

Graduate Studio Course Descriptions Fall 2014

ART HISTYORY VERSION

Practice & Theory from Studio Exhibition (Elective)

Valerie Jaudon vjaudon@gmail.com

This class will focus on curatorial projects by MA and FA students incorporating the artwork of MFA students and the art historical skills of the MA's. A goal of this course is to encourage structured dialogue between both disciplines in a curatorial context. Artists should have enough artwork in their studios for a small exhibition before registering for the class.

MA's and MFA's will form teams and collaborate in weekly curatorial projects to install small exhibitions of the artwork of MFA's in the seminar rooms of the 205 Hudson MFA building. The teams will also organize panel discussions, produce catalog essays, curatorial rationales, and lead class discussions and critiques each week. There will be required museum visits, assigned readings, writing, research and presentations. Everyone should be prepared for writing assignments.

Open to 6 MFA's and 6 MA's.

STUDIO VERSION

Practice & Theory from Studio Exhibition (Elective)

Valerie Jaudon vjaudon@earthlink.net

Practice & Theory: From Studio to Exhibition Artcr 751.02 (Specific Art)

Professor Valerie Jaudon, Thurs. 12:20 to 3:00 205, Hudson MFA Building; open to 6 MFA Students and 6 MA Students. This class will focus on curatorial projects by MA and MFA students incorporating the artwork of MFA students and the art historical skills of the MAs. Artists should have enough artwork in their studios for a small exhibition before registering for the class.

MA Art Historians and MFA Artists will form teams and collaborate in weekly curatorial projects to install small exhibitions of the artwork of the MFAs In the seminar rooms of the 205 Hudson MFA Building. A goal of this course is to encourage structured dialogue between both disciplines. The teams will also organize panel discussions, produce catalog essays, curatorial rationales, and lead class discussions and critiques each week. There will be required museum visits, assigned readings, writing, research and presentations. Everyone should be prepared to write short papers.

Theory and Criticism: Looking: Problems of Visuality, Spectatorship, Observation, Reading, Legibility, Perspective, and the Gaze
Malik Gaines, mgaines@hunter.cuny.edu

Given a European philosophical tradition that has emphasized sight as the primary human sense, and the centrality of viewing in visual art traditions, attention to the act of seeing reveals not only a mode of perception, but also social and linguistic operations that enlist indifferent eyes into the reproduction of knowledge and power. With course readings drawn from multiple fields of study, ranging from classical texts to contemporary scholarship and artists' writings, this seminar will consider disciplinary notions of viewing derived from art, theater and cinema histories, the phenomenological experience of sight, the mechanics of representation and signification, problems of recognition and identification, and the histories of observation that help construct culturally specific terms such as gender, race and class. Authors discussed will include Aristotle, Roland Barthes, Guy Debord, Frantz Fanon, Stuart Hall, Sayidiya Hartman, Immanuel Kant, Maurice Merleau-Ponty, Jacques Ranciere, Alan Kaprow, Laura Mulvey, José Muñoz, Kaja Silverman, Susan Sontag and others.

Graduate Drawing Course Description
Drew Beattie, beattie.drew@gmail.com

In teaching this elective course in the MFA Program at Hunter over the years since 2000, my goal has been to encourage a view of drawing as one of the most vital forces in contemporary art. The course has emphasized drawing's uniquely interactive, interdisciplinary versatility in current art making across all media.

Having structured the class as a fusion of graduate seminar and drawing critique, my attempt has been to know all the work a student is making through individual studio visits, while insisting that students present in group critiques only that which they regard as drawing. The class may or may not agree with an individual's position on drawing, and that discussion will be a part of the course's worth. It seems quite clear in our time that both medium specificity and a blurring plurality of naming are concurrent and ongoing, and foregrounding this complex renewal of tradition and innovation should be critical to a meaningful grappling with drawing now.

Since the fall term of 2010, the course has taken a different turn. Owing partly to the allowances of current theory and multiple practice, there had been an increasing tendency for students to present anything they wanted to make independent of the course as drawing. The lack of search or rigor within the conventions of drawing or more meaningful attempts to subvert or expand those conventions began to worry me.

It seemed important to try another model in structuring actual projects that would challenge graduate drawing students with a set differing and generative

limitations. Earlier versions of the course had an initial project as a starter, but this newer version is all assigned projects. There are four total with progressively fewer limitations to work within. Along the way attention is brought to giant issues in contemporary drawing: singular tool vs. collage sensibility, large scale, collaborative practice, and individual/collective/serial approaches to making and installing drawings. In the competitive MFA environment, students can prematurely lock down on too restrictive a stylistic identity. The course aims to open up this potential closure, with the benefits of the learning gained to be played out in future work.

Current Affairs

Andrea Blum andreablum@earthlink.net

Current Affairs is structured as a workshop that uses the abundance of cultural, political and informational activities taking place in the City as the resource .

The class will collectively choose which of these events to attend and individually or collaboratively respond to. The topics that arise from this resource will serve as the lens through which class assignments are made.

Each class member will additionally be a hunter & gatherer of articles ,essays and blogs, be they art-related or current events, that will add to the class discussion. The class will organically shift focus and structure as the interests of the group evolves."

