

SELF-STUDY OF THE ART PROGRAM  
Art History and Studio Art and the Art/Photography Concentration  
COLLEGE OF STATEN ISLAND  
CITY UNIVERSITY OF NEW YORK  
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by

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## **A. Self-Study Report for the Discipline of Art History within the Art Program in the Performing and Creative Arts Department**

Nanette Salomon and Siona Wilson

### **I Mission and Goals**

The mission of the art history faculty at the College of Staten is to provide its students with a working literacy of the visual arts. Moreover, we strive to give our students the intellectual tools to apply that literacy to an understanding of the capacity of visual culture to shape ideas, values and creativity within the spheres of the individual and the social. On various levels of intensity, but with consistency of purpose, they are our mission for the three different constituencies that we serve within the college: those students who avail themselves of the art history option to fulfill general education requirements; those students who are art majors and whose primary focus is the practice of art; and finally, at its most intensive level, those students who are art majors and whose primary focus is the history and theory of the visual arts. We aim to equip all of our students with the ability to critically assess and analyze these factors in the primary sources of painting, sculpture, architecture, prints, photography, new media, and the decorative arts, as well as in the secondary sources of the history of art history, especially from the Renaissance to the present. Our goal is to provide our students with the knowledge, vocabulary and confidence necessary to articulate their assessments in verbal and written form.

We believe that proper visual literacy requires a working familiarity with the complex relationships among aesthetic, social, and economic factors as they come together in an historical matrix. We recognize and are deeply committed to the importance of multiculturalism and an appreciation of and respect for difference on all levels. We acknowledge that this can be served by expanding the purview of our offerings, but also by making our own viewpoints as educators clear to our students as unapologetically perspectives that are by necessity particular, provisional and partial. Exposure to the cultures of other peoples is further provided by the art gallery where exhibitions are integrated into classes and which offers the opportunity for our students and the community to see original works of art of a diverse nature firsthand. Pluralism and diversity as regards issues of class, age, race, ethnicity, religion, gender, sexuality, and sexual orientation are essential to any true understanding of the history of art and are undertaken in all of our classes, and are shown to be relevant. We aim to normalize these discourses for our students so that they may become aware of and comfortable with the way the fine arts functions to construct their day to day "realities." Finally, our mission is to introduce

our students to the deep experience of the sheer joy and pleasure in viewing art that comes from the knowledge of and familiarity with its history.

The aspirations of Art History are commensurate with the mission of the College of Staten Island at large. They provide substance to the College's dedication to helping its students "fulfill their creative, aesthetic, and educational aspirations through competitive and rigorous undergraduate, graduate, and professional programs." As a discipline vested in the vision and methodologies of the humanities, Art History's mission and goals, as are the College of Staten Island's, are "grounded in the Liberal Arts tradition" and work to fulfill the promise to supply its student-centered programs with the joys of research, scholarship, and creative works.

## **II. Program Organization**

The discipline of art history at the College of Staten Island is an essential part of the Art major, one of three majors, alongside Music and Drama, which are offered by the Performing and Creative Arts department. The current chair of the department is Professor George Sanchez, a full professor in the drama discipline. There are two full time tenure track lines devoted to art history in a major that currently has five lines. Studio art and art history have always been managed by two separate coordinators; currently Associate Professor Tracey Jones is the coordinator of studio art and Professor Nanette Salomon is coordinator of art history. Semester schedules, curriculum changes and other administrative actions are presented to the department curriculum committee and the departmental chair for approval before being presented at College wide committees.

Students wishing to major in Art may opt for a BS or a BA degree. All students enrolled as Art majors, including those who opt for the Photography concentration, are required to take a two semester survey of the history of art as part of their pre-major requirements. All Art majors must also take an additional eight credits, or two courses, in art history beyond the one hundred level. The BA degree in Art offers students the option to study art history as a primary subject by selecting a predominance of art history electives, as opposed to studio electives, within the remaining twenty credits required of the major. Students wishing to go on in Art History beyond their undergraduate degree may also take it as a minor. This minor coupled with a History, Comparative Literature, or Modern Language major would make them competitive for a graduate program in Art History. The minor, which is Path 1 of the Art minor options, requires the same two semester survey courses, (ART 200 and ART 201), which are required of the majors and then an additional ten credits beyond the one hundred level to be chosen from a menu of Art History electives.

Our efforts at present are to fine-tune our curriculum in art history so that it can provide for what we hope will eventually develop into a concentration. Our course offerings have been increasing—especially since the appointment of Siona Wilson in 2005—and we hope to stabilize our offerings to four electives per semester. Our goal is to build towards a third appointment in art history, which would give credibility and validity to a concentration in it, and eventually allow art history to be a discipline within the Performing and Creative Arts department separate from studio practice, as it is in many other institutions of higher learning.

### **III Curriculum and Educational Initiatives**

#### **a. Curriculum Overview**

The Art History curriculum offers a range of courses in the history of art and photography with an emphasis on the western tradition. Students begin by establishing a broad historical and geographic understanding of the history of art that offers the groundwork for more in-depth study addressed to individual artists and defined historical periods from ancient to contemporary art. The track through the curriculum offers a growing engagement with theoretical, social, and ethical issues as well as exposure to art historical methodology, museum and gallery training, and professional development in internship programs.

The curriculum is aimed at four different groups of student, each with distinct educational needs. Firstly, the greatest number of CSI students are introduced to art history through our 100-level “service course” for general education, Introduction to the Visual Arts, (ART 100). This course fulfills the “arts and communication” requirement in the current general education curriculum. We schedule between eight and nine sections every semester during a range of slots in the daytime, evening, and weekends. With a cap of 60—that is frequently over-tallied up to 65—this course has by far the highest cap of any 100-level course in the division of Humanities and Social Sciences taught by an individual instructor.

Secondly, the 200-level two-semester survey, History of Art until the Renaissance (ART 200) and History from the Renaissance (ART 201) serve as pre-major requirements for all students in the Art Program: those following the studio art track, the art history track and the photography concentration. After taking one of these courses, students may then choose from a menu of upper level electives in art history to fulfill their additional requirements as studio art majors. Students in the Photography Concentration, our third constituency, are required to take the History of Photography (ART 303) as one of the additional 8 credits in art history.

Fourth, there is a sub-group of students majoring in art who follow an art history track through the art major. Although we do not currently offer a formalized major or concentration in Art History,

there is a small, but significant group of students who strongly identify as Art History majors. The major in Art, is in fact a dual track studio and Art History program of study. After taking their 6 required Studio Art credits following the pre-major requirements, students who opt for the art history track take the remaining required 20 credits in art history courses. The Art History faculty endeavor to mentor these students through advisement, encourage them to take independent studies in particular areas of interest, and help them to expand their professional profile through appropriate internships.

Furthermore, there is also a minor in Art History. While it is not currently typical for CSI students to take a minor in addition to their major field of study, the Art History minor is available. With the current CUNY-wide changes in General Education, the idea of the minor may be taken up by more students in the future, and could be further emphasized as part of the degree program.

Finally, both full-time faculty teaching art history have long been committed to interdisciplinarity. We regularly teach in the American Studies Program, Women's, Gender and Sexuality Studies, and, most recently, the Certificate in Latin American, Latino, and Caribbean Studies. (For further discussion of this see section "IV. Assessment" and section "VIII. Program Analysis and Planning.")

#### **b. Changes in the Curriculum since 2002**

When Charles Palermo was hired in 2002 (on faculty until 2005), he endeavored to strengthen the role of art history within the Art Program through curriculum development. He changed the two-semester survey, (ART 200 and ART 201) which serves as the pre-major requirements for all students in the Art Major, from 3-credit, 100-level courses (ART 103 and ART 104) to 4-credit, 200-level courses. This was a very positive change that has allowed for a more in-depth study of art historical issues whilst maintaining the broad scope required of the introductory course.

Dr. Palermo, in collaboration with Dr. Nanette Salomon, introduced three new courses that have likewise be important additions to the art history curriculum. Major Artists I and Major Artists II (ART 410 and ART 411) allow students to spend a semester dedicated to the study of an individual artist from either a historical or a modern period. Topics covered thus far have included Pablo Picasso (taught by Dr. Palermo), Rembrandt (taught by Dr. Salomon), and Georgia O'Keeffe (taught by Dr. Wilson). Dr. Palermo also developed the course, American Art since 1945 (ART 308), and as with Art and Society in America (ART 209), this course is cross-listed with the American Studies Program (AMS 209, AMS 308).

Dr. Palermo made some additional curriculum changes with regard to the sequencing of courses that have since been revoked. Instead of choosing from a menu of options, students were required to

take a 300-level and 400-level course as part of the BA degree in Art. After this change was implemented it became apparent that there were two main problems. First, since the students in the art program are split between daytime and evening classes, it was very difficult to schedule these upper level courses in order to optimize enrollment. Registration levels became a constant concern. Second, the most significant problem was student preparedness. The logic underpinning the sequencing of courses in the curriculum was to reinforce and develop students' art historical knowledge. At this time it was not at all common for students to follow the art history track through the major, and while this has recently begun to change, at that time the new sequencing had the greatest impact on studio art students. For this to be successful a reinforcement of shared learning objectives was required across the art curriculum, especially in the studio art classes. But notions of visual and conceptual analysis, critical thinking, and the exploration of social and cultural questions of difference and diversity that shapes our art historical pedagogy were at that time not being addressed in the studio classroom; in fact they were discouraged. For some time, the learning objectives of the studio art faculty have been significantly at odds with the learning objectives of the art history faculty. This has slowly begun to change with the hiring of new faculty, (principally Beatrix Reinhardt, but also more recently Marianne Weil) and retirement of longstanding Studio Art faculty, Pat Passlof and Ralph Martell. (These issues will be further addressed in section "IV. Assessment.")

With the hiring of the Professor of Photography Beatrix Reinhardt, further curriculum changes in art history were developed that have significantly strengthened the collegial communication and the learning objectives of the program. In the year that Beatrix Reinhardt was hired, she began an ambitious sequence of curriculum changes in the Photography Concentration. In collaboration with Dr. Nanette Salomon, this included developing a new team-taught course, Contemporary Issues in Photography (ART/PHO 314), intended to be taught by a photography practitioner together with an art historian. This was the first collaborative course of its kind. ART/PHO 314 has been scheduled twice and each time team-taught by Beatrix Reinhardt and Dr. Siona Wilson. This collaboration has significantly strengthened communication, collegial understanding, and it has helped to develop common pedagogical objectives between the art and humanities discipline.

With the hiring of Dr. Siona Wilson in 2006 in the tenure-track line two additional courses have been added to the art history curriculum. Modern Art in Latin America (ART/AMS 205) is cross-listed with two interdisciplinary programs, the American Studies major and the Certificate in Latin American, Latino, and Caribbean Studies (launched fall 2011). This course is part of a commitment to expanding our art history offerings beyond the current focus on the western tradition. (Further elaboration of this program goal for Art History will be presented in Part VIII "Program Analysis and Planning").

Dr. Siona Wilson has developed a further addition to the art history course offerings, the upper-level “cap stone” art history seminar, Contemporary Art: Practices and Debates (ART 517). Dr. Wilson developed this course as a result of inter-collegial discussion with the studio art faculty, who reported feedback from students having gone on to MFA programs. They felt inadequately prepared for engaging with the varied and diverse contemporary art world, and the theoretical awareness that this required. This course was taught in fall 2010 as a “special topics” course. Currently it is awaiting final approval through the college curriculum committee process. This course was developed with the proposed BFA degree in mind to provide students with an in-depth knowledge of new practices in contemporary art as well as theoretical approaches.

