

Fall 2016 Course Descriptions  
MFA Studio Art

**SEMINARS:**

Graduate Seminar ARTCR 662, 663, 664, 665  
Paul Ramirez Jonas Paul.ramirez.jonas@gmail.com  
Friday from 12:20-3:00  
205 Hudson

The first few weeks of this graduate seminar will center around in-class workshops. These workshops will seek to define for each class member why they make work, how do they make work, and for who do they make work. The in-class activities will reveal commonalities as well as differences among the class participants. After this groundwork has been established, the rest of the semester will be spent critiquing work. Each cycle of critiques will have a different format of discussion derived from the workshops. In addition, there will be a sprinkling of illustrated short lectures and/or readings in response to the work we are critiquing as well as ideas and concerns that arise in class.

Graduate Seminar 1,2,3,4 ArtCr 662,663,664,665  
Lisa Corinne Davis lcdavis@hunter.cuny.edu  
12:20pm - 3:00 PM  
HTBA

This seminar will examine contemporary dialogues between mediums: painting and drawing, painting and photography, photography and video, etc. Cross-disciplinary exchanges will be examined through the discussion of student work, readings, exhibitions and occasional guests. Requirements include assigned topical readings, presentations, and a final project.

MFA Seminar Artcr 66200.05  
Valerie Jaudon vjaudon@gmail.com  
Thursdays 3:20-6  
205 Hudson

This seminar will primarily conduct in-depth critiques of the work of individual students. There is no limitation on the type of work to be considered. The overall goal of the course will be to build a common, comparative critical vocabulary based on issues raised by each student's work.

During the course of the semester each student will present their work at least twice, and the work will be the subject of in-depth analysis by the group. Emphasis will be placed on each student's conceptualization of his or her work in a broad cultural context, and the use of careful description leading to an analytic interpretation of work will be crucial. This will set the stage for the consideration

of artwork in the light of current conditions, as a means of concretely evaluating the roles and options available to contemporary artists.

Each class will focus on at least two presentations of student work, and the beginning portion of the class will be devoted to discussion of current exhibitions, relevant critical readings and student reports.

An additional class project this semester will be a collaborative effort with the Guggenheim Museum and Wikipedia. This class has been selected to work with a small team from the Guggenheim to be trained to write Wikipedia entries for a few international artists in the Guggenheim's collection.

Graduate Seminar I, II, III, & IV ARTCR 662, 663, 664, 665

Susan Crile [scrile@gmail.com](mailto:scrile@gmail.com)

Tuesday 3:20-6:00pm

205 Hudson TBA

This graduate seminar is critique based and open to all disciplines. Each student will show his or her work a minimum of three times over the semester. The third round will be a series of curated exhibitions by the class based on particular issues and themes arising out of their work over the course of the semester. There will be readings, aural reports, lectures assigned to attend and critical reviews to write as well as an artist's statement.

The goal is to further develop the student's work, as well as a critical language: visual, aural and written.

Graduate Seminar Artcr 662,663,664,665, sec 003

Thomas Weaver [hweaver@hunter.cuny.edu](mailto:hweaver@hunter.cuny.edu)

Tuesday, 12:20 - 3:00

205 Hudson Street

This seminar focuses on the work of the individual student and each student shows at least twice. Emphasis will be placed on building descriptive critical commentaries within the group in relation to each student presentation. Discussions will focus on furthering the work discussed but will also be planned to help everyone enhance their own critical and interpretational methodology. Work will therefore be discussed concretely in terms of its intentional adaptation of varied art languages to specific artistic and social purposes. Discussions will address two levels of interpretation: the work's conditions of mediation and its associational content. This is to say that we will equally discuss the "medium" and the "message." This dual discussion will be the unifying practice of the seminar, regardless of the imagistic provenances, transformative purposes or mediatory genealogies of the work at hand.

Limited readings and responses to readings are required to form shared concepts and terminology and to help define themes applicable throughout the semester.

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.

SEMINAR ARTCR 662, 663, 664,  
JUAN SANCHEZ [guaninsanchez@aol.com](mailto:guaninsanchez@aol.com)  
12:2pm-3:00pm  
MFA 205 Hudson Street

GRADUATE SEMINAR is an opportunity to present, discuss and critique the visual, formal and conceptual process as well as the content of your creative work. It is intended to stimulate and explore questions, concerns and other possibilities in the conceptualization, creation, formal presentation and intentions. Much of the seminar will be devoted to a schedule of individual presentations of one's creative work. There will be occasional collective or collaborative sessions and assignments. The success of this seminar depends entirely on every student's presentation of quality work, engagement in critical and formal dialogue and support for one another. After each session students who have presented work are required to write critical notes with their impressions and closing summaries about their presentations and their colleagues' after each session.

