. At the 200- and 300-levels, there are 287 students enrolled in studio art and computer graphics and imaging (ART & CGI) courses. In independent study and thesis I and thesis II courses, there are an additional 25 students enrolled.



### **C. Advising**

Currently, faculty have a choice of doing in-person advising or remote advising with approx 3 faculty choosing in-person and the rest choosing remote. On the dept website, there is a schedule of remote advising times and students sign up for 15 minute blocks. The remote option is very convenient and sought-after by students, saving them from making a trip to campus and hoping to find someone there to speak with.

One area in which the Department falls short with regard to sharing the workload for activities is in advising of students. This is a weakness, and while it has improved with the option of remote advising of students, it still falls short of the ideal.

Many of the Lehman College wide advisors do not fully understand the programs offered within the art dept, so their advice is often not that helpful to students, who then make an appointment with an art dept faculty member to review what they have been told. For example, most students are encouraged to declare the BFA major without being advised about what the thesis year-long sequence entails. Another example, students are encouraged to declare a minor in art history or studio art by these college-wide advisors before they have taken any classes in these areas. This does not seem necessary or wise. Students should be advised to take a class first, then if they enjoy and like it, declare the minor and continue taking classes, not vice versa.

### **D. Student Successes**

Many of our MFA and MA graduates currently exhibit their work in galleries in New York City and beyond and are accepted into prestigious residencies and fellowships. MFA grad student Patricia Cazorla was also hired by BCC as a Lecturer after her graduation in 2020. Undergraduate Art History major Ashley Luma currently works part-time in the Lehman College Art Gallery.

Cole Graham, a transfer student from Bryn Mawr, graduated Phi Beta Kappa as an art history major with us in 2021 and is now pursuing a PhD in art history on a fellowship at Ohio State University.

MFA grad student (and our former digital CLT) Carlo Diego was hired as an Assistant Professor of Animation and Motion Graphics at BMCC (in 2018).

Our students have gone on to internships and jobs at a range of design and production studios, including Whitney Hudson (background and character designer at pocket.watch studios), Carole Martinez (animator at pocket.watch studios), Ruth Mejia (designer at Blueprint NYC), and Eric Ramirez (graphic designer at Mackey Saturday). (JE)

Recent MFA grad, Lizzy Alejandro, was recently hired as the Gallery Coordinator at the Bronx Council on the Arts.

## 7. RESOURCES

### A. Studio Facilities:

The Fine Arts building consists of 10 separate studio areas plus individual thesis studios and classrooms:

1. Ceramics (FA029) 16 Pottery wheels, 3 Ceramic kilns
2. Wood and Metal shop (FA024) Table saw, 2 Bandsaws, Panel saw, Drill press, compressor, Shopbot, 3 Mig welders, various other smaller equipment
3. Sculpture studio (FA022) 24 Modeling stands, Clay mixer
4. Photography Dark room (FA035 suite) 15 Enlargers, various smaller equipment
5. Computer Labs (FA047, 004, 006)
6. Printmaking (FA110) 2 intaglio presses, 2 Lithography presses, Vacuum light table, Pressure washer,
7. Design Studio (FA115) Glowforge
8. Drawing studio (FA118) @ 22 easels
9. Painting Studio (FA121) @22 easels and taborets
10. Photography studio (FA129)

### B. Department Website

The department maintains its website to serve students by including curriculum maps for all programs and a link to sign-up for remote advising. The department developed curriculum maps for efficient reference for students as they progress through their individual studio art specializations.

The website can be viewed here with the advising page link near the top:

<https://www.lehman.edu/academics/arts-humanities/art/index.php>

The [Undergraduate Bulletin](#) includes information on course prerequisites and requirements for progression in each area of study. We continue to find ways to provide our urban, working-class students with as much flexibility as possible, offering courses during the day, evenings, and sometimes on Saturdays. Although in the past, there was a push to accommodate working students by offering classes in the evening, students are now reluctant to attend some of these classes because of safety concerns traveling to and from our north Bronx campus.