### **c. Scheduling**

Eight to nine sections of ART 100, capped at 60, are offered each semester. Three sections are scheduled two nights a week as well as Saturday mornings. The remaining sections are offered during the day from Monday through Friday. Typically these courses almost always reach the cap. One section each of ART 200 and ART 201, with a cap of 40, is offered every semester, rotating between the daytime and evening schedules. These courses enroll between 30-40 students each. In addition we typically offer three art history electives at a mixture of 200- 300- or 400-level with varying cap sizes of 25-40. These courses enroll between 12-28, depending on the cap. These classes are also scheduled in a combination of daytime and evening slots to facilitate the best possible enrollment levels. Furthermore, we also offer the professional internship, Museum and Gallery Training (ART 305) every semester. Independent studies and student internships are also undertaken on a regular basis under the supervision of the art history faculty. Recent examples have included the Hispanic Society of the Americas (art conservation), the Alice Austen House (administrative assistant), and the Guggenheim Museum School’s Project (teaching assistant).

### **d. Course Information**

The following are the currently available course offerings for Art History. For the layout of the art history courses within the Art Program, see appendix 2.

ART 100 Introduction to the Visual Arts

3 hours; 3 credits

A selective examination of the materials and forms of painting, sculpture, architecture, and cinema designed to provide students with a critical and historical framework for evaluating visual experience.



The course will combine slide lectures and films with a number of museum and gallery visits. (arts & com.)

#### ART 200 History of Art to the Renaissance

4 hours; 4 credits

This survey course will trace the development of painting, sculpture, and architecture from their beginnings in the Stone Age to the Early Renaissance. Emphasis will be placed on the relationship between the historical setting and the works themselves. Introduction to the history of the visual arts. (arts & com.)

Prerequisite: ENG 111

#### ART 201 History of Art after the Renaissance

4 hours; 4 credits

A continuation of ART 200, this survey course traces further developments in the visual arts from the Renaissance to the works of the 20th-century masters. (arts & com.)

Prerequisite: ENG 111

#### ART 203 Art of the Ancient World

4 hours; 4 credits

An examination of the art and architecture of predynastic Egypt, the Near East, the Aegean, mainland Greece, and Republican and Imperial Rome. While the course is, of necessity, a survey, particular emphasis will be placed on the evolution of the classical tradition. (arts & com.)

Prerequisites: ART 100 or 103 or 104, or permission of the instructor, and ENG 111

#### ART 205 Modern Art in Latin America (Effective Spring 2011)

(Also AMS 205)

4 hours; 4 credits

An introduction to the development of modern art in Latin America. We will study the emergence of key art movements in Latin America and how artists participated in and responded to important historical events and social changes across the Americas. How have Latin American artists portrayed the idea of "Latin America" or being "Latino" in their work? Other issues will include: negotiating with their

colonial past and with European models of modernity; art and revolution; the question of indigenous art forms and the "popular"; diasporic continuities within Latin America, Latino experience in the United States, and mestizaje (cultural mixing). (arts & com) (p&d)

Prerequisites: ENG 111; and ART 100 or ART 200 or ART 201

#### ART 207 Nineteenth-Century Art

4 hours, 4 credits

An analysis of the principal currents of European and American art from the revolutionary period through the origins of modernism in the last years of the century. Topics to be covered include Neoclassicism, Romanticism, Realism, and Impressionism. (arts & com.)

Prerequisites: ENG 111; and ART 100 or 200 or 201, or permission of the instructor

#### ART 208 Twentieth-Century Art

4 hours, 4 credits

An analysis of the principal developments in art from the end of the 19th century through the present. (arts & com.)

Prerequisites: ENG 111; and ART 100 or 200 or 201, or permission of the instructor

#### ART 209 Art and Society in America

(Also AMS 209)

4 hours; 4 credits

Three hundred years of American art, studied as an expression of American life. Works of art are viewed in terms of style and also as guides to the complexities of American history and culture. (arts & com.)

Prerequisites: ENG 111; and ART 100 or ART 200 or ART 201 or AMS 101

#### ART 210 The Architect and Society

4 hours; 4 credits

A selective review of the practice of architecture from antiquity to the present. The course will analyze changing formal and aesthetic concepts in the light of contemporaneous social and economic factors. (arts & com.)

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

### ART 211 History of Printmaking

4 hours; 4 credits

The history of printmaking from its origins in the 15th century to the present. While the main emphasis will be placed on the relation of printmaking to contemporaneous activity in paintings, an effort will be made to define the individual character of such techniques as wood blockprinting, engraving, etching, mezzotint, aquatint, lithography, and screenprinting. The course will encourage connoisseurship by combining slide lectures with visits to museums and graphics studios.

Prerequisites: ENG 111; and ART 100 or 200 or 201, or permission of the instructor

### ART 240 Women and the Fine Arts

(Also WGS 270)

4 hours; 4 credits

This course examines the two-fold relationship of women to the fine arts; their role as subjects and as artists. Topics such as the portrayal of women as goddess, mother, and housewife, and as artist will be undertaken with a view to the social and historical input and implication of this imagery. The circumstances of women artists from the Renaissance to the present will also be considered. (arts & com.) (p&d)

Prerequisites: ENG 111, and WGS 100 or ART 100, 200 or 201, or the permission of the instructor

### ART 300 Medieval and Renaissance Art

4 hours; 4 credits

An attempt to differentiate and define the major stylistic developments in medieval and Renaissance art and architecture and to locate them within the broader context of contemporaneous European culture.

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

### ART 301 Baroque Art

4 hours; 4 credits

An analysis of the Baroque style, which developed in Italy at the beginning of the 17th century and spread throughout Europe. Particular emphasis will be placed on discussion of the varying intellectual, religious, and socioeconomic factors that affected such important questions as the role of patronage.

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

#### ART 302 Garden Architecture in Italy

3 hours; 3 credits

An examination of the evolution of Italian garden architecture from the late Republican period to Neoclassicism with special emphasis placed on literary sources and with extensive site visits. (Offered only in the Study Abroad program at the Scuola Lorenzo di Medici in Florence.)

Prerequisite: ART 100 or ART 200 or ART 201

#### ART 303 History of Photography

4 hours; 4 credits

A critical study of the history of photography from its beginning in the early 19th century through contemporary developments. Topics to be covered include the aesthetic relation of form and content, portraiture, the documentary and abstract approaches, and color photography. The primary emphasis will be on photography as an art, but emphasis will be given to the development of photographic equipment, materials, and techniques as they influence the art. Students will utilize slides and books to study the work of major artists. No previous study of photography is necessary.

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

#### ART 305 Museum and Gallery Training

4 hours; 4 credits

Students interested in studio art or art history are given an opportunity to combine theory and practical experience by working with an adviser at the College and in selected museums and private galleries in New York City. Since serious commitment is essential, prospective students will be interviewed by the adviser before registration. Hours will be arranged. This course may be repeated once for credit, with permission of the instructor.

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

ART 308 American Art Since 1945

(Also AMS 308)

4 hours; 4 credits

The course will examine the development of American art since World War II.

Prerequisite: ART 100 or ART 200 or ART 201 or AMS 212 or ART 208, or permission of the instructor

ART 310 Aspects of Renaissance Art

3 hours; 3 credits

This course examines the development of European art and architecture from 1400 to 1520, stressing the Italian contribution and focusing particularly on style, iconography, and patronage. (Offered only at the American University of Rome.)

Prerequisites: ENG 111, and ART 100 or 200 or 201, or permission of the instructor

ART 311 Baroque Art and Architecture

3 hours; 3 credits

An analysis of the Baroque style that developed in Italy at the beginning of the 17th century and spread throughout Europe. Particular emphasis will be placed on discussion of the varying intellectual, religious, and socioeconomic factors that affected such important issues as patronage. The role played by the city of Rome will be given particular consideration. (Offered only at the American University of Rome.)

Prerequisite: ART 100 or 200 or 201, or permission of the instructor

ART 410 Major Artist I

4 hours; 4 credits

This course will explore the work of an artist of established historical importance as well as the context in which the artist worked and the art-historical and art-theoretical issues bearing on our effort to understand that artist. May be repeated for credit with the approval of the instructor.

Prerequisites: ENG 151; and ART 200 and ART 201 and a 300-level art history course, or permission of the instructor.

## ART 411 Major Artist II

4 hours; 4 credits

This course will explore the work of an artist of established historical importance as well as the context in which the artist worked and the art-historical and art-theoretical issues bearing on our efforts to understand that artist. May be repeated for credit with the approval of the instructor.

Prerequisite: ENG 151; and ART 200 and ART 201 and a 300-level art history course, or permission of the instructor.

## IV Faculty

There are currently two tenure track faculty members in art history, Siona Wilson, Assistant professor and Nanette Salomon, Professor. The Art discipline of the College of Staten Island has from the outset had just two full time tenure track lines in Art History. One has been a specialist in the pre modern era and the other in the period after 1800. Coming from the CUNY Richmond College faculty, Professor Diane Kelder held the latter position from 1971 until she retired in 2000. Professor Kelder's research interests include the art of the French Revolution, 19th and early 20th century French painting, the history of graphic art, and early American modernism. Her position was provisionally filled for several years, leading to the tenure track appointment of Charles Palermo as an Assistant Professor. He held this position from 2002 to 2005. His fields of specialty are French art and literature from Symbolism through the early 1930s and the history and theory of art photography. Professor Siona Wilson became a member of Performing and Creative Arts department in 2005, first in a substitute line and then, from 2006, in the tenure track line. Dr. Wilson received her PhD from Columbia University in that same year.

In fall 2011 Dr. Wilson was appointed to the faculty at the graduate center. Her research interests are focused on contemporary art—including photography, new media practices, and performance— together with issues of difference. Dr. Wilson has published essays and reviews in *Art History*, *Art Review*, *October*, *Oxford Art Journal*, *Parallax*, *Third Text*, and *Women's Studies Quarterly*. She is currently completing her first monographic book, with the working title *Sex-Politics UK: Dream-Works of the Avant-Garde*. In 2008 she curated an exhibition at the New Jersey University Gallery. *Mother Cuts: Experiments in Film and Video* featured work by Mieke Bal, Mona Hatoum, Mary Kelly, and

Sarah Pucill. Together with Beatrix Reinhardt, in 2009 she co-curated an exhibition at the Gallery of the College of Staten Island, *Cataloguing Attitudes: Contemporary Photography and the Archive*. She frequently gives conference papers and academic talks both nationally and internationally.

In the classroom she emphasizes the sociality of artistic practice and this stems from having worked collaboratively with other artists. Art is made in dialogue with the surrounding culture and frequently this involves controversy, conflict, and opposition. Wilson is on the executive committee of Women's Gender and Sexuality Studies and the advisory committee of American Studies and the Certificate in Latin American, Latino, and Caribbean Studies. Whether teaching a specialist modern art class or a broad survey, she aims to connect issues of gender and sexuality to other social institutions and structures of power. Wilson teaches a range of specialist courses from Nineteenth-Century and Twentieth-Century art, American Art Since 1945, the History of Photography, Contemporary Issues in Photography (team taught with Professor Beatrix Reinhardt) and Modern Latin American Art. She also teaches survey classes on the History of Art until the Renaissance and the History of Art from the Renaissance. She has forged, with Professor Beatrix Reinhardt, important programmatic connections between Art History and Photography.

