

## GRADUATE STUDIO COURSE DESCRIPTIONS SPRING 2015

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Lisa Corinne Davis  
[lcdavis@hunter.cuny.edu](mailto:lcdavis@hunter.cuny.edu)  
Graduate Drawing  
ArtCr 641/642/643  
Tuesday 3:20-6:00  
205 Hudson Flex Space

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 three drawings are due each week, sometimes in response to a specific drawing assignment. Class discussions will be driven by groupings of conventions of the drawings as they appear in the student's work, and could cover the following:

- Definition of drawing
  - Communication through
  - The kinetic basis of drawing
  - Drawing and realization
  - Definition of form and analytical structure
  - The fallacy of abstraction
  - Context and content
  - Structure as relationship
  - Supports, materials and their significance
  - Technical methods
  - Rhythm and Space
  - The subject: Its nature and function
  - The different kinds of drawing. For example:
  - Architectural drawing
  - Animation and comic drawing, including story- boards
  - Ways to portray cinematic narrative in a picture
  - Horror and the grotesque in contemporary art.
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Carrie Moyer  
[cmoyer@hunter.cuny.edu](mailto:cmoyer@hunter.cuny.edu)  
Graduate 2D Seminar  
Artcr 662, 663, 664, 665  
M 9:20-12:20  
205 Hudson, Room TBA

Painting, drawing and the issues surrounding the two-dimensional form the core of this graduate seminar. Through group conversation, reading and critique, students will 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 the artist's own work and, by extension, that of others. The rhetorical skills necessary for arguing one's own point of view will be refined through frequent writing projects. The student is expected to be responsive to the input from the class, ultimately using this new information toward an expanded studio practice.

Students are expected bring NEW work for critique three times over the course of the semester. Therefore a focused, energetic, high-level studio practice is the baseline for success in this course.

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Joel Carreiro  
[Joelcarreiro@gmail.com](mailto:Joelcarreiro@gmail.com)  
Collage Logic            Artcr 751.28  
12:20 - 3:00 Thurs  
205 Hudson

Collage Logic is a studio elective conducted in a seminar format. Each week we will consider and critique student work emanating from a combinatorial approach - whether joining disparate images, materials, processes or practices.

We will discuss issues related to notions of the fragment, the trace, the hybrid, the incomplete, the disharmonious - to juxtaposition, dissimilarity and the multiform.

Relevant historical models will be invoked as well as related contemporary practices.

Each student will write a brief review/pitch for a fellow student's work.

Readings will be suggested by the students in the class.

The final paper may be from one to three sentences long (trickier than it sounds!).

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Paul Ramirez Jonas  
[paul.ramirez.jonas@gmail.com](mailto:paul.ramirez.jonas@gmail.com)  
Graduate Seminar 1, 2, 3, 4  
Artcr 662, 663, 664, 665  
M 6:10-9:00  
205 Hudson TBA

This seminar will facilitate a series of conversations relevant to you as artists in this historical moment, living in this city, at the onset of their careers. In turn, these conversations will frame group discussion of your work. The conversations will be initiated by readings, in class workshops, and assignments. Some of the questions we will ask ourselves are: How is your work made under your current conditions and how does this process affect its meaning and production? What are the relevant art and life issues that matter to your peer group and are they the same as yours? Do you still experience and make artworks in an historical context? Who are you making work for and how much is that affected by geography, opportunity, life? Are you making work for a post modern era where meaning is contextual and contingent? Or are we returning to modernist standards of universality and autonomy? What is the current role of your art in society and what is its potential? Would you rather have an artist statement or a theory of change.

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Constance DeJong  
[dejong.studio@gmail.com](mailto:dejong.studio@gmail.com)  
Artists' Books  
ARTCR 629.75 Sec:001  
Friday 12:30-3:00  
Room 410, 205 Hudson "

The class will be (1) project-based and (2) will examine the history of artists' books (past and present). The aim is for you to gain historical and practical experience concurrently.

Artists' books are works of art realized in the form a book. We will take an expanded look at the form. You will complete a mid semester and final project, and to become familiar with our subject, you will complete a number of small assignments with a one week turn around early in the semester. The course will introduce examples the 20th /21st century history of Artists' Books through readings and weekly in-class presentations. Texts: David Joselit, " Duchamp's Diagrams;" Johanna Drucker, The Century of Artists' Books; Jerome Rothenberg, A Book of the Book; Artist's Magazines; An Alternative Space for Art, Gwen Allen; several wrtings by artists, Seth Siegelaub, Seth Price, Kathy Acker, to name a few.

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Goals/Learning objectives:

- to gain experience in the production of works that develop notions of artists' book for contemporary thinking and practice.
  - to acquire practical knowledge in the production of artists' books (editing, writing, conceptualizing, binding, etc.)
  - to apply critical thinking to one's own and other's work
  - to study some foundational texts about artists' books, as well as examples of the form itself in the interest of addressing the broad scope of artists' books
  - to access the long history of artists' books and contextualize one's work in that on-going practice
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