Information on requirements for admission, progression and graduation of each program is available in the Undergraduate Bulletin. Additional information is available on the department's [website](#).

Students may also check on requirements and progress toward their degrees in their [DegreeWorks](#) accounts.

### **C. Lehman Support**

Tech fee - The dept regularly requests equipment and items to be acquired and purchased using the tech fee.

### **D. Lehman College Art Gallery**

The Art Dept is lucky to share a building with the Lehman College Art Gallery. The gallery presents rotating exhibitions of leading contemporary artists on a regular basis and hosts the BFA/MFA/MA thesis show at the end of each spring semester. The Gallery's director, Bart Bland, is agreeable to collaborating with the dept, such as his work co-organizing the Turnbull Lecture Series in Design for the past two years. He also regularly organizes tours of ongoing exhibitions for students and staff across the college. Students in the art history program regularly work as interns in the gallery and several students have obtained permanent employment there after their graduations.

## **8. Major Area of Concern / Grievances in the Art Dept:**

### **1. CUNY2020**

The delays in receiving upgraded computer equipment for the two computer labs under the CUNY2020 is inexcusable and has prevented many classes from being taught as well as they should be. It has also eroded morale in the department and led to the disintegration of faith in the administration of the college among most of the faculty in the dept.

Because of the lack of updated computer equipment, Animation, Design, Computer Imaging, CGI, and Photography classes have struggled with outdated equipment in our labs and studios. Conditions have become dire and problems listed below have persisted because of these equipment shortfalls, despite the due diligence of the Art faculty and best efforts of our computer system support personnel.

In July of 2014, the Art Department of Lehman College (along with Macaulay Honors College and Hostos CC) were awarded \$4.6 million for the Partnership for New Media Jobs Incubator and Innovation Lab. For its part, the Art Dept. was awarded \$506,388. It was broken down into \$170,032 for computers and equipment (for new media development, game design, animation, and media studies), and \$336,356 for furniture and renovation.

Since the time of this award was announced eight years ago, up until the Fall of 2022, Art Department faculty and staff have been doing their due diligence, attempting to work with the Administration, to secure these funds and make purchases for updated

equipment. For their efforts, the Art Department has been met with delay after delay. Furthermore, because this money was earmarked for technology purchases, and promised by the Administration, the Art Department has been forgoing any Tech Fee proposals for replacement terminals during this time. The dept was consistently told that the money was in an account for us, whereas certain administrators stated that because of the dept's own negligence, we lost the money that was awarded to us. We repeatedly (and for a span of 8 years) requested equipment with these funds and received confusing answers in return while receiving no equipment.

Below is a list of common issues with our outdated computers:

The computers have severe latency issues making it extraordinarily difficult to follow along with in-class instruction

The computer terminals are inadequate to run the updated software we use for classes and perform basic functions

The computer terminals are not stable and frequently crash

These persistent conditions demand that students must own their own portable computers, and that they must bring them to school to be sure to be able to do their class work. Aside from the inconvenience, it is insulting to be expected to do this given that we all pay towards the Tech Fee budget. Lastly, we the students feel vulnerable carrying our computer equipment on subways and in public, often during the evening.

The computer terminals reject software updates, yet go ahead and update anyway. These updates prove unsuccessful

The computer terminals are incredibly unreliable

Often the computer terminals simply don't work

The majority of computers date to 2012-2013, which Apple deems vintage (meaning they no longer support these terminals with parts or maintenance).

Now, in the Fall of 2022, after years of delays and administrative doublespeak, our design and digital-based classes simply cannot function. Our learning goals are being unmet, valuable class time is regularly squandered, and faculty morale is incredibly low. We are currently, and have been for at least the prior 5 years, offering our students a below-adequate learning experience in many classes because of the outdated machines in our computer labs. It is antithetical to the stated institutional learning goals of educating and empowering students and we cannot prepare our students for careers

in the field of computer graphics at this point with this old equipment and outdated technology.