Nanette Salomon, professor of art history, has been at the College of Staten Island since her appointment in 1986. Her PhD is from the Institute of Fine Arts of New York University. She is also the curator of the College's Art Gallery. She has written numerous articles that range in subject from the Cnidian Aphrodite of the Hellenistic Greek period to the work of Charlotte Salomon, a German Jewish woman artist who perished in the Holocaust. Salomon's two books, *Jacob Duck and the Gentrification of Dutch Genre Painting*, Davaco Press 1984 and *Shifting Priorities; Gender and Genre in Seventeenth Century Dutch Painting*, Stanford University Press, 2004, are feminist analyses of early modern Dutch painting. Her published work has also included a critique of the history of the History of Art. Her work is always informed by a feminist methodology.

Professor Salomon also teaches a full range of courses at the College from the Ancient World through the Baroque period, as well as courses that survey Women and the Fine Arts and the History of Printmaking. As Curator of the Art Gallery she has produced four exhibitions a year of both historical and contemporary art. As of 2010 this has been reduced to one exhibition a semester.

Additionally, we regularly hire 5-6 adjunct instructors each semester to teach the introductory survey, ART 100. Typically they have a PhD or are ABD in Art History from the Graduate Center, Columbia, or the Institute of Fine Arts of New York University.

#### IV. Assessment

Learning objectives are routinely included in art history syllabi and communicated verbally throughout the semester. Professor Salomon, as the coordinator of art history, is the principle advisor to the adjuncts. As such she ensures that all adjuncts are aware of the objectives of the courses they are hired to teach, making sure that the foundational principals of the program's academic assessment are not the sole responsibility of the full-time faculty (for supporting data, see sample adjunct syllabi in Appendix 9). Individual course analysis has been conducted by Professor Wilson for the following art history classes: ART 208, Twentieth-Century Art (fall 2009), ART 308, American Art since 1945 (fall 2009), and ART 303, History of Photography (spring 2010). Data collected from the assessment of ART 308 revealed that too many students were inadequately attaining the course objective, "to support and develop the argument of your essay with appropriate research using 3 or more scholarly sources," even though a library research session had been included in the syllabus. This is a general problem in the program. In response to this, in fall 2010 Professor Wilson decided to include a separate assignment to compile a bibliography for the essay so as to formalize this component. Although 90% of the class was compelled to re-submit the document in a corrected format, having failed to do so the first time around, this in itself was a successful outcome. To put it in a slogan, the students learned that "writing is a process of rewriting."

Dr. Siona Wilson has routinely included a grading rubric for all assignments since 2008 indicating exactly what criteria are being used to assess written work. These criteria are reinforced throughout the semester in numerous ways during the lectures. When she returns the students' papers, they come with a rubric with a clear indication of the extent to which the student has achieved the stated goal and a supporting written comment. (See examples of paper topics and grading rubrics in appendix 9).

In terms of the assessment of the program as a whole, further data collection needs to be undertaken. Currently information pertaining to all students in the Art major (those taking the Art History and the Studio track) has been combined. In order to more adequately assess the evolution of the Art History track we will be seeking assistance from the Office of Institutional Research and Assessment. Nonetheless the full-time art history faculty agree that over the last five years there has been a notable overall improvement in student preparedness. This is indicated in a greater willingness to explore the social and historical complexities of visual art in classroom discussion and in written work.

Recent positive changes have resulted from the hiring and the retirement of key faculty members. First, new faculty were hired, Beatrix Reinhardt in 2005 in Photography, Siona Wilson in 2006 in Art History, and Marianne Weil in 2009 in Sculpture. These faculty changes have brought about



a positive impact on the integration of learning objectives within the program as a whole. Second, the retirement of senior studio faculty members, Pat Passlof and Ralph Martel has further consolidated the new shift. The approach of these faculty diverged from rather than complemented the learning objectives of art history.

In the past the learning objectives of the Art History discipline have been at odds with those of the Studio Art discipline. While we recognize the value that studio art places on certain aspects of the internal mechanics of art making, when these are completely divorced from social, political, and historical associations as well as notions of "critical thinking" this can, and did, lead to a schism in the program. The art historical focus on the viewer and the dynamic interrelationship of the artwork within a changing historical context meant that art history's learning objectives diverge from those of studio art. Fortunately the schism between studio art and art history has begun to change, and with the evolution of the BFA degree we hope that these recent changes will continue to be reinforced and developed.

In the last six years Professor Reinhardt has undertaken a rigorous program of curriculum development in the Photography discipline that was sorely needed after many years without a full-time faculty member. Most significantly the new curriculum developed learning objectives that were grounded in conceptual and analytic methods that complement the learning objectives of the Art History faculty. Professor Reinhardt also emphasizes social, political, and ethical considerations in addition to rigorous technical and artistic development as central to her pedagogical practice. Note, for example, the following program goal, suggested by Professor Reinhardt: "[to build] awareness of the conceptual underpinnings of visual art practice in relation to the contemporary world and to historical precedents." Written and verbal communication are now expected elements in photography classes, and students are required to develop explanations of their creative process in group critiques, papers, and in artist's statements. Furthermore critical texts are also now included in photography classes and this has translated into a significant shift in the level of critical engagement from these students in the art history classroom. (See syllabi in appendix 9 for supporting data.) With the development of the proposed new BFA program, some of the changes instituted in Photography have been taken up more broadly in the studio disciplines with, for example, the proposed introduction of writing assignments as part of the new BFA (see appendix 9).

## **V Students**

Given the current structure of the major, it is difficult to assess statistically what percentage of the students who graduate as Art majors are, in fact, choosing the option to concentrate their twenty open electives in Art History. This will eventually be accomplished by working with the Office of

Institutional Research and Assessment who have offered the analytic tools and attention of their office for this project. Anecdotally, the number of students in our classrooms that express their desire to be “art history majors” or who proudly proclaim they indeed are art history majors is noticeably growing. Students are introduced to Art History and recruited to it as a major through a variety of means. While ART 100, which registers between five hundred and six hundred students a semester is not applicable to the major, the instruction of our excellent adjuncts often attracts students of the highest level to take Art History electives and even on occasion to attract them to consider it as a major. The Art Gallery with its many and diverse exhibitions, along with ART 305, Museum and Gallery Training, which is linked with it, also attracts students to the major. Another important avenue to attract students to be Art History majors is the Art Internship. As an example, in the last five years we have developed a relationship with the Hispanic Society of America. Initially this was done through an exhibition in the Gallery and eventually through the ongoing opportunity for our students to intern with the Hispanic Society’s conservator/restorer. (For statistics on student enrollment and demographics see appendix 7.)

## **VI Resources**

We are lucky to have Marie Gomes as the Performing and Creative Arts departmental CUNY Office Assistant (a Gittleson appointment). Although she attends to the needs of all the disciplines in our department, and she is incredibly overworked, she always tries to provide excellent service to the art history discipline from managing the corps of adjuncts including their official records and teaching needs, to scheduling meetings, and looking after our students. Marianne Cadawas is a College Assistant in the department. Among her tasks is the management of work study students. Craig Manister is the Higher Education Officer who wears many hats in the department including managing the budget and reporting to the Chair. He oversees the equipment and special physical needs of our art history classrooms. Among his many responsibilities, he orders digital images, flash drives, CDs, and other items necessary to teach art history. He also manages the Art Gallery, which includes; supervising the students, and attends to all the details necessary for a successful and professional presentation of an exhibition. This again involves the budget, procuring insurance for the shows, often having works professionally matted and framed, ordering and installing the signage, laying the exhibitions out with the curator, hanging the shows and taking them down after the exhibition and finally arranging for the secure return of the works to the artists or lenders. It would be unimaginable to have an art history program without him and again he is woefully overworked.

The OTPS allocation for art history has not had a fixed amount in recent years but is instead applied for from the total departmental budget on an emergency need basis. It had been around four

hundred dollars in years past when the acquisition and replacement of slides was a necessity. It became larger for a brief amount of time about five years ago when we transitioned to digital projection. Since the College's library started to subscribe to Artstor about two years ago, our financial needs have been more for speakers and field trips.

We believe that it is a crucially important aspect of the college experience to facilitate students' exposure to scholars and artists with international experience and to foster a vigorous community of collaboration and intellectual exchange in our institution. Although we do not have a regular budget allotment for visiting speakers, when funds are available or raised through independent means are keen to expose our students to new research. Recent speakers have included, Ernst van Alphen (Leiden University, The Netherlands), Silke Opitz (Bauhaus University, Weimar), William Kaizen (Northeastern University) and Mario Caro (New York University). We have also presented numerous events in collaboration with the Gallery of the College of Staten Island, including panel discussions and public lectures with internationally renowned artists and curators such as Lowery Stokes Sims, Jaune Quick-to-See Smith, and Sunil Gupta. These events are an invaluable contribution to the liberal arts education of all students at the College of Staten Island.

Travel funds for papers presented at conferences must be applied for from the travel allocation of the whole department, of which there are fourteen eligible applicants. This amount in the past year (for the entire PCA faculty) was a mere four thousand dollars. Clearly that is only enough to reimburse a small percentage of the expenses to give a professional paper. Nevertheless, we want to point out that both art history faculty members have been extremely active in this regard.

The College's library, under the direction of its head librarian, Wilma Jones, and Linda Roccas has undertaken an active and vigorous acquisition of art history books, journals and electronic resources. More data on this will follow.

One of the most essential resources for the Art History program is the Office of Library Media Services and Mark Lewenthal, the Library and Media Technologies director, who is also the liaison with the Office of Informational Technology. It is Mark and his outstanding staff, especially Aleks and Mike, who maintain the computers, screens and software in the Art History Smart classrooms of 1P202 and 1P228 and most recently in the conference room of the PCA department, rendering it a seminar room as well. It was also Mark who brilliantly accommodated the needs of traditional art history in the modern digital world by finding the solution in video gaming software that allows us to show two Powerpoint presentations independently, side by side. This facilitates not only the pedagogical strategy of "compare and contrast," the bread and butter of art history since the days of Wolfflin, it also permits us, as art

history teachers, to actively and extemporaneously respond to the discussion in our classes as students' questions and observations may redirect the planned presentation of an argument.

### **VIII. Program Analysis and Planning**

As we have noted throughout this document, in the last five years there has been a growing number of students who identify as Art History majors. This development in the Art Program needs to be further examined in order to determine the viability of developing an Art History Concentration. Even if the numbers are still relatively small we believe that it is our duty to these students to clarify their position and academic identity as young scholars of a humanities discipline.

At the same time, Art History will continue to support and collaborate with discipline of Studio Art, especially in the evolution of the new BFA program. In the service of both tracks through the Art major, Studio Art and Art History, it is our goal to further develop the art history offerings. Given that there are only two full-time art history professors, currently our course offerings provide a reasonable coverage of western art. But we recognize that this is a partial and implicitly Euro-centric perspective. Although many of our adjunct teachers offer a global approach to the ART 100 survey, there is very little opportunity for students to take upper level electives in global, or "non-Western" topics. Dr. Siona Wilson has recently begun to make curriculum changes in this regard with her new course, ART/AMS 205 Modern Art in Latin America. This course centralizes issues of postcolonialism, multiculturalism, and the complexity of diasporic identity (African, Asian, and Jewish diasporas in Latin America as well as Latin American diasporas in the United States). Furthermore, related issues are treated in her "special topics" course ART 517 Contemporary Art: Practices and Debates. This is but a first step in a much longer road. In order to implement rigorous changes to the program, we feel that another full-time line in a non-western specialism is necessary.

Both Dr. Salomon and Wilson participate in interdisciplinary programs in the college. A further full-time hire in art history would best serve the interests of the college community if he or she were likewise an interdisciplinary hire.