Audio/Sound (Elective)

Constance DeJong, dejongstudio@gmail.com

The class will address audio/sound from many perspectives, including the practical and the conceptual aspects of working with sound in art. Early in the semester students will produce a number of projects in response to specifics of audio/sound, such as the space of sound and the relation of sound and image. And, students will produce several works of their own choice. We will have weekly presentations and discussions of audio/sound in art, beginning with the advent of artists using sound in the early twentieth century and continuing into the present. Readings related to particular subjects—modes of listening, the physical and psychological aspects of sound, for example—will familiarize you with sounds many dimensions. Working with microphones and speakers, recording and editing sound are some of the practical know how we will cover.

Seminar

Carrie Moyer, cmoyer@hunter.cuny.edu

This graduate seminar is a forum for students to hone their ability to identify and articulate the personal, formal, conceptual and historical cues embedded in two-dimensional artwork. Emphasis will be placed on observing and analyzing the conditions and context for one's own work and, by extension, that of others. Through studio assignments, reading and research, students will enlarge the understanding and scope of their own art practice. The rhetorical skills necessary for arguing one's own point of view will be refined through conversation and several writing projects. A focused, energetic, high-level studio practice is the baseline for success in this course.

Graduate Drawing

Juan Sanchez, guaninsanchez@icloud.com

Graduate Drawing will investigate several visual, physical and conceptual possibilities in drawing.

Drawing is an infinitely progressive evolving medium. This seminar/workshop will explore traditional as well as experimental mediums in drawing. We will be concentrating on the creation, experimentation and presentation of drawing as image, text, sound and corporal movements through individual and collaborative work.

There will be individual as well as collaborative drawing sessions and/or assignments with traditional and experimental mediums, techniques and approach on paper. Students will have several presentations of their individual and collaborative work throughout the semester. Students are expected to participate in discussions and write critical summaries after each seminar session.

SCULPTURAL METHODS CLASS,

Tuesdays 12:20 to 3:00

Jeffrey Mongrain jmongrai@hunter.cuny.edu

The first 5-6 weeks of the semester are full-class demonstrations with related slide presentations of the following processes.

- Metal Working (3 different construction processes, new equipment has been purchased)
- Laser Etching
- 3-D Printer (Up to a 10 inch form, available Fall 2014)
- Lamp Working/Torch (New Process)
- Woodworking (Advanced techniques and construction methods)
- Electronics (small motor construction and kinetic related devices)

- Mold Making (Rubber molds, Plaster molds, Relief Molds...)
- Mold Making for off-site casting of bronze and glass.
- Casting (plastics, rubber, clay, dirt, salt,...)
- Large scale fiber-glass construction
- Photography Decal Transfer (for Glass and Ceramics)
- Gold, Silver, Aluminum Leafing.
- Ceramic Processes (Slab, Coiling, Glazing, Firing,...)
- Additional demonstration are by student request.

The next 3 weeks are individual tutorials discussing projects and individual shop assistance from the 4 support staff.

The last 7 to 8 weeks of the semester follows a Seminar Class format with group critiques. Every student presents their work twice along with images of influential artists or current exhibitions.

Photography Project

Reiner Leist, rleist.hunter@gmail.com

The focus of this workshop will be on those who want to determine how the photographic apparatus can be at the center of their work by examining its various layers such as its aesthetic, representative, technological and political functions.

Workshop participants will learn to understand the various layers of the photographic process. Combines practical instruction, readings, lectures, field trips, visiting artists and group discussions. Student-initiated term project are continuously presented in a critical forum.

Participants in this workshop will undertake research and development of their concepts that are highly sensitive to the context of their work. Projects can be either individual or collective. Teams may be composed of students of different skills and interests. Situational and environmental interventions are also welcome.

Seminar

Thomas Weaver, hweaver@hunter.cuny.edu

This seminar focuses on the work of the individual student and each student shows at least twice. Descriptive critical commentary on each student presentation by the seminar group is emphasized. Work is discussed in terms of its intentional adaptation of varied artistic languages to specific artistic and social purposes. Discussions address the associational content and conditions of mediation deployed by each body of work. This dual discussion will be the unifying practice of the seminar, regardless of the imagistic provenances, social

purposes or mediatory genealogies of the work at hand. Students will be expected to write a statement demonstrating their knowledge of the field of practice that informs the meaning of their work. Individual intentions and motivations should be articulated against this ground as the distinctive contribution of the artist. Limited readings and responses to readings are required to form shared concepts and terminology and to help define themes applicable throughout the semester.

Seminar

Lisa Corinne Davis, lcdavis@hunter.cuny.edu

According to Rosalind Krauss, "The greatest challenge to grasp of the art of the 1970's was the need to assemble the diverse threads of newly invented mediums (such as video, performance, body art or the 'dematerialization' of conceptual art) into coherent enterprises, related to one another by what could be understood as a common goal and a concerted projection of meaning." This seminar will examine the goals/concepts, common and not, between two-dimensional mediums: painting and drawing, painting and photography, photography and video, etc. Cross-disciplinary exchanges will be explored through the discussion of student work, readings, and exhibitions. Requirements include assigned topical readings, occasional directed assignments and a final project.