

Fall 2017 Graduate Studio Course Descriptions

Drawing I-III ArtCr 640-642

Drew Beattie

beattie.drew@gmail.com

M 9:20-12:20pm 205 Hudson

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 interdisciplinary versatility in making itself relevant to 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. Class members 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 that in our time that both medium specificity and a blurring plurality of naming are ongoing. Foregrounding this complex concurrency of tradition and innovation is critical to a meaningful dealing with drawing now.

But owing partly to the rise of a more conceptual approach to art making in academia and to the hybridity of media in contemporary art, there has been an increasing tendency for students to present anything they wanted to make independent of the course as drawing. The lack of search within the conventions of drawing as reframed by the 20th century, or more meaningful attempts to subvert or expand those conventions, began to worry me years ago. Since the fall term of 2010, I've taken my version of graduate drawing to an all-exercise format.

It seemed important to try another model in structuring actual projects that would challenge graduate drawing students with a set of 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, direct vs. indirect / sequentially stepped methods, 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. This course aims to open up this potential closure, with the benefits of the learning gained to be played out in future work. 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 interdisciplinary versatility in making itself relevant to 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. Class members 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 that in our time that both medium specificity and a blurring plurality of naming are ongoing. Foregrounding this complex concurrency of tradition and innovation is critical to a meaningful dealing with drawing now.

But owing partly to the rise of a more conceptual approach to art making in academia and to the hybridity of media in contemporary art, there has been an increasing tendency for students to present anything they wanted to make independent of the course as drawing. The lack of search within the conventions of drawing as reframed by the 20th century, or more meaningful attempts to subvert or expand those conventions, began to worry me years ago. Since the fall term of 2010, I've taken my version of graduate drawing to an all-exercise format.

It seemed important to try another model in structuring actual projects that would challenge graduate drawing students with a set of 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, direct vs. indirect / sequentially stepped methods, 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. This course aims to open up this potential closure, with the benefits of the learning gained to be played out in future work.

Graduate Seminar ARTCR 662, 663, 664, 665

Joel Carreiro

joelcarreiro@gmail.com

Monday 12:20-3:00 205 crit room

The central function of the seminar is to review student work and provide relevant feedback and criticism. Each student will show work at least twice during the semester in 45 minute critiques. Additionally students will be paired and each will be responsible for providing a review of their partner's work, developed from mutual studio visits throughout the semester. "State of the Art" written statements will also be required, focusing on the current interests, intentions, goals and influences of each student. Readings will be identified through discussion between students and professor. Museum and gallery exhibitions related to student work and readings will be priorities.

Learning goals: Within the supportive, creative community formed by the seminar students will scrutinize, identify and challenge the crucial elements of their work, including inherent presuppositions and likely ramifications. Issues of process, medium and formal interpretation will be considered within the larger context of art historical models and current international practice. Students will contribute to the development of the work of their peers while using the seminar to enrich their creative practice and expand the critical context for their work.

Seminar ArtCr 662,663,664,665

Thomas Weaver

tweaver@hunter.cuny.edu

Tuesday, 12:20 - 3:00 pm 205 Hudson Street, rooms TBD

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 (a) referential content, (b) conditions of mediation and (c) voice or mode of address deployed by each body of work. Selected readings will be assigned to support discussion of these themes and form shared concepts and terminology. This thematic 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 of genealogically determined and differentially identified practices as the distinctive contribution of the artist.

Seminar I-III ArtCr 662-665

Juan Sanchez

juaninsanchez@aol.com

F 3:20-6:00pm 205 Hudson

GRADUATE SEMINAR will be approached as a progressive and evolving process of experimentation and presentation. It is an opportunity to experiment, present and discuss the visual, formal and conceptual, process, content and end result of your creative work. It is intended to stimulate questions, issues, concerns and other possibilities in the conceptualization, creation, intention, presentation and impact of the work in process. Much of the seminar will be devoted to a schedule of individual presentations of work. There will be occasions for collaborative group 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 each other. Students presenting work will be required to write critical essays with closing summaries about their presentations as well as their colleagues after each session.

