

Hunter MFA Program - Fall 2018 Courses

Seminar: Rules of the Game for Combined Media **Artcr 662, 663, 664, 665**

Andrea Blum, andreablum@earthlink.net

Monday 3:20-6:00pm

205 Hudson, Room TBA

The Combined Media Seminar is dedicated to taking apart the content, style and presentation of your work in order to examine its principles of engagement. Using the format of critique and writing we will consider the impact of various influences from current affairs to creative arts with references to previous histories. There will be 3-hour presentations by each student with 3 essays that cover: Influences & Inspirations; Guidelines & Style; Curiosity & Questions.

Seminar **Artcr 662, 663, 664, 665**

Joel Carreiro, joelcarreiro@gmail.com

Tuesday 10:20am - 1:00pm

205 Hudson, room TBA

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. In addition, 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**

Lisa Corinne Davis, lcdavis@hunter.cuny.edu

Thursday 12:20pm - 3:00pm

205 Hudson, room TBA

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.

Seminar **Artcr 662, 663, 664, 665**

Thomas Weaver, hweaver@hunter.cuny.edu

Thursday 3:20-6:00 pm

205 Hudson, Room TBA

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

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concretely in terms of its intentional adaptation of varied art languages to specific artistic and social purposes. Discussions will address two primary levels of interpretation: the work's conditions of mediation and its referential content. 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. I hope we will also discuss the work on a sometimes more elusive level in terms of "voice"; meaning the persona, subjectivity, selfhood, or identity projected by the artist.

Seminar or Elective: Sculpture Methods **Artcr 751.19 or Artcr 662, 663, 664, 665**

Nari Ward, nari.ward@gmail.com

Monday 12:20-3:00pm

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.

Elective: Graduate Drawing **Artcr 640, 641, 642**

Drew Beattie, beattie.drew@gmail.com

Monday 9:20am-12:20pm

205 Hudson Room 202

This elective course emphasizes speculative making as the most productive way forward, foregrounding visual and sensory discovery over a more academic emphasis on conceptual justification. The projects invite a material search within the conventions of drawing / works on paper as reframed by the 20th and 21st centuries, encouraging the making of meaningful attempts to more fully embody, subvert or expand those conventions in your own personal terms.

There are four projects in total, each accompanied by readings and artists relevant to the project. Along the way, attention is brought to major issues in contemporary drawing: singular tool vs. collage sensibility, direct vs. indirect or sequentially stepped methods, large scale, collaborative practice, and the differences between individual, collective and serial production in making and installing drawings

Elective: Public School **Artcr 751.79**

Claire Bishop, CBishop@gc.cuny.edu

Paul Ramirez, paul.ramirez.jonas@gmail.com,

Thursday 12:20-3:00pm. *Students MUST allow one hour of travel time before and after course time.*

Location varies

PUBLIC SCHOOL is a course designed to encourage the making of, and reflection upon, art outside the gallery. Unlike a conventional seminar or elective, 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 (Ramírez Jonas) and an art historian (Bishop), 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. Production of drawings in the course aims most at the learning and experimentation that will benefit future work.

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NEW Elective: Artists' Writing **Artcr 751.14**

Emmanuel Iduma, emma.iduma@gmail.com

Tuesday 3:20-6:00pm

205 Hudson, Room 310

There is a long-established tradition of artists who, compelled to elucidate and contextualize their work, turn to writing. Artists' writing might take the form of statements, diaristic notes, stories, essays, and even reviews of the work of other artists. In this class, our focus is on the artist as a writer, and to writing as an important component of artistic practice. What promise does literature hold for a practicing artist? How might an artist be introduced to writing as craft, and to writing not only as a means for expressing thematic preoccupations, but also as a rich, experimental form?

In the course of the semester, we will consider several subgenres of artists' writing, including statements, personal essays, and critical essays, mindful of the overlap between those three forms. Each student will have the opportunity to work on new pieces of writing, and to receive feedback in a workshop setting, thus laying the groundwork for thesis writing in the final semester. The writing exercises are complimented by discussions on texts from an eclectic range of sources, in an attempt to trace the history of writing by artists, and to enable students contemplate possibilities for their own writing.

Emmanuel Iduma, a writer and art critic, is the author of *The Sound of Things to Come*, a novel, and *A Stranger's Pose*, a forthcoming book of travel stories. He was associate curator of the Nigeria Pavilion at the 57th Venice Biennale. He teaches at the MFA Art Writing program at the School of Visual Arts, New York.
<http://www.mriduma.com>

Elective: Painting Bootcamp **Artcr 751.10**

Carrie Moyer, cmoyer@hunter.cuny.edu

Wednesday 9:30 am -12:20 pm

205 Hudson, Room TBA

Want to take your painting to the next level? Painting 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. This course is for artists whose primary medium is painting.

Elective: Performance Genres **Artcr 751.33**

Alexandro Segade, segadealexandro@gmail.com

Wednesday 10:20 am - 1:00pm

205 Hudson, Flex Space

This class introduces students to range of contemporary performance practices, challenging them to develop performance projects, participate in workshops, and learn approaches to research in the field by viewing live performance. Students will work in a number of genres, creating action-based body art, experimental multimedia theater, and engaging in social practice collaborations. The class also explores the institutions, histories and discourses that shape the field of contemporary performance art through lectures, research, and readings. The class will also be attending several performances in New York City over the course of the semester.

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Theory & Crit: Bent Stranger in the Wilderness: An Intersectional Exorcising of Queer

Art H 734, 735, 736

A.K. Burns, ak@akburns.net

Wednesday 1:10-3:50pm

205 Hudson, Room 310

What do we mean when we wield about the word 'queer'? An adjective, a verb, a noun—queer is an intentionally slippery term. Since its reclamation in the mid-20th century from derogatory to agential, queer has been progressively flaunted as a catch-all for empowering innumerable indeterminate 'others.' In this course we will seriously examine the rapid proliferation of this term, and the impending nulling effect of such multiplicity. In the age of homonormativity is queer unhinged from its homosexual origins? If so, what if anything does it have to do with LGBT politics, ontology and community? And in what ways is and isn't the term queer still useful or powerful?

In this course, we will wade through a wide range of texts, cinema and art, in an attempt to locate and revitalize queer, as well as consider whether this exhausted term should be laid to rest or simply reinvent itself again. In exploring various literary genre, from manifestos to poetry, theory to science fiction, we will approach and agitate 'queer' through various intersectional fields: feminism, class, race, ableism, capitalism, pop culture and quantum field theory.