In considering the development of a possible concentration in Art History we are looking at the viability of further evolving our interdisciplinary approach. We have begun preliminary discussion with other faculty at CSI, in the Library (Linda Roccas), Media Culture (Cynthia Chris), and History (Eric Ivison and Sandra Gambetti), who have art historical or archeological backgrounds. Dr. Chris works on contemporary film and media with a crossover in contemporary art (she has a BFA and an MA in Art History). Dr. Roccas has taught classes on ancient art for us in the past, she is an archeologist with a specialism in Greek art. Dr. Ivison is likewise an archeologist who works on Byzantine Turkey, and

Sandra Gambetti, a historian of the ancient Mediterranean world frequently uses art historical approaches in her teaching and scholarship.

While this is a productive avenue of program development, it would, however, further consolidate the Euro-centrism of the Art History discipline. In order to bring our program into line with recent changes in the discipline of art history, we must expand beyond this framework.

## **B. SELF-STUDY**

### **THE ART PROGRAM AND THE ART/PHOTOGRAPHY CONCENTRATION**

#### **I. MISSION AND GOALS**

##### *What are the mission and goals of the program?*

The Art Program and the Art/Photography Concentration—along with Dance, Drama, and Music—are programs within the Performing and Creative Arts Department. In 2009 the entire Performing and Creative Arts faculty agreed to adopt a common mission statement while continuing to observe different goals and objectives. Our Art faculty endeavors to provide for the non-art major “...a wide range of General Education courses designed to welcome all students to an encounter with the arts that will, hopefully, indelibly enrich their lives, no matter what profession they pursue.” We are also “committed to cultivating in students wishing to embark on careers as creative artists, performers, critics, scholars, and educators, the critical thinking skills and sense of discipline, professionalism, and collaboration necessary to excel in a changing and competitive world.”

The Art and Photography faculty have chosen to approach the self-study from the 3 distinct vantage points of art history, photography, and studio art while at the same time acknowledging our interdependence. For the past 3 semesters we have been collaborating on changing the Bachelor of Science degree in Art or Photography to a Bachelor of Fine Arts. In so doing we aspire to create a more rigorous and demanding Art and Photography program; one that will enrich the ideals of a liberal arts education—already in place at the College of Staten Island—with an extensive series of required courses in art history, photography, and studio art; a degree that prepares our students for an easier transition into graduate school and future engagement with the art world.

*What is the relationship of this mission and these goals to the missions of the College of Staten Island and the City University of New York?*

The goals of our faculty are consistent with the mission of the College of Staten Island, committed to "... helping its students fulfill their creative, aesthetic, and educational aspirations through competitive and rigorous undergraduate, graduate, and professional programs."

The faculty are involved in creative work or ongoing artistic research, eager to share their experiences, thus encouraging students to regard themselves as part of a vital community of artists. As described in the CSI Undergraduate Catalogue "educated persons" need to have an "introduction to the systematic study of literature and the arts." Implicit in this phrase is the notion that the visual arts are a necessary component of any liberal arts education.

([www.csi.cuny.edu/catalog/undergraduate/index.htm](http://www.csi.cuny.edu/catalog/undergraduate/index.htm))

## **II. PROGRAM ORGANIZATION**

### ***How is the program situated within the department?***

The Art Program and the Art/Photography Concentration is one of four programs that fall under the auspices of the Performing and Creative Arts Department. The other programs include: Dance, Drama, and Music.

### ***How is the program administered? Is the program's current organization viable and, if not, how might it be improved?***

George Sanchez is the Chairperson of the department and Beatrix Reinhardt is the Deputy Chairperson. Each art discipline: art history, photography, and studio art have a designated coordinator Nanette Salomon, Beatrix Reinhardt, and Tracey Jones respectively. Coordinators are responsible for scheduling class and teaching schedules, advising students, ordering equipment and supplies, and hiring adjunct professors.

From 1976, when Richmond College and Staten Island Community College merged to form the College of Staten Island, till fall 2005 the Art/Photography Concentration did not have a full-time faculty member. The concentration was coordinated by Professor Martin Bough, an adjunct faculty member. Professor Bough, who also held the position of the college assistant (CA), in addition to two adjunct professors, maintained the photography concentration. In 2005 Beatrix Reinhardt joined the faculty. The changes to the existing curriculum and the direction of the photography program envisioned by and enacted by the hire of a full-time faculty member will be discussed in section III.

Since 2005 the photography (PHO) concentration has been going through several changes in organization. The growing numbers of students, classes, photographic and lighting equipment, computers, and developments in the curriculum propelled these changes. Presently, photography has one full-time faculty member, 5-10 adjunct professors a semester, a college assistant (CA) and adjunct

college lab assistant (CLT).

### III. CURRICULUM

*What is the philosophy of the program? What is the cycle by which courses are offered? What are the caps for each course? How many sections of each course are offered and how often are the courses offered in the evenings and on weekends? What is the usual enrollment in each course? Does the curriculum offer sufficient opportunities for students to specialize in sub-areas? To what extent do students have opportunities to pursue their interests through the selection of elective courses? How does the curriculum ensure that courses in the major or minor sequence move to increasingly higher levels?*

The philosophy of our program provides our students, majors and non-majors alike, with an intensive and demanding art education, a schooling that instills and nourishes a passion and knowledge of art. Our program seeks to encourage the development of student's creative potential not only within the framework of academia, but throughout their lives. Introductory studio courses firmly establish a foundation in each discipline providing students with a platform to their future careers.

The following 2 and 3 credit, 4 hour studio art and photography courses satisfy General Education Requirements under the General Education category Textual, Aesthetic, and Linguistic Analysis (TALA)/Arts and Communication: 2 credits—Art 120 Introductory Drawing, Art 130 Introductory Painting, Art 150 Introductory Sculpture; 3 credits—PHO 120 Introduction to Photography. (As of spring 2012 Art 120, 130, and 150 will be 3 credits, 4 hours.)

Both Studio Art and Art/Photography currently offer a Bachelor of Art and a Bachelor of Science. Students need ninety liberal arts credits for a BA and sixty for the BS, altogether students complete 120 credits to graduate. Minors in Art History, Photography, and Studio Art require 18 credits within their respective discipline.

The decision to offer the aforementioned degrees was adopted in 1976 when Richmond College and Staten Island Community College merged to form the College of Staten Island/City University of New York. The Bachelor of Science degrees are designed to accommodate those students whose primary area of interest is in photography or studio art, whereas the Bachelor of Art degrees are oriented towards those students primarily interested in art history.

The purpose of adopting the new BFA degree is to better prepare our students for advanced study in art and photography at the graduate level, for careers as working artists and photographers, art and

photographer teachers and/or professors, or as arts advocates and/or administrators. We seek to provide a more rigorous and engaged study in art to familiarize our students with the standards and requirements necessary to pursue an art career.

(Please see appendix 1 for the BA and BS in Art and Art/Photography Concentration requirements.)

### **Studio Art**

A proposal submitted to the September 2011 CSI Curriculum Committee meeting requests that Art 120, 125, 130, and 150 course credits be revised from 2 to 3, effective Spring 2012. A previous imbalance between credits and hours has always existed in these courses. Our proposed BFA program will facilitate this adjustment. In pursuit of a more rigorous curriculum we will be requiring considerably more assignments: class presentations, written papers, sketchbooks, and museum trips. Therefore the addition of a credit is eminently justified. (Approved CSI Curriculum Sept. 2, 2011; approved CSI General Education Committee, Sept 12, 2011)

The cycle of courses for studio art majors has remained the same for many years. The 100, 200, and 300 levels of Drawing, Painting, Portrait Drawing, and Sculpture are offered every fall and spring semester, as are the 200, 300, and 400 levels of Printmaking.

Weekdays we offer 4 painting classes, 2 drawing classes, and 2 sculpture classes; evenings we offer a painting class, a drawing class, a printmaking class, a sculpture class, and a portrait drawing class; Saturday we offer a drawing and a painting class. During the summer we traditionally offer a painting or drawing class.

Until recently all 3 levels of a particular discipline were offered simultaneously. Professor Marianne Weil requested that the sculpture levels be split for safety and pedagogical reasons. Beginning fall 2011 the program offers 2–100 level sculpture courses and 1 combined 200 and 300 level; Professor Tracey Jones is teaching 2–100 level only painting classes. To accommodate those students not permitted to draw from the nude for religious reasons, we offer a Friday morning 100 level drawing class without a model.

The enrollment cap for each studio art course is 22. Rarely has any studio art course been cancelled because of low enrollment. Our studio faculty prefer a cap of 15 and encourage our administration to adopt this policy. Our faculty supports the following statement published by the College Art Association:



The following excerpt is taken from the College Art Association' (CAA) Guidelines for Retention and Tenure of Visual Arts Faculty ([WWW.COLLEGEART.ORG](http://WWW.COLLEGEART.ORG)).

“Class Size CAA encourages institutions to place limits of fifteen or less on classes where safety and the use of specialized equipment are major factors. Generally, to ensure quality instruction in visual arts courses, twenty students or less is appropriate. Class size of twenty-five or more is inappropriate for effective visual arts teaching.

The use of dangerous machinery, complicated equipment, solvents, chemicals, etc. shall be taken into consideration in determining an effective teaching and learning situation.”

(Please see appendix 2, page 6 and Studio Art Assessment plan for a description of course caps, course offerings, and enrollment for Studio Art courses in a typical semester, fall or spring.)

The ART Program provides students with a foundation from which other areas of interest may spring. Students in our program may acquire computer skills, mold-making expertise, welding and tool shop skills, color and design expertise, illustration capabilities, museum and gallery experience, writing skills, and creative problem solving expertise.

Graduates from the program and concentration have gone on to become package designers, commercial artists, elementary, high school, and college teachers, professionals in the computer technology field, art therapists, historical preservationists, painters, sculptors, fine art and commercial photographers.

Within the requirements of the Art major and the Art/Photography Concentration major, students are permitted a generous 13–34 elective credits. They can minor in another discipline or take on a dual major. (*Under the proposed BFA in Art and Photography students are allowed a 8–30 and 5–27 elective credits respectively.*)

It is a goal of our 100-level courses to give students a foundation that will ensure their success at the 200- and 300-level. Ideally 200-level courses reinforce and strengthen the concepts and skills introduced in the 100 level. Students in the 300-level sections are expected to engage in more challenging projects and assume more independence.

Although distinct requirements between the levels are maintained, traditionally our studio classes are composed of mixed levels with both art and non-majors. Through faculty encouragement we cultivate student's level of interest in pursuit of art.

All our studio art classes are taught tutorially, the overriding determinant remains the level of the individual student, regardless of the academic course level. This 'little house on the prairie' pedagogical

style has its benefits namely that an introductory student may be inspired and/or learn from a 200 or 300 level student and vice versa.

All 300-level advanced studio art courses may be repeated for credit. This is a repetition of the numerical level but not of content. Students who repeat 300-level courses are committed to their studio work and discover the need for more in-depth study.

### **Art/Photography Concentration**

As the records indicate between 2001 and 2005 photography offered 3-4 sections of PHO 120 Intro to Photography every semester, PHO 250/360 Studio I and II (taught as one class) every fall, and PHO 320 Portfolio Review every spring. In the early 2000's PHO 230 Color Photography and PHO 220 Intermediate Photography was offered occasionally. Other courses listed in the catalogue were not offered. The consequence of these limited course offerings was for students to repeat courses in order to fulfill their degree requirements. Since PHO 320 was often the only upper-level course offered it became a class that served students who just completed PHO 120 (intro) and upper-level students. The course deviated drastically from its original intentions. None of the photography classes satisfied any general education requirements. There was no minor in photography.