Graduate Seminar 662-665,

Daniel Bozhkov

bozhkovdaniel@gmail.com

T 3:20-6:00pm 205 Hudson Street

Participants in this seminar focus on creating, presenting and discussing their work. The seminar has three main components:

- Presentation of works followed by an evolving group conversation - a critical feedback by peers and faculty
- Ongoing research and short symposiums based on the contemporary art discourse.
- Group presentations, visits and discussions of exhibitions, performances and current events

Students create new works for presentation and discussion. Utilizing the available talents and skills, everyone is assisted by fellow classmates for the production, and presentation of his/her work. Slide presentations on current shows and events start every class. Presentations of reviews of exhibitions and following discussions end every class. Students interpret, and bring to life, contemporary texts at several short symposiums on critical issues.

Graduate Seminar 2, 3, 4 Artcr 663, 664, 665

Alexandro Segade

alexandrosegade@gmail.com

10:10-1:50 HTBA

This seminar employs a focused methodology of critique to foster the development of visual art works, considering formal, contextual and conceptual elements. Students will be asked to present their work, to discuss the aesthetic, social and political terms of their practices, exploring how these investments are manifested in their approach to and use of materiality, technique and installation. Attention will also be paid to mediation, time-based art and performance in the expanding fields of visual art. Students will develop their own artist statements, engage in discourse grounded in historical and theoretical readings, and learn best practices for presenting their work and making project proposals, while also viewing and discussing contemporary art in New York and the international art worlds.

Graduate Seminar 1-4 662-665

Andrea Blum

andreablum@earthlink.net

M 3:20-6:00 205 Hudson

THE 3 STEP PROGRAM

This seminar is divided into 3 presentations with a writing component pertinent to each assignment.

The goal is to analyze one's work conceptually, formally, and in relation to other work separating style from content.

PRESENTATION #1 -SIX DEGREES OF SEPARATION

Write a short essay about someone's work that has inspired you (can be art, literature , cinema, etc) –

Present an example of your work and discuss how that source has had an effect on what you do.

PRESENTATION #2 --RULES OF THE GAME

Write a brief essay showing your work in the context of 2 examples of other artists.

- What are the rules of your work. (outline the guidelines,)
- What are the rules of another artist whose work appears similar to yours but comes from a different reference point.
- Show the work of an artist who follows the same rules as yours but whose work looks different.

PRESENTATION #3 - MY DINNER WITH ANDRE

Choose someone to Interview. Can be anyone.

The form of the interview may be audio, video, or written.

What is interesting to you about this person; what information do you want to know and what do they do relative to the work you make and how you think.

Final Presentation will be examples of your work and the Interview.

Painting Bootcamp (Graduate Painting Intensive) Artcr 751.10

Carrie Moyer

cmoyer@hunter.cuny.edu

9:20am - 12:30pm 205 Hudson

Want to take your painting to the next level? "Graduate Bootcamp" is a platform for the rigorous consideration of the student's work within overlapping rubrics: the artist's intentions and goals, contemporary painting and the historical continuum of medium.

Class discussions will range from the philosophical to the formal to the technical.

Processes, materials and their physical properties will be discussed in-depth. Special emphasis will be placed on understanding, using and interpreting historical approaches and how those references deliver meaning. Students can expect three critiques during the

semester. Reading and critical writing will be emphasized as well. Students will be expected to go out and look at painting on a weekly basis.

Sculptural Methods Seminar Artcr 751.19

Jeffrey Mongrain

jmongrai@hunter.cuny.edu

M 12:20 - 3:00 205 Hudson

The first 5-6 weeks of the semester are full-class demonstrations with related slide presentations of the processes and related essays. During the last 10 weeks of the semester every student will present their work twice in a group critique. The first presentation may include your primary studio practice, some works in progress and/or related research. You must write a short, less than one page artist statement to be handed out at the beginning of class.

The second presentation will be finished/resolved work. This presentation will start with a short presentation of 3-5 contemporary artists that are kindred to your imagery/concepts.

There will be scheduled individual tutorial meetings outside of class time. 10 to 12 essays on contemporary sculpture will be handed out during the semester. There will be assigned exhibitions to attend and discuss in class. Full attendance and participation are required.

Art & Politics ArtCr 751.67

Susan Crile

scrile@gmail.com

Th 12:20-3:00pm 205 Hudson

This course addresses now; the times we live in.

Its goal is for you to take your political/ social conviction and find a visual form that bridges what you think and what you make.

We will look at current and historical examples and analyze the subject matter and form of artists, writers & filmmakers whose work has a political POV.

Possible examples: Kara Walker, Robert Longo (Freud's House), Oscar Munoz (The 'disappeared')

Glen Ligon, Omer Fast, The Guerrilla Girls, The Yes Men, Laura Poitras, James Baldwin, Judith Butler, Naomi Chomsky.