Due to the recent efforts of new Lehman College staff member Robin Auchincloss, the dept finally received news of progress in this ongoing standstill. Because of her efforts at securing funding through different channels outside of the CUNY2020 grant earmarked for the Art Dept, we finally received the new monitors in Jan 2023 and have been told the new computers are not far behind. Hopefully, this forecast about the computers is accurate because without them, the monitors mean nothing. We have recently been told that the money awarded to the dept for the original CUNY2020 grant is no longer available to us.

## **2. Scheduling Software (Coursedog):**

Because the new scheduling software is so complicated and problematic, the dept's COA is unable to offer any assistance with inputting the schedule. This data entry is something that now falls entirely on the chair. The art dept schedule is particularly complex because of the number of combined classes (different levels combined; graduate and undergraduate combined; and ART and CGI combined) and the large number of tutorials and thesis courses for programming into coursedog. Adding further complexity is how each studio art class is scheduled as a lab and a lecture section, so each class is essentially scheduled in two parts. When making a change to a class, it is commonplace to have to do and submit upwards of 6 individual change requests for one small change to a class. An easy one would require four change requests: for example, add instructor to ART 200 LAB; add instructor to ART 200 LEC; add instructor to ART 300 LAB; add instructor to ART 300 LEC.

In organizing the spring 2023 semester in October and November, Chair Jordan devoted at least 75 hours of time as a modest estimate to creating the schedule and inputting it into the software. This necessitated an added 3 credit hours of release time given to her for the fall semester, which will be maintained in Spring 2023 to enable the chair to fulfill the schedule obligations for the dept.

The recent hiring of a part-time office assistant (Efren Vaquero) to help with administrative aspects in the dept that were done poorly by the current College Assistant has been a positive development. However, being realistic about his receiving access and receiving training and being able to perform functions in the various software platforms required for the schedule to enable him to assist the chair is not realistic because the software is simply too complicated for someone still learning about the various programs, classes, curriculum, and faculty in the dept.

## **3. Equipment / Supplies: Photocopier; Ink**

In 2019, the department's photocopier broke. It was not able to be serviced and then in March 2020, the college closed down because of the pandemic. Even though we have been back on campus for more than a year, we still do not have a working photocopy machine. This presents challenges if you want to distribute a handout in your class and cannot plan ahead to use the services of the campus copy shop. It also complicates the job of the chair and the office assistants who cannot copy letters being sent or maintain the departmental files.

There is currently no ink for any of the printers in the department and the chair has been told there is no money budgeted for printer ink. This presents a nuisance for the chair who must print letters on the college stationary at her own home to mail out for promotion and tenure review inquiries, then bring these letters back to campus to pick up the CVs that have been copied by the campus copy shop, then give these letters to the office assistant to mail them after locating envelopes from various departments on campus. These types of convoluted work-arounds are entirely common and have become second nature, but they waste time and require tedious coordination efforts to complete simple tasks, leading to the current chair feeling as though her time is mainly being wasted on administrative tasks and simply not valued.

#### **4. Classroom Equipment: Desks and Hy-Flex**

The desks in the art history classrooms are more than 15 years old - they have an attached seat and table top desk that does not allow for any adjustments. These old desks are not easy for any adult of regular size to sit in, let alone someone who is slightly larger. These chair/desks are unusable for larger students and impossible for pregnant students to sit in. Most or all of the attached-chair desks in other campus buildings have been completely replaced.

Prof. Broderick made consistent inquiries before the pandemic about receiving a few of the newer, larger desks for students of increased size, but this inquiry was not addressed. In Fall 2022, he revived this request for these larger desks, but none have as yet been provided for the two art history classrooms. Two or three newer, larger desks would be sufficient in each classroom as there isn't enough room in the classroom to replace each chair/desk with newer, more accommodating and comfortable desks, but how much time and energy needs to be spent lobbying the dean's office in order to receive this updated and more accommodating equipment to serve students?

With the rise in online teaching from the pandemic, the College debuted what it calls Hy-Flex teaching, allowing for students in-person in the classroom and students at home online taking the same class in real time. The College required anyone who wanted to teach in this modality to receive training. No art history faculty received this training.