The photography concentration's curriculum seeks to instill in students a firm grasp of technical skills, knowledge of the history and theory of photography, and to develop and foster creative expression. Our program continues to transition through major curriculum developments. The program strives to expose students to a large variety of image-making techniques and processes, and their historical and conceptual underpinnings – to offer a rich ground of knowledge, skills, understanding and experiences from which students can pursue a variety of career goals in the photography and/or art world.

Starting in 2005, the photography concentration revived and restructured all courses in the catalogue and developed 5 new courses - PHO 215 Historical and Alternative Processes, PHO 305 Photography in New York, PHO 315 Visiting Artist Workshop, PHO 365 Conceptual and Aesthetic Concerns of Image making – Photo III, PHO/ART 314 Issues in Contemporary Photography. PHO 314 developed in collaboration with art history and is team-taught by a practitioner and art historian/critic. We expect to further our relationship with art history and potentially with other programs, such as Communications. Currently the program offers a Bachelor of Art and a Bachelor of Science in the Art/Photography Concentration, and additionally a minor in photography.

Currently in the photography concentration students start with a class (PHO 120) that emphasizes the technical aspects (camera and darkroom) of photography. Given the amount of technical material that needs to be covered, an in-depth investigation of conceptual and historical underpinnings of photographic works has not been realized sufficiently. The visual grammar of photography and historical and conceptual issues are addressed in the 200 and 300-level classes. After long discussions with the PHO faculty (please see IV. Assessment) we developed a new Introduction to Photography class, to emphasize the theoretical and historical issues of photography. We hope by introducing history and theory earlier in the curriculum the content of the student work will get stronger and the question of “what to photograph” will be eliminated. Starting spring 2012 we plan to replace our introductory photography class (PHO 120 is darkroom based) with a none-darkroom based introductory class (PHO 101). [See Appendix 11 for course outline and sample syllabus] PHO 120 will become PHO 201, a darkroom-based class. This course is intended as a “gatekeeper” course for students who are intending to enter the major or minor. PHO 101 was approved by the general education curriculum committee as a course that satisfies a general education requirement.

The sequencing of the PHO courses is motivated by the following:

100-level Introduction of photographic principles and techniques and to photographic seeing and visual grammar of photography including basic design problems (we do not have a foundation program), in addition the introduction to historical, social and conceptual issues relevant to the medium

200-level Deepening the understanding of image production and expanding the exploration of a variety of techniques, methods, materials and approaches to image-making, including in-depth study of the conceptual, social and historical underpinnings of the work, technique, movement etc discussed

300-level Advanced studies of topics and photographic approaches with the emphasis on personal (independent and collaborative) project development/personal artist growth.

All levels of PHO studio classes require students to attend open lab outside of regular class time. This practice has become an integral part of the pedagogical approach in all PHO studio classes. Since 2005 several structural changes took place in order to facilitate this approach to our PHO studio courses. In 2005 the photography concentration had 4-5 hours one day a week open lab. Subsequently we gradually increased our open lab hours. Since 2007 we provide 24-27 hours open lab time a week, including evenings and Saturdays.

The entire PHO faculty encourages students who complete their course work at the 200-level to partake in an internship or to study abroad. Eventually completion of an internship will be mandatory. In order to implement this requirement we have to strengthen our relationships with artists, foundations, publishers and other industry professionals. Since 2007 over 50% of our graduates completed an internship.

The photography concentration offers the following classes:

PHO 120 Introduction to Photography  
4 hours 3 credits

Description: An introduction to the practice of black and white photography. A study of the history and development of photography as an art form as well as basic principles and techniques of camera and darkroom practice. A prerequisite for all other studio photography courses. (arts & com)

NOTE: There will be an expense for a 35 mm SLR film camera and related items such as film and photographic paper

PHO 120 will be replaced by a new class PHO 101 (discussion below)  
Effective spring 2012

An introduction to the practice of photography. It is an introduction to photographic seeing and the visual grammar of photography. The class combines basic design problems, exercises in seeing elements of the medium, and the history and development of photography as an art form as well as basic principles and techniques of camera, photographic materials, processes, and techniques for image processing and print production are covered.

This course is a prerequisite for all other photography courses.

PHO 120 will become PHO 201 – Introduction to Darkroom Techniques  
4 hours 3 credits

An introduction to the practice of darkroom based black and white photography. A study of the history and development of black and white photography as an art form as well as principles and techniques of 35mm film camera and analog darkroom practice will be covered, including utilizing a variety of films, developers, and papers. The course addresses mastery of materials as a creative tool. Students have to provide a 35 mm manual SLR film camera

PREREQUISITES: PHO 101 or permission of coordinator. Student must demonstrate with a portfolio that she/he has a good understanding about the basics of the camera techniques.

PHO 215 Alternative and Historical Photographic Processes  
4 hours 4 credits

PREREQUISITES: PHO 101 and PHO 201 or permission of coordinator

Description: Exploration and practice of historic and new methods and materials beyond the standard silver gelatin print. Students will learn to make pinhole cameras, paper negatives, wet-collodion negatives and ambrotypes, digital negatives for contact printing and different hand-coated printing processes. These practices will be put in historical and contemporary contexts by the introduction of

different photographic movements, historical events, and through looking at the work of photographers using the processes.

PHO 220 Intermediate Photography

4 hours 3 credits

PREREQUISITES: PHO 101 and PHO 201 or permission of coordinator

Description: The course combines an emphasis on interpretive camera and darkroom techniques with a thoughtful approach to the making of a photograph. Development of visual perception and individual style are emphasized. Fiber-based paper printing, toning, bleaching, pushed film processing, selective contrast, and an introduction to color are included.

PHO 230 Color Photography

4 hours 3 credits

PREREQUISITES: PHO 101 and PHO 201 or permission of coordinator

Description: An introduction to expressive color photography, utilizing transparencies and color printing. Projects will explore the creative and technical possibilities of color film. The class will focus on color theory, field and studio production, and critiques of student work.

PHO 240 Photojournalism

4 hours 3 credits

PREREQUISITES: PHO 120

Description: An in-depth study of the concepts of narrative, sequence, story, and series, and their journalistic and artistic applications. An examination of how other photographers have employed these conventions in their work will be explored. Students will develop a body of work based on what they have learned.

Effective Spring 2012.

Change of title and course description:

Documentary Methods in Photography

PREREQUISITES: PHO 101 and PHO 201 or permission of coordinator

An in-depth study of approaches and styles of documentary photography, and the concepts of narrative, sequence, story, and series, and their journalistic and artistic applications. An examination of how other photographers have employed these conventions in their work will be explored. Students will develop a body of work based on what they have learned.

PHO 250 Studio Photography I

4 hours 3 credits

PREREQUISITES: PHO 101 and PHO 201 or permission of coordinator

Description: Photography studio techniques. Students will work both in large and small formats, utilizing tungsten and studio strobe lighting. Techniques of still life, portraiture, fashion, and figure photography will be stressed.

Art 303 History of Photography

4 hours 3 credits

Description: A critical study of the history of photography from its beginning in the early 19th century through contemporary developments. Topics to be covered include the aesthetic relation of form and content, portraiture, the documentary and abstract approaches, and color photography. The primary emphasis will be on photography as an art, but emphasis will be given to the development of photographic equipment, materials, and techniques as they influence the art. Students will utilize slides and books to study the work of major artists. No previous study of photography is necessary.

PHO 305 Photography In New York

4 hours 3 credits

PREREQUISITES: PHO 101 and PHO 201 and a minimum of one other PHO 200-level course or permission of photographer coordinator

Description: An exploration of New York City and its boroughs as a classroom for learning about the practice, art and visual language of photography. The course will consist primarily of field trips to photography exhibitions and collections in New York City and involve the study and discussion of both historical and contemporary photography. Students will be required to participate in discussions, exchange thoughts and ideas, keep a detailed journal of thoughts and impressions from all field trips, complete assigned readings and write several reviews and research papers and give oral presentations about research. In addition students will produce a photographic portfolio of 20 photographs by the end of the semester.

NOTE: It is recommended that students take an art history class prior to enrolling in PHO 305.

Presently taught as special topics course PHO 518. The course will be regularized PHO 305 starting spring 2011

PHO 314 Issues in Contemporary Photography

4 hours 4 credits

Description: This course will investigate contemporary issues in photography from aesthetic, art historical, and philosophical perspectives. It will be team-taught by an art historian and photographer. Students are strongly advised to take ART 303 prior to enrolling.

PHO 315 Visiting Artist Workshop

4 hours 3 credits

PREREQUISITES: PHO 220 or permission of photographer coordinator

Description: This course will consist of three individual workshops with fine arts photographers who will each teach a four-to five-week segment. Students will get acquainted with their work and have the opportunity to have in-depth discussions with the artists about their motivation, research, procedure, and execution processes used in creating their respective bodies of work. Students will be introduced to specific technical processes, readings, and theoretical concepts that each artist considers fundamental to his/her work process. Each workshop will conclude with a visual assignment that addresses the specific issues and techniques discussed. This course may be repeated for credit.

PHO 320 The Photographic Portfolio

4 hours 3 credits

PREREQUISITES: PHO 101 and PHO 201 and a minimum of one other PHO 200-level course or permission of photographer coordinator

PREREQUISITES: PHO 220 or permission of photographer coordinator

Description: Goals and marketing for photography. The definition and preparation of a personal photographic portfolio. A survey of ideas leading to a photographic direction, and the techniques necessary to realize the portfolio needed to pursue that direction. This course may be repeated for credit.

PHO 360 Studio Photography II

4 hours 3 credits

PREREQUISITES: PHO 250 or permission of photographer coordinator

Description: Methodology of producing pictures under totally controlled conditions. Lighting and camera techniques for portraiture, still life, and illustrations will be stressed. Both artistic concerns and professional studio practices are covered.

PHO 365 Conceptual and Aesthetic Concerns of Image Making - Photography III

4 hours 4 credits

PREREQUISITES: PHO 101 and PHO 201 and a minimum of one other PHO 200-level course or permission of photographer coordinator

Description: An appreciation of the intellectual bases of photographic works and their theoretical ramifications. Furthermore, it will expand the student's critical and aesthetical understanding of the photographic image beyond the standard silver gelatin print. The course shall provide students with the intellectual tools to develop their own individual work and to critically determine if they have done so in a meaningful and substantial manner. Students will study a spectrum of motivations and expressions that exist in the field of photography and apply the gained knowledge to their work.

Effective spring 2012

All classes except PHO 101 will have as pre-request PHO 101 and PHO 201 in addition to the prerequisites they already have.

Presently we offer 5-6 sections of PHO 120 Introduction to Photography, which now satisfies a general education requirement – Textual, Aesthetic and Linguistic Analysis, each semester in addition to 4-6 sections of 200 and 300-level classes. Since the summer of 2008 we also have been offering one Intro to Photography and one or two 200 or 300-level classes during the summer sessions. Since 2009 we also have been offering one section of PHO 120 during the winter session in January.

PHO 220 Intermediate Photography is offered every semester, and it is a course that we rotate between day and evening in order to accommodate our rather distinct day and evening student population. Using the same principle, PHO 230 Color Photography has been offered since spring 2009 every semester.

PHO 215 Alternative and Historical Processes, and PHO 315 Visiting Artist Workshop are offered every spring since 2008. PHO 240 Photojournalism (starting spring 2012 class will be called Documentary Methods in Photography and will be offered every 3 semesters) has been offered every spring between

2006 and 2009. After that we offered it again fall 2010. PHO 320 Portfolio Review is offered every fall semester. PHO 314 Contemporary Issues in Photography, PHO 365 Conceptual and Aesthetic Concerns of Image Making – Photo III are offered every 3 semesters. We are attempting to rotate our class offerings between day and evening. However, some courses such as PHO 320 or PHO 250/360 are taught by industry specialists and have to run in the evenings.