## **ELECTIVES:**

Combined Media Elective Performance Methods Artcr 751.34  
Alexandro Segade [alexandrosegade@gmail.com](mailto:alexandrosegade@gmail.com)  
W 10:10-12:50  
205 Hudson

This graduate level course explores the production of performance art, using the signifying system of the body as a conceptual framework for a series of workshops in which students develop their own performance projects over the course of the semester. Students will engage with discourses of performance, from theatrical and choreographic models to social and relational practices, and become familiar with strategies for constructing the role of the audience and determining the performer's relationship to media, from photo and video to drawing and sculpture. With attention to site-specificity and documentation, this course offers instruction in a variety of technical aspects of performance, such as the use of body, architecture, sound, light, costume, prop, sculpture, video, and methods of

collaboration. Students will become familiar with venues for performance, and the artists who are redefining performance in the art world today.

Current Affairs Artcr 751.41 001  
andrea blum andreablum@earthlink.net  
M 6:10-9:00  
205 Hudson

Structured as a workshop, Current Affairs uses the City as its resource, and topical issues as a lens through which class assignments are made. The class will choose the lectures to attend, exhibitions to discuss, and essays to read. The topics that arise from these resources will serve as the foundation for 3 assignments during the semester. Additionally, the assignments will address ways space is claimed, ways an audience can be identified, and ways a work can impact a site & meaning. The goal is to have a greater understanding of the context in which one works, and the overall climate of cultural production.

Each student will additionally be a hunter & gatherer of articles, essays and blogs, be they art-related or current events, which will add to the class discussion. The class will organically shift focus as the interests of the group evolve. A schedule/calendar of our monthly activities will be created along with the cataloging of articles and events the class attended for future reference.

Agency Artcr 751.08  
Carrie Moyer cmoyer@hunter.cuny.edu  
Th 9:20-12:20  
205 Hudson

This seminar will challenge students to situate their own art practices within the larger social context beyond the studio and the academy. We will consider how artistic agency and meaningful engagement might be used to illuminate, question and disrupt the complex, often contradictory, positions artists occupy in contemporary culture. The connective tissue, running through all aspects of this seminar, is that art develops directly from the experience of our own hybrid identities, formed as they are through nuanced conjunctions of class, race, ethnicity, gender and sexuality.

Students can expect to complete 2-3 studio projects in addition to their independent studio work. Both kinds of work will be presented for critique. Students can also expect weekly readings (Helen Molesworth, Fred Moten, Nell Painter, Lane Relyea, Martha Rosler, among others) and periodic written responses to texts, exhibitions and visiting artists. The rhetorical skills necessary for arguing one's own point of view will be refined through conversation and writing.

A focused, energetic studio practice, active participation in critique and discussion as well as good citizenship form the baseline for success in this course.

Artists of all disciplines are welcome.

Artists' Books ARTCR 751.25

DeJong Constance [dejongstudio@gmail.com](mailto:dejongstudio@gmail.com)

12:30-3:30 Friday

250 Hudson St room 210

"Artists' books take every possible form, participate in every possible convention of book making, every possible "ism" of mainstream art and literature, every possible mode of production, every shape, every degree of ephemerality or archival durability." Johanna Drucker, *The Century of Artists' Books*

Artists' books are works of art realized in the form a book. Students can choose to produce a one-of-a kind artist book or the prototype for a multiple edition and will complete two major projects in the semester. Artists' book production embraces a wide range of techniques and processes, including hand produced and/or camera based, and/or computer based imagery and such "sculptural" aspects as pop-up's, fold-outs, scrolls or even loose items contained in a box, as well as being text driven or absent of text. The course will introduce examples of the 20th /21st century history of Artists' Books through readings and in-class presentations. Texts: David Joselit, " Duchamp's Diagrams;" Johanna Drucker, *The Century of Artists' Books*; Jerome Rothenberg, *A Book of the Book*; numerous writings by artists, Seth Siegelaub, Seth Price, Kathy Acker, to name a few.

SCULPTURAL METHODS CLASS ARTCR 751.19

Jeff Mongrain

Monday 12:20-3:00

205 Hudson Street

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.

Projects in Graphic ARTCR 751.57

Andrew Mockler

Wednesday 3:30-6:00

205 Hudson

Description not provided by professor.

Drawing I, II, & III ArtCR 640, 641, & 642

Nari Ward

Monday 3:20-6pm

205 Hudson Street

Description not provided by professor.