Both Profs. Jordan and Broderick regularly teach online synchronously and asynchronously and the GTFs teach fully in person with adjuncts selecting either in-person or online. Regardless of no art history faculty teaching in this modality (Hy-Flex), both of the podium / computer stations in the two classrooms were replaced with high-tech new podiums allowing for teaching in this modality. These are not used by adjuncts, graduate teaching fellows or full-time faculty, all of whom prefer the old podiums and continue to use them. The college installing them where there was no need was an unnecessary expenditure, especially when we cannot receive a copy machine, ink or larger desks, which are all needed daily.

## **9. Chair's Summary**

### **Goals and New Developments**

We are still waiting patiently for news from the College Provost that we will be able to undertake a national search to replace the retired faculty member in sculpture / multi-media who retired before the pandemic. With computer graphics being extremely popular and bringing many students to the dept, we need a full-time faculty member whose work encompasses sculpture and multi-media art in creative, contemporary ways. This will satisfy our computer graphics students as well as help to revive sculpture as a central area in the studio arts while fulfilling the necessary faculty composition of a fine arts dept.

### **Areas of Concern**

These are outlined above with the foremost concern being the lack of expediency from the College in replacing our computer lab equipment even though the department was awarded the funds as part of the CUNY2020 grant received by the dept in 2014. Even with the new computer equipment that is set to arrive in Feb 2023, the labs themselves are dismal, downtrodden and entirely depressing in appearance. We have accepted for too long the aging infrastructure of the building and the moldy carpeting in the computer labs as 'the way things are' at Lehman. The appearance, usability and comfort of the department's physical spaces are a priority.

Along with this, the art dept's most pressing concern is the necessity of the replacement line in sculpture / multi-media arts. This must be addressed by the College in a satisfactory and timely way. As stated previously, the art dept is the fastest growing department in A&H, but our facilities and our need for more faculty have received no substantial investment from the college for too many years to meet this growing influx of students.

Furthermore, we need a copy machine in order to complete basic, recurring administrative tasks; we need ink for the printers; and we need a few larger desks in each of the two art history classrooms.

## Comments

At Lehman College, since the pandemic, we seem to be adrift without effective leadership and without adequate administrative support from campus services and offices including human resources, the registrar, advising, counseling, and the office of disabilities.

The Art Dept is dysfunctional, but this is entirely consistent with the overall climate on campus. The administration pushes more and more work down from above onto the chairs, while student support (advising, counseling and mental health services, for example) falls too heavily upon the faculty and chairs without adequate or any training and preparation. With no preparation or even an email providing resources, the fall 2022 semester began with several faculty members having to deal with instances of unpredictable and disruptive emotional outbursts from students in their classrooms. In one Lehman-wide Faculty Personnel and Budget committee meeting, it was suggested that a page of resources and who to contact on campus information be provided to chairs. This was noted, but has never materialized.

The chair is inundated by bureaucratic processes without consistent or adequate administrative support from offices across campus, while the chair is constantly being sought to solve problems from faculty, students and administrators. For example, it took the chair from end-August until mid-January to be correctly routed to receive student's e-permit requests, despite her regularly emailing various administrators about needing this access. Since this position is considered service to the college, associate professors are expected to serve as chair regardless of their aptitude for the required administrative tasks. This has led to resentment among faculty who have done this service and those who do not want to do this service within the art dept.

Being chair currently at CUNY means a depressing amount of uncompensated labor with that labor increasing all the time because of constantly changing software platforms and systems and things like recruitment that increasingly involve the chair. There is very little time for pedagogical development or for collaborations with colleagues and students. Furthermore, when professional development or service such as chair summer hours is undertaken, it is unnecessarily complicated and burdensome to untangle the paperwork and procedures necessary to receive payment, becoming a disincentive for many.

When doing this self-study, the chair is both impressed by what the art dept does for its students through its programs and classes and dejected and demoralized by what it needs to function that is denied or ignored by the College administration. If the sole



purpose of this self-study will be someone in the administration checking it off their administrative 'to do' checklist, that will increase the demoralization.

**10. Appendix** - All Faculty CVs - use this link to shared google.doc