Unlike studio art, photography does not combine multi-level students simultaneously in one class. Studio Photography (Studio I and II) was a class that combined beginning, intermediate and advanced level students. The summer of 2011 was the last time we offered the class in this structure. Starting fall 2011, we are offering PHO 250 Studio I every fall semester and PHO 360 Studio II every spring.

For several semesters studio art, art history and photography faculty have been discussing necessary changes in our pre-major and major degree requirements for the BS and BA.

Currently students who enroll in the BA in Art with the concentration in Photography must take only 9 credits of photography classes to obtain a photography degree. We believe 9 photography credits are not sufficient to award a degree with a concentration in photography. In fact, no students graduated between 2006 and 2011 with only 9 PHO credits. We saw the need however, to officially restructure our BA and BS degree requirements, which will go into effect spring 2012. [See Appendix 1 - changes listed]

In addition, the faculty decided to pursue establishing a BFA degree. Changing the BS degree to a BFA degree seeks to make our students competitive with students from other art programs and departments. Although the BS and the BFA degrees are basically the same, the BFA is more rigorous. [See Appendix 10, page 106] If approved by all necessary administrative levels, the BFA will go into effect fall 2012.

The enrollment caps for each PHO 120 Introduction of Photography course is 24. All of our PHO 120 sections fill up every semester. PHO 120 never had to be canceled because of low enrollment during the fall/spring semester or inter-sessions. Our upper-level courses however have cap of 24 – 28. Since it is impossible to teach this amount of students in a studio class (in addition with space and equipment issues), we have been trying to correct this since fall 2006. During the spring 2011 semester we reopened the conversation with our administration and arrived at a temporary resolution. [See Appendix 3, page 15]



Apart from curriculum developments explained above, the PHO faculty established extra-curriculum structures and activities, which are to create greater awareness of and exposure to the field of photography, and to built community, which helps to built and foster work ethic, productivity and understanding inside the classroom. This will be discussed in more detail in section VI.

#### **IV. Assessment**

*What student outcomes have the faculty identified to demonstrate the effect of the curriculum?*

*How do faculty members assess student performance? How are the goals of the program conveyed to students? Does every syllabus contain learning objectives? What is the program's assessment plan?*

*How does the program participate in College-wide assessment initiatives? What evidence demonstrates the program's impact?*

#### **Studio Art**

Portfolio review has been the preferred assessment tool as to whether or not student work has met the objectives of a class. Our faculty reviews individual student portfolios at the end of every semester (and for many of the faculty at midterm) as part of a group critique and/or individually.

In addition our faculty assess student performance through rubrics, written midterm and final evaluations, critiques, quizzes, papers, and portfolio evaluation. Informal student surveys and questionnaires may be given and used to measure the effectiveness of the curriculum. Through our dialogue with students looking forward to graduate school recent graduates discussed graduate school with our faculty. Surveying past graduates who anticipate applying to graduate school indicated to our faculty the need for more in-depth courses in contemporary art and art theory. Subsequently, we have taken steps to make this course a part of the formal curriculum and a requirement for all our majors.

The goals of the Department are communicated to students through our faculty. We have discussed at Departmental meetings the importance of making sure that course learning objectives are clearly stated in each syllabus.

Our faculty participate in College assessment initiatives. The CSI Assessment website contains our mission statement, goals, and curriculum matrix. It also contains rubrics, and end-of-term evaluation plans. The Department's representative on the College-wide Assessment Committee is Tracey Jones. The departmental representative and/or other faculty attend the annual CSI Day of Assessment.

Each semester our classes in studio art are at or near full enrollment.

Enrollment figures for the newly combined upper level classes dramatically increased over previous years. This clearly indicates to us a demand for more specialized upper level studio courses.

Responses from students self evaluation in portfolio review indicate that students are more ambitious in their studio work and seek our encouragement and support in their creative endeavors.

### **Art/Photography Concentration**

Naturally, as any of us does, the PHO faculty reevaluates their teaching and pedagogy approaches on a continuous basis. In addition, once a year we have a formal meeting with all instructors, the adjunct CLT and the CA, during which issues, pedagogy and assessment are discussed. Discussions about our students' and our performance are essential to our assessment and have resulted in curriculum changes. Our faculty collects data for assessment through: informal and formal surveys, exit interviews of our graduating students, portfolio evaluations by instructors and other PHO industry specialists. [See Appendix pho\_assessment\_plan]

In art, the portfolio review has been the preferred assessment tool as to whether or not student work has met the objectives of a class. Exams are not the norm in studio art. However, given the wide range of skill-sets our students bring to the courses, we have found exams a very useful tool. At the beginning the PHO faculty was very apprehensive to this approach. It became apparent however we had to establish a platform in our classes, especially in 100-level classes, to compel students to employ gained theoretical knowledge and studio practice. The format of the exams went through several metamorphoses. The design of these exams compels students to connect what they have learned abstractly (lectures and demonstrations) with *their* studio practice experiences. The adoption of technical exams, especially at the 100 and 200-level has helped the PHO faculty in our overall pursuit of providing our students a solid photography foundation.

The common learning objectives that guide all our PHO courses but are introduced and developed with different emphasis depending on instructor and course level are:

- demonstrate the ability to produce photographic work consistent with high professional standards.
- demonstrate an applied understanding of the visual grammar of photography and the ability to incorporate technical, formal and conceptual competencies in their creative work.
- articulate in verbal and written form the key technical, formal and conceptual issues in their creative work and the work of others.
- develop portfolios representative of their photography coursework.

- demonstrate a comprehensive understanding of the history of photography and contemporary photographic practice and be able to relate their work to this history and practice.

(A detailed list of learning objectives and assessment and for additional discussion, please see Appendix 12, page 114.)

## **V. Faculty**

### **How many full-time faculty teach in the program?**

Currently there are 5 full-time professors in the Art and Art/Photography Concentration: Professor Nanette Salomon, art history, Associate Professor Tracey Jones, painting and drawing, Associate Professor Beatrix Reinhardt, photography, Assistant Professor Siona Wilson, art history, and Assistant Professor Marianne Weil, sculpture. Professors Ralph Martel, sculpture and drawing, and Pat Passlof, painting and drawing, retired from CSI in June 2010 and January 2011 respectively. Professor Martel first taught at the Staten Island Community College and Professor Passlof at Richmond College a 4-year institution on Staten Island. Professors Martel and Passlof continued to teach at the College of Staten Island since it's inception in 1976 when Richmond and the Community College merged. Both are well-respected teachers and artists leaving a lasting legacy to the College and the Staten Island community. To this date our department has been unable to reopen these painting and sculpture tenure track lines with a growing student enrollment in the arts it would be in our college's best interests to replace these 2 positions if possible.

*What have been the hiring trends since the last self-study? What new hires are anticipated, and what opportunities does new hiring present with regard to reshaping the program's focus? What are the expectations of full-time faculty regarding research and scholarly activity? Are their members of the faculty with national or international reputations? Do members of the faculty participate or hold ranks in professional organizations in their fields? How much scholarship has the faculty produced over the last five years?*

### **Studio Art**

Studio Art has several outstanding adjuncts who have worked at the college for many years: Geoffrey Dorfman, drawing and painting; Robert Ludwig, portrait drawing; Craig Manister, painting; Faustino Quintanilla, printmaking; and Howard Smith, drawing and painting. Some of our recent part-time hires are: Cesar Cornejas, drawing; Dee Jenkins, drawing; Chris Lesnewski sculpture; David Loncle, drawing and painting; Lisa Mackie, drawing; Marsha Pels, drawing and sculpture; and Alan

Reid, sculpture; and Robert Morgan Taylor, drawing. Our part-time faculty are active in their professions, many with national and international reputations. All of them are dedicated teachers presenting our students with a broad view of art making.

Professors Arthur Levine, painting and drawing; Pat Passlof, painting and drawing; and Ralph Martel, sculpture and drawing; retired in 1996, 2010, and 2011 respectively after teaching at the College since its inception in 1976. Associate Professor Tracey Jones, painting and drawing, was hired in 2001. Assistant Professor Marianne Weil, sculpture, was hired in 2009. There are no new hires anticipated.

As Professor Ralph Martel was the sole full-time sculpture professor the sculpture courses reflected his aesthetic. Since Professor Martel's retirement, Marianne Weil wrote a new course description for Art 150 Introductory Sculpture in 2010. The new description provides for a broad and contemporary approach to sculpture. (We intend to prepare new descriptions for other 200 and 300 levels in studio art courses once the BFA has been approved.)

The art faculty are expected to continue a professional art career as they proceed through the tenure process and promotion. Professors of studio art may choose to do scholarly research or its artistic equivalent, group or solo exhibitions or both. A solo show is comparable to writing and publishing a book. A group show is the equivalent of writing and publishing an article.

The College Art Association has adopted guidelines for "Standards for Retention and Tenure of Visual Arts Faculty," of which the following is an excerpt:

- "Status of Visual Arts Faculty: ... The work of visual arts faculty is not extra-academic. Their commitment to a creative work (production, expression, research, etc.) should be regarded as analogous to publication in other disciplines:
1. Exhibition of creative work is to be regarded as analogous to publication in other fields.
  2. Artists are entitled to safe, secure, and appropriate studio teaching spaces.
  3. Freedom of expression and inquiry must be supported and protected.
  4. Recognition of regular faculty status for visual arts professionals teaching at colleges or universities implies that visual arts faculty will not be expected to provide professional services, other than those directly related to their teaching, without proper additional compensation or reduction in teaching load."

Our full time drawing/painting Professor, Tracey Jones, received a BFA from Cooper Union in 1972 and an MFA from Syracuse University in 1974. She was represented the Elizabeth Harris Gallery in Chelsea from its inauguration until 2002. During that period she had 5 solo exhibitions. She has shown subsequently at J. Johnson and the Ober Gallery, where her last solo show took place in October, 2008. She has been reviewed in the New York Times and in national art periodicals. She is a tenured associate professor of art at the College of Staten Island, CUNY, where she has taught painting and drawing since

1986.

Our full time sculpture Professor, Marianne Weil, has extensive experience teaching metal work, foundry, stone carving, wood, plaster, clay, mold-making and mixed media. Since being hired in 2009, Marianne has focused on revising and broadening our sculpture curriculum, creating a more efficient and safe working environment for our students and increasing student access and use of the studio.

Professor Weil's grants and awards include residencies at the MacDowell Colony, Hospitalfield Trust, Tyrone Guthrie Centre, Adolph & Esther Gottlieb Foundation Grant, Fundação Valparaíso Fellowship and both a New York State Council for the Arts Community Connection Grant and Individual Artist Grant. She served as a Visiting Artist at the Casa de Mateus Foundation in Portugal and the Kirsten Kjær's Museum, Denmark. In 2009 the Order of the Sisters of St. Dominic installed on the Village Green in Water Mill, New York her prize-winning bronze commission. In 2010, she had her fourth solo show at Kouros Gallery in New York City and an exhibition at Keystone Arts and Culture Center in Lancaster, PA. As a result of a PSC-CUNY award last year to pursue research combining glass and bronze, Professor Weil completed a series of new sculpture currently on exhibit at Art Sites Gallery. Professor Weil retains active memberships in the College Art Association, the American Association of University Women and the International Sculpture Center.