Research, experimentation communication will be at the core of this semester's work. The course is for those interested in finding a way to develop their political concerns or to focus on making their political concerns public.

Any medium or combination of them is accepted.

The No Thing: On the Fullness of Absence and Other Negative Spaces Artcr 751.12

A.K. Burns

ak@akburns.net

Thursday 03:20pm-06:00pm 205 Hudson

“How can anything be said about nothing without violating its very nature, perhaps even its conditions of possibility”—Karen Barad

Through this course we will build a lens through which to observe the unseeable, absence, the void, the unknown, negation, pessimism and what it means to work through opposition. Under the auspice that observation generates measurement, we will ask how to create work and discourse for the thing that is 'not'—the things that work against conventional perception. And we may explore questions like “What does a lack have to do with and forms of resistance?”

Students will be expected to maintain their practice and present work for critique. While the student is not required to be working through this subject matter in their own work, it will be most productive for those who already have some invested interest and wish to be more in depth. Additionally there will be readings, dialogue, a look into how these ideas manifest for other artists and exploring other points of contact like; actions without documentation, the vacuum at CERN or sensory deprivation therapy.

Photography Project ARTCR 751

Reiner Leist

rleist.hunter@gmail.com

Tuesday 6:10 - 9 pm 205 Hudson

While one focus of this workshop is on a deeper understanding of the photographic apparatus, this conversations welcomes all media. Some aspects of the historical relationship between painting and photography will be addressed. Students will have the opportunity to present and discuss their work in the group forum. We will give particular attention to the biographical layer of the process as well as the factor time. Technical instruction, field trips, readings and assignments aim at illuminating the various layers of making work. Discussions will address the aesthetic, representative, technological and political functions of work made.

Art & Humor Artcr 751.39

Lisa Corinne Davis & Ken Johnson

lcdavis@hunter.cuny.edu

Th 12:20–3:00 205 Hudson

DESCRIPTON FOR AH and STUDIO students:

Visual humor in art may be personal, psychological, philosophical, social and political. It can be about art itself – its forms and techniques -- and about art in general as a human institution. It can be about the real world and about imaginary worlds. It may hinge on style, as in cartoon-based images; it may depend on concepts – paradoxes, contradictions, irony, wordplay and so forth; it can arise from visual storytelling. By trying and examining various ways and means of making humorous artworks, students will gain a deeper understanding of the relationship between humor and art and about the nature of humor itself as an essential element of human consciousness.

Western art of the past century, has abounded in comedic expressions. It might be that visual humor, once considered minor compared to, say, history painting, has never before enjoyed such prestige in the world of high art as it does today. Why this should be the case and what makes art humorous are questions studio students will explore in their own work. Art History students will be asked to research specific artists or trends of humor in contemporary art and present their findings to the class.

Professors Lisa Corinne Davis and Ken Johnson

PUBLIC SCHOOL: ART IN THE CITY IDS 81630

Paul Ramirez Jonas

paul.ramirez.jonas@gmail.com

Tuesday 12:00–3:00 205 Hudson and throughout the city

**will count as a Studio or Free Elective*

PUBLIC SCHOOL: ART IN THE CITY

Claire Bishop and Paul Ramirez Jonas

Fall Semester 2017

Outline of course

PUBLIC SCHOOL is a course designed to encourage the making of, and reflection upon, art outside the gallery. Unlike a conventional CUNY seminar, we will never meet in the classroom, but instead use the five boroughs of New York as our campus—visiting sites, buildings, organizations, individuals, and situations that catalyze critical thinking about the public sphere.

Led by an artist and an art historian, the course will draw upon the rich history of New York as a context for radical artistic production in public space since the 1960s. We will be looking at (and sometimes retracing the steps of) artists who in previous decades took over abandoned buildings, collaborated with city workers, performed in the streets and on the rooftops, and thereby investigated the city's unspoken codes of behavior.

This post-studio course is designed to encourage the production of art outside the gallery. It is designed primarily for MFA students at the senior colleges, but is also open to students from other disciplines who make a good case for taking it.

Assessment:

Two public works (one in your own neighborhood, and one in Times Square) and/or a written contribution to the class assignment.

Please contact faculty for permission to register: cbishop@gc.cuny.edu and paul.ramirez.jonas@gmail.com
No auditors.