

SPRING 2014 ART STUDIO GRADUATE COURSE DESCRIPTIONS (revised 12.6.13)

ARTCR 640 **Graduate Drawing** **Prof. Ward :**

Prof. L.C. Davis :

This course helps students form a studio practice that enables them to critically evaluate, understand and develop their work through the investigation of different drawing conventions, issues in contemporary drawing, and study of the historical framework relevant to their own work.

At least one drawing is due each week; sometimes in response to a specific drawing assignment. Class discussions are driven by groupings of conventions of the drawings. During the course of the semester, each student will present ideas and material to follow up on issues that have been raised in the class. Readings are assigned as they become relevant to the ideas generated through the student work and discussions.

Some examples of recent topics presented have included architectural drawing, animation and comic drawing, including story-boards and sight gigs; ways to portray cinematic narrative in a picture, and horror and the grotesque in contemporary art.

ARTCR 662 **Graduate Seminar** **Prof. Sanchez :**

This seminar will give students the opportunity to present their work as often as possible to explore, confront and deal with issues pertaining to formal, technical, conceptual and theoretical critical questions and issues in painting. To further simulate contemporary and critical discourse and understanding of ones own individual work some writing as well as conceptual and experimental assignments will be assigned.

Prof. Ramirez:

This seminar will begin with in-class workshops that will help each class member define and share why they make work, how do they make work, and who they make work for. These in-class activities will reveal commonalities as well differences among the class members. Once this groundwork has been established, the rest of the semester will be spent critiquing work. Each cycle of critiques will have a different discussion format that will define the conversation. In addition, there will be periodic short lectures and/or readings in response to the work and discussions from the critiques.

Prof. Weaver :

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.

Prof. Bozhkov :

Participants will focus on their work, with the help of three resources: the collective intelligence and critical feedback of their peers and faculty; the vibrancy of exhibitions, performances and current events in New York City; and the research on contemporary art discourse. They will make new works for presentation and discussion. Utilizing the available abilities and skills, everyone will be assisted by fellow classmates in the production, and presentation of his/her new work. Slide reviews of exhibitions will start and end every class. Students will interpret, and bring to life, contemporary texts at several short symposiums on critical issues.

Prof. Gaines**Prof. Carreiro:**

The seminar will function as a vehicle for group critique with each student presenting work at least twice during the semester. At each seminar meeting two or three students will show work and the class will also discuss reading and writing assignments. Students will be paired and will visit each others studios, writing a brief intro to the work for their partner's crit. Occasionally the class will attend a panel talk, lecture or other art related activity.

ARTCR 751.19**Sculpture Methods****Prof. Mongrain:**

This course will introduce traditional and non-traditional techniques of sculptural ceramics and mixed media casting. Demonstrations will include several clay modeling methods, plaster mold

casting of slip, wax, and rubber, and rubber mold casting with a variety of materials. The objects created during this course must be oriented to each student's primary studio investigation. Classes the first half of the semester will begin with slides and demonstrations. The second half of the semester will be mainly individual tutorials to discuss ideas and give technical assistance. A studio technician will be available approximately 10 hours per week to give further assistance.

ARTCR 751.25 Artists' Books

Prof. De Jong:

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

The class is (1) project-based and (2) will address the various histories of artists' books (past and present) through readings and in-class presentations. Students will produce several examples of an artist book from categories such as Book as Object; Repurposed/Assisted/Appropriated book form; Book as Language Form: all text; Book as Image Form: all images; Book as Sequence (conceptual or narrative). Also students will produce a final project. Ideas about and examples of artists' books will be discussed weekly in class, beginning with Mallarmé, Apollinaire and Broodthaers. We will take an expanded view of artists' books as a primary form.

The one category excluded from our inquiry is "livre d'artiste"—a book that simply collects and reproduces images of your work.

ART CR 751.56 Apprenticeship

Students may apply for an apprenticeship with an artist approved by the MFA Faculty Committee. Students must work a minimum of 150 hours per semester. The department requires that artists

participating in this program pay the apprentice at least a minimum hourly wage and submit a program defining the nature of the apprenticeship and a short statement of review at the end of the semester. Approval of the project must be obtained in advance of registration from the graduate advisor.

Note Apprenticeship Forms are available in the Art Department office, room 11054 HN.

ART CR 751.57 Projects in Graphics

Prof. Mockler:

This course is designed for artists who want to develop a visual vocabulary in printmaking. We will discuss each artist's work and from there, experiment with materials. The goal is to create a

body of work alongside each artist's studio practice that enhances and expands upon it. There will be regular studio visits and critiques.

ARTCR 751.96 **Graduate Painting Elective**
Prof. Beattie :

With the traditional painting's accumulation of additions and revisions as the sometimes wayward process toward completed work being our starting point; other systems, sequences and methods for making contemporary paintings will be offered through a series of advanced exercises. Examples include painting without paint, wet into wet, the performative stack, the verbal prompt, painting from improvisation versus plan, plural hybrid versus singular reduction in both style and materials, painting into another medium and back into painting.

Structural or conceptual limitations dictated by the course are inhabited by the individual's existing goals regarding subject, imagery or content. All classes will be individual studio meetings alternating with group critiques of work done outside of class sessions. MFA painters and interested non-painters are equally welcome. A significant but limited amount of standard materials will be provided in canvas, stretchers, gesso and solvent. Readings and visits to galleries and museums will also be included, but the main focus will be on intense experimentation and productivity in a structured sequence of exercises aimed at extending the student's vocabulary of ways to paint. Only take the course if you are willing to trust in speculative making as a path to artistic meaning in painting.

ARTH 734 **Aesthetics, Theory, Curating and Criticism**
Prof. Jaudon & Prof. Joachim :

Aesthetics, Theory, Curating and Criticism

A Combined Art History and Studio Seminar

Professors: Valerie Jaudon and Joachim Pissarro

(Both professors will lead each seminar.)

Room 203, MFA Building, 205 Hudson, Tuesday 4:10-6:50

This class will be limited to 12 Art History MA and 12 Studio MFA students. Each art historian will be paired with an artist as a "dialectical duo." A goal of this course is to encourage structured dialogue between both disciplines.

The First Half

The first six weeks of the semester will focus on principle moments in the history of aesthetics (and various anti-aesthetics) from the 18th century until today. This portion of the course will consist of a concentrated program of readings and presentations in a seminar format. Texts will be by Kant, Hegel, Nietzsche, Heidegger, Adorno, Foucault, Derrida, Deleuze, Mattick, Rancière, Bourriaud and Groys, among others. A seven-page paper will be due at the end of the semester.

The Second Half

In the second half of the semester each artist should be prepared with enough artwork for a small, curated solo exhibition. The exhibitions, organized by the MA and MFA teams, will be installed in the small Gallery (room 203) in the MFA Building. Each exhibition will be accompanied by a panel presentation, and will include a statement by the artist, an essay by the art historian, a review by a critic, and critique from the class. The MA and MFA teams will, in turn, assume different roles in the preparation of each exhibition. Everyone therefore will be involved as a curator, a writer and a critic. The exhibitions and presentations, two each class, should attempt to incorporate material covered during the first half of the semester.