Publications featuring Professor Weil's work include: Art in America, Sculpture Magazine, The NY Times, Geo Magazine, Sculptural Pursuit Magazine and The International Herald Tribune. Professor Weil has exhibited her work in England, Denmark, France, Italy, Spain and Switzerland. Her work appears in many public and private collections. Kouros Gallery in New York City and Ridgefield, CT and Art Sites Gallery in Riverhead, New York represent Professor Weil's work.

### **Art/Photography Concentration**

Our one full-time photography faculty member, Beatrix Reinhardt is supported by numerous adjunct faculty. They are an integral part of the photography concentration. The following adjunct professors have been teaching for us: Mikhael Antone, Rachel Barrett, Terry Boddie, Martin Bough (retired), Janine Coyne, Colin Edgington, Nichole Frocheur, William Geddes, Daniel Hughes, Sean Justice, Dan Nelken, Juan Recaman, Kanako Sasaki, Rachel Barrett and Martin Weber. Our goal is to expose students to as many different approaches to photography as possible.

Our photography adjunct-faculty are professionally active; many with national and international reputations. Additional information about the professional activities, area of specialization, funding, pedagogical approaches, peer evaluations can be obtained by review of resumes, syllabi and peer observations. All are available as hard copies in 1P/209.

The adjunct CLT and CA are also integral part of our department, and we consider them part of our faculty. Without the CA and adjunct CLT we would not be able to run and maintain the labs, studio and computer lab. Until fall 2010 our CA/CLT always taught 1-2 class(s) in addition to his/her CA/CLT position. The PHO faculty considered it important and pedagogically valuable to have a CA/CLT during open lab who also taught in the classroom. Because of changes in union laws, since 2010 the integration of the CA/CLT into teaching became close to impossible.

Growing numbers in students, courses, photographic and lighting equipment and computers have increased the traffic in our darkroom, which requires an increase of work to maintain the lab, studio area, and computer room. Presently 65-120 students frequent the lab on a daily base. Our open lab hours have steadily increased since 2005. Currently the lab is open 24-27 hours a week. During these hours, students work in the darkroom, utilize studio equipment, computers, scanners and digital printing facilities, and in addition, borrow equipment (medium format cameras, light meters, tripods and lighting kits).

After the fall 2011 semester the CA position will be eliminated, a consequence of college wide budget cuts. The adjunct CLT only has 225 hours a semester. This is 15 hours a week, which would not even cover the open lab time. The photography concentration does not know yet how to secure the maintenance and service of photography facilities after the fall 2011 semester. We hope to eventually secure a Higher Education Officer (HEO) or College Lab Technician CLT position for photography.

Our full time photographer, Beatrix Reinhardt, has an international and national exhibition record. Reinhardt's work has been exhibited in Europe, North America, Australia and Asia, most recently (2011) at the Jack Heath Gallery, Center for the Visual Arts, University of Kwazulu-Natal in Pietermaritzburg, South Africa, at Brooklyn Artist Gym, Brooklyn, the Gallery of the College of Staten Island and Samuel Dorsky Museum of Art in New Paltz. Awards received include individual artist fellowships and artist's project grants from the CUNY Research Foundation, John Anson Kitteredge Foundation, Australian National University, Light Work, the CSI Provost Summer Fellowship, CSI Provost Fellowship Leave and other non-for-profit arts organizations and residency programs. She was a winner of the *Flash Forward 2007 award* given by the Magenta Foundation in Toronto Canada.

Her work was featured in a variety of publications including *Die Zeit* (Germany), *Contact Sheet* (USA), *Prefix Photo* (Canada), *Flash Forward 2007 Book* (Magenta Foundation), the *photoMagazine* (Germany) among others. Her work is included in a number of corporate, museum, private and university collections across the United States and abroad including the New York City Public Library, California Museum of Photography, Center of Photography at Woodstock, Light Work collection, Old Parliament House in Canberra/Australia and Rural Documentary Collection in Illinois.

## **VI. Students**

*What are the program's requirements for admission? Are specific standards set for continuation in or graduation from the program?*

There are no Program admission requirements nor are their specific standards set for continuation in or graduation from other than the standards set by the College.

The proposed BFA has specific entry standards. Students will be required to complete the pre-major with a B average and successfully present a portfolio to a committee of studio and photography faculty before being accepted into the BFA in the Art Program or the Art/Photography Concentration.

*How many students are currently enrolled in the program? What is the enrollment pattern of majors for the last 10 years? How many students graduated from the program in the past year? How many students graduated from the program over the past ten years?*

(Please see Appendix 5, page 19 for this information) *What efforts are made to recruit students into the program? How are the students supported in the program? What is the distribution of students with regard to gender and ethnicity? What activities, if any, has the program engaged in to diversify its students? What future activities might promote student diversity?*

*How does the program determine the academic achievements of its graduates? What are the academic and/or employment achievements of graduates of the program? If no information is available, what measures are the faculty planning to determine the academic and/or employment achievements of the program's graduates?*

### **Studio Art**

There are currently 25 students enrolled in the Art BA degree, 31 students enrolled in the Art BS degree, 18 students enrolled in the Photography BA degree, and 13 students enrolled in the Photography BS degree. (See Appendix 5, page 19) for actual enrollment in all degrees over a 10-year period, Sept. 2011—Feb. 2011)

Full-time faculty participate in the college-wide recruitment events held every semester. Hundreds of high school students and their families attend the event where they are able to have questions answered by informed program and department representatives.

In summer 2011 CSI began to offer a mandatory New Student Orientation. New students select majors of interest and attend corresponding departmental presentations. During the July and August orientation, faculty schedule program and departmental presentations.

At a recent open house for prospective candidates from the CUNY Macaulay Honors College visited our Student Sculpture Exhibition. Introducing prospective students to our varied studio programs is a wonderful recruitment tool.

Our faculty support the students in many ways. For example: students who need tutoring or supplemental instruction may contact the faculty during office hours or schedule an appointment to receive academic guidance; our faculty serve as advisors for Independent Studies and Internships; we advise students through a Photography Club and an Art Club; our faculty mentor students through the Federal Work Study Program; we encourage our students to avail themselves of open studio time; encourage our students to consider study abroad through the Center for International Service; and encourage students to contact the Career and Scholarship Center for instruction in writing, resumes, career guidance, scholarships, and internships. The Career and Scholarship Center alerts the Art faculty to promising internships and scholarships. In recent years our art and photography students have received Guggenheim Museum Teaching Internships. Every spring the College of Staten Island hosts the CSI Undergraduate Research and Scholarship Conference. Once the sole province of the sciences, the event now includes exhibitions of student artwork curated by students under the advisement of Prof. Siona Wilson. The CSI Student Art Gallery presents 7–8 exhibitions of student work over the academic year. Our student shows allow the participants to view their work in a clean, well-lit gallery space and provides them with a goal to work towards—a culminating event wherein their achievements can be acknowledged and celebrated. These shows promote to their community and instill professionalism. Student artwork is also exhibited in the offices of William Fritz, the Provost; Christine Flynn-Saulnier, Dean of Humanities and Social Sciences; and Ramona Brown, Vice-president for Student Affairs.

(Please see Appendix 6, pages 21 for charts describing the distribution of students enrolled in Art and the Art/Photography Concentration with regard to gender and ethnicity.)

Our faculty would like to provide guest artists with diverse backgrounds to meet with our students. Unfortunately there is no funding available to offer any recompense. We hope that this semester we will be able to ask the Art Club to sponsor guest artists and speakers.

Graduates from the program and concentration have gone on to become package designers, commercial artists, elementary, high school, and college teachers, professionals in the computer



technology field, art therapists, historical preservationists, painters, sculptors, fine art and commercial photographers. Our students have attended graduate school at the College of Staten Island, Brooklyn College, and the School of Visual Arts.

### **Art/Photography Concentration**

The Art/Photography concentration has grown within the last years. Presently (spring 2011) we have 37 majors and 26 minors. The minor in photography began in the fall 2008 semester with 4 students enrolled. [Appendix 5, page 19]

Last June we graduated 7 students with a BA and BS degree, and several minors. The PHO concentration has not made any additional recruitment efforts besides the college-wide recruitment events held on campus every semester. However, we hope the participation of our students in programs such as the Learning Through Art (LTA) of the Solomon R. Guggenheim Museum will serve as indirect means of recruitment to our program.

As mentioned above, the PHO faculty always is searching for opportunities that enable students to strengthen their sense of commitment and responsibility, and encourage working independently in and *outside* of the classroom. The Stapleton Project, a long-term community based documentary project, was one of these attempts. Participating students had to commit to a one-year participation. All costs of materials (film, paper, memory cards, hard drives etc.) were covered by the generous support of Michael Shugrue and others. The project had to be cancelled in 2009 because the main donor died. With respect of "real world responsibility", we created other "teaching moments," such as the utilization of the student gallery as a teaching tool by letting students curate the photography exhibitions, the rebirth of the photography club, the integration of workshops and lectures by practicing, exhibiting photographers and former students who work in the field, and encouraging and helping students finding and applying for internships, student portfolio reviews, and mentorship programs, such as the Young Photographers Alliance Mentoring program every summer. The last two summers we had the privilege to have students participate.

Visiting Artist Lecture series                      fall 2005 - 2009

The dean's office supported a lecture series, which invited 2-3 artists a year to give lecture or workshops to the students. The new dean cut this funding.

Photography Club    fall 2008 – present

Organizes 3-4 artist lectures and workshops a semester. The photography club took over the organization and payment of visiting artists. At the beginning of the academic year students' interests

and needs of the department are discussed and according to it, artists are invited (such as Rita Maas, Zoe Strauss, Kristiina Wilson, Stephen Mallon, Lori Nix, Jeanine Oleson, Tomoko Daido, Tim Roda) and fieldtrips planned (such as Zoe Strauss's I-95 exhibition). Often the visiting artists and students develop relationships, which have been leading to several assistant positions and internships during and after school.

#### Stapleton Project

spring 2006 – 2009

Outside donors provided funds to support a long-term documentary project about the neighborhood of Stapleton in Staten Island. Participating students were supplied with film, memory cards and photographic paper etc. The main donor died.

#### CSI Student Gallery

fall 2005 – present

Our students have the great luxury of their own exhibition space. The CSI Student Art Gallery presents 8 exhibitions of student work over the academic year, two of which are photography. For years the photography faculty discussed how we could make the experience of selecting, curating and installing work a “teaching moment.” Traditionally professors select the work and install it with the help of work-study students who are assigned to the gallery. In 2008 the majority of the photography faculty agreed on a structure that we practiced ever since. Since fall 2008 all photography exhibitions have been student-curated – students have been selecting themes (thankfully “Work from the last semester” is often too dry for them), making a call for submissions, selecting, (posters etc) and organizing openings. We also believe that the student gallery is an indirect recruitment opportunity. During the spring 2011 semester the photography club organized an exhibition, which received a review in the *Staten Island Advance* and it generated record numbers in attendance.

Last semester we also reached out to Council on the Arts and Humanities for Staten Island (COAHSI) which resulted in a meeting between COAHSI officials and our students discussing their needs of our students and possibilities of support by the council. Since this conversation took place several students have applied for grants and one of our graduates started to work for the council.

For several semesters we had a relationship with the *Materials for the Arts (MFTA)*. This organization enables our students to select free art supplies, fabrics, studio props, office supplies, occasionally cameras, from their warehouse. We schedule visits to the MFTA determined by our students' needs.

The photography concentration has been fantasizing about an artist-in residency program, and we started having conversations with Michael Shugrue, one of our donors. His death prematurely concluded

this relationship. In the meantime, we are communicating with the Alice Austin House, which started an artist-in residence, about possible collaborations between the artists-in residence and our students. The first artist was welcomed this fall, and we are hoping to develop this opportunity into a fruitful relationship.

We are trying to stay in touch with our graduates. Some we invite to give lectures about their experiences as commercial portrait photographers, photo assistants, photo editors or to lecture about lighting cars since they work for car magazines. Many of our recent graduates express the desire to continue their education in photography. We have to increase our efforts to accommodate these desires.

## VII. RESOURCES

*What are the personnel resources of the program with regard to administrative, laboratory, and secretarial support?*

The four programs within the Performing and Creative Arts Department share the support staff of two: Marie Gomes, a full time CUNY Administrative Assistant, and Maryann Cadawas, a part-time College Assistant. They comprise the office staff for the entire Department of fourteen full-time faculty, forty-nine adjunct faculty, 1 graduate fellow, 2 fulltime Higher Education Officers (HEO) and 1 College Lab Technician (CLT). Marie Gomes does an outstanding job administering to the day-to-day running of our complex Department assisted on a part-time basis by Maryann Cadawas, who has worked at the college since 1976. A steady stream of faculty and students, who seek Departmental guidance, punctuates their workdays. It is worth mentioning that Marie and Maryann confront demands from multiple disciplines and deal with daily disparate interruptions with patience and kindness.

Craig Manister is the Higher Education Officer (HEO) for the Performing and Creative Arts Department and an invaluable member of the Studio Program. Since 1994 he has worked on day-to-day operations for our Department, and brings with him extensive knowledge of the Staten Island arts community. As a member of our adjunct faculty, Craig teaches painting in spring and fall semesters. As Director of the Gallery, his responsibilities include: planning, supervision, and installation of special exhibitions; organizing transportation, insurance on valuable loan items, and the daily operation of the Gallery. Together with our Gallery curator, Nanette Solomon, they supervise student gallery interns each semester.

In addition Craig maintains a collection of 22,000 art slides and the slide viewing facility; orders supplies for Art and the Art/Photography Concentration; oversees PCA departmental purchases according to budget allocations; and keeps PCA departmental expense records for Other Than Personnel

Services (OTPS) and Materials Charges; He also provides student academic advisement and supervises work study students.

Assistant Professor Marianne Weil whose area of expertise is sculpture oversees the sculpture studio. She ensures that the equipment is in operating order and students work in a safe environment. Associate Professor Tracey Jones oversees the safety and maintenance of the drawing, painting, and printmaking studios. They are assisted in this endeavor with help from adjunct professors who teach in the studios as well as 1 or 2 students who in exchange receive Financial Aid Work Study grants.

We have a total of 5 studios on 2 floors in the Center for the Arts, 1P. Our sculpture studio is well lit and has access to an outdoor work area. The studio has two sinks and an eye wash station installed in 2010. In addition, there is a small alcove with exhaust system dedicated to welding and a large facility for sculpture students work and tools. Our sculpture equipment includes two band saws, two drill presses, a chop saw, a TIG welder, three Beverly shears, and a wood planer.

The 2 painting studios are well lit and equipped with lockers, sinks, and painting storage racks. Each room has 24 easels with accompanying seats and taborets. The condition of the easels is deteriorating despite the best efforts of the faculty. Each studio has an extensive selection of still lifes for our students to work from.

The drawing studio is located on the first floor it is spacious and well lit. The room is equipped with a sink and supplemental lighting. The storage area allows us to store paper, still life objects, and a human skeleton.

The Printmaking studio on the first floor is well lit and equipped with a sink, 2 eye wash stations, and the largest printing press made by the renowned manufacturer Charles Brand. The acid tray has never been installed.

Our Department is fortunate to offer our students a space of their own to exhibit their work. The Student Gallery, off the Atrium, on the first floor in the Center for the Arts Building, 1P-118B currently does not have a budget. Eventually the lighting fixtures will no longer work and will have to be replaced. A new electrical outlet needs to be installed to more easily project student images from laptops.

Every semester, the College of Staten Island's world class Art Gallery hosts regional, national, and international exhibitions. This is a formidable resource for our students and community alike.

Our 200 acre landscaped campus is home to over one dozen public sculptures. Together with our College's office of Institutional Development, Professor Weil is currently seeking funding to maintain our existing work on campus as well as develop our sculpture garden to include temporary installations.

***What are the library, technology, and media resources of the program?***

Our Department has a collection of 22,000 art slides and the slide viewing room and facility housed in 1P-108. The College of Staten Island Library has a total of 5,574 books in the Art and Photography section. The breakdown is as follows: 1701 – General art (bibliographies, professional material...etc.), 879 – Architecture, 275 – Sculpture, 291 – Drawing, 1191 – Painting, 134 – Print media/engraving, 486 – Decorative Arts, (costumes, ornaments, etc.), 226 – Art – General (museums, exhibitions, facilities, etc.), and 391 – Photography. The Library maintains many art databases, such as, Art Abstracts, ARTstor, Art Museum Image Gallery, and Oxford Art Online. Art in America and Art Forum are a small sampling of journals available in print.

***What are the financial resources of the program to support instruction? To what extent are these resources adequate?***

Our *Other Than Personal Services* (OTPS) yearly budget for studio art courses is about \$6,000 a year, last year the budget was \$5,400. Most of this budget goes towards paying for life models in the drawing classes. This budget has not changed since 2001. (Model fees have gone up but the budget has not.)

Up until the 2004 fiscal year models were paid \$10 an hour. The going market rate hourly fee in other boroughs was \$15. The discrepancy made it difficult to hire models and there were frequent cancellations. For most models working at CSI involved a long commute and low pay. Instead of offering students 14 sessions of drawing the human figure we offer 8 and were able to increase the model fee to \$15.

The photography concentration currently has a CA with 400 hours and an adjunct CLT with 225 hours a semester. (See Appendix 12, page 114) As mentioned above, after fall 2011 we do not yet know how to maintain, secure and service photography facilities. We also employ 3-5 work-study students every semester. Given the amount of students and equipment [enlargers, computers, scanners, printers, studio lights etc – please see appendix 12 for equipment list that needs to be maintained] the maintenance of our darkroom, studio and computer lab is crucial in order to insure a safe and productive workflow. Our budget has been modest (\$3000 a year) since 2005, and our attempts to increase the students lab fee (currently at \$15) unsuccessful. The OTPS budget only allows purchasing the bare minimum; new purchases are inconceivable. *All* darkroom equipment, except a new set of 20 easels which were purchased with assistance of the CSI Office of Technology Systems in 2010, and 10 sets of medium format lenses, negative carriers which have been purchases with the support of the Provosts office in spring of 2006, we have obtained through donations from commercial labs, private donors and

other schools. During the summer of 2011 we received a sizable donation from Columbia College, which included enlargers, a film drying cabinet and a paper dryer. The CSI Office of Technology Systems generously supported our digital facilities with 6 Mac units and an Epson 4880, five new mono-lighting kits, as well as with items such as tripods, changing bags, developing tanks etc. (items that have wear and tear and need to be replaced every 3-4 semesters), and enlarger bulbs, which are very expensive. The building that houses the darkroom has an electrical problem, which manifests itself through rapid elevation in electrical surges. As a result the longevity of our enlarger bulbs is majorly compromised. There have been years when the cost of the bulbs alone could not have been covered by our allocated budget. The CSI Office of Technology Systems has been fundamental in securing the equipment needed in our facilities. In addition we received a CELT grant (Departmental technology grant from Office of Technology Systems) in 2008, which enabled us to purchase 5 laptop computers with PhotoShop, 1 flatbed scanner, 1 film scanner and other hardware.

Thanks to our very dedicated PHO faculty we compensate certain equipment shortages (such as 4x5 and medium format cameras, lighting equipment etc.), by allowing students to use their personal equipment. As mentioned above, we are hoping to subsume our funds by applying for grants, as we have done in the past (Professor Jones, Passlof and Reinhardt applied for the 2006 Research Equipment Grants Program).

Developments in early October 2011 have resulted in a renewed sense of prospect. The approval of a new line in photography and the acquisition of a \$34,000.00 equipment grant by our dean, Christine Flynn Saulnier, will improve the photography concentration significantly.

## **VIII. PROGRAM ANALYSIS AND PLANNING**

We are hopeful our BFA Proposal will be approved within the next 12 months. Although BFA enrollment may be modest at first, it is certain to increase very quickly.

In light of this growth, it is apparent that much of our aging equipment will deteriorate beyond repair within a few years. This will necessitate new expenditures for easels, taborets, chairs, miscellaneous painting, printmaking, sculpture and drawing equipment. Our faculty currently oversee the maintenance and repair of tools and equipment. Our studio enrollments are over-maximum capacity. For safety and pedagogical reasons, we have a growing demand for additional and new studio space; most critical in Photography.

Initially we intend to address these needs by applying for foundation grants from The Andy Warhol Foundation for the Visual Arts and The Robert Mapplethorpe Foundation. Tracey Jones and Beatrix Reinhardt, Associate Professors, plan to submit the grants by September 1, 2012. We will

continue to work with the CSI Office of Sponsored Programs and Research in a search for additional funding.

Our Department, which includes Drama, Dance, Music and Art History would administratively be better served if Studio Art, Photography, and Art History faculty could hire one full-time Administrative Assistant or one Full-time College Assistant (CLT). This would streamline administrative responsibilities and emphasize the demands and requirements of each discipline. Hence, one full-time administrative assistant dedicated to Music, Dance, and Drama and another administrative assistant for Art History, Studio Art and Photography would facilitate the demands of student, faculty and administration.

For studio faculty, the hiring of an additional college assistant (CA) or a full-time college laboratory technician (CLT) would be an invaluable addition to the program. The faculty spends much time cleaning and repairing easels, chairs, sculpture equipment, and tools. Students who need the time and space to work on their projects outside of the scheduled class period are left for the most part unsupervised during 'open studio' hours. To ensure safety and offer technical expertise, a CA or CLT would be an invaluable asset to oversee the 'open studio' hours in these rooms.

As stated throughout the document – the PHO concentration is growing. One of our biggest problems is space since all PHO classes, except the PHO 320, take place in the photography lab, in room 208 (it is a combination of classroom and labs). With the introduction of the new PHO 101 class, which will only require a smart room, we will be able to redirect some of the traffic. This should enable us to improve our digital lab setup and allow the introduction of needed classes, such as digital master printing, to our curriculum. These developments however are also depending on equipment and maintenance of it. To secure the maintenance of our facilities and sufficient open lab hours is at the moment our foremost priority, and the basis of any further development in our concentration.

The faculty of PHO concentration shares the deep conviction that keeping the black and white darkroom "alive" is essential to our pedagogical approach and the development of our students, nevertheless it needs and will need substantial funding.

In regard to further curriculum development we still have to restructure and add classes in order to indeed fulfill the goals of our program, and address the needs of our students. The preferred format for additional classes is the "Open course format" such as the Visiting Artist seminar, which consists of three individual workshops featuring practitioners who will each teach a four-to five-week segment. Students get acquainted with different practitioners' work and have the opportunity to have in-depth discussions with the artists about their motivation, research, procedure, and execution processes used in creating their respective bodies of work. This format allows us to take full advantage of the rich

landscape of photography in NY, and exposes students to different technical and conceptual approaches. In addition it allows reacting to and addressing students' interest and "trends" in photography in a timely matter.

The PHO faculty is excited about the change from the BS to a BFA, including the related curriculum changes.

The developments this month - a \$34,000.00 equipment grant for the photography lab obtained by our dean and the confirmation of a new line in photography – promise a bright future.