

**Seminar: Somatic Turf (Part 1) ArtCr662, 663, 664, and 665 A.K. Burns**  
**205 Hudson**

This course will build an exquisite corpse of thought and practice that examines the role of the body in contemporary art. Dissecting and reconfigure the interior and exterior territories of the body, students will be expected to develop the physical and emotional resonance of their individual practices through a variety of body-centric principles such as gesture, scale, materiality, mimesis, form and formlessness. We will explore a cross-pollination of non-artistic influences and conditions that intersect with the body both socially and politically. As well as rethink art historical narratives through the sensory system, as a conduit for the reception and production of artworks.

This is a two semester course, with no requirement to take both semesters in any particular order. Part 1 will focus primarily on the political and social dimensions of the body such as; race, gender, labor, ableism, pharmaceuticals, prosthesis, pornography and post-humanism. Part 2 will investigated the material, spiritual and poetic potential of the body through such topics as; primal therapy, fitness, dance, performance, new materialism and mysticism. Students participating in this class may work within any medium but should have an invested interest in expanding their formal and conceptual relationship to notions of the body. The course is critique based but will include some readings and other exercises throughout the semester.

**Graduate Seminar**  
**ArtCR 662-665 Susan Crile**  
**205 Hudson**

All disciplines and subject matter are welcome. How do you relate to the time we live in and how does that manifest in your work, life as well as culturally, socially and politically? How does one make art in times of distress?

At the beginning of the semester there will be an emphasis on drawing or any such tool that can jumpstart your thinking to aid in the development of your main body of work.

All your working drawings will be shown and critiqued weekly for the first three or four weeks. After there will be in depth individual crits. At the end of the semester there will be a special project determined collectively by the class.

There will be readings, exhibitions to see and review, and presentations to make. However, critique will be the fulcrum of the seminar. I will do a studio visit with each of you mid semester.

**Graduate Seminar ARTCR662-665**  
**EJ Hauser**  
**205 Hudson**

This graduate seminar models the idea that artists in conversation form a kind of engine within contemporary art-making, a motor that hums with the participation of each member of the collective. Word of mouth is an important disseminator of "what's up" inside art-making. During our seminar, the ongoing painting conversation will be extended through image presentations, readings, screenings, and weekly discussion. Most importantly, this seminar is not just about conversation, it is also a workshop designed for studio artists who want to produce a significant amount of work alongside formal and conceptual challenges. Students can expect their work to be discussed during group critique three times during the semester.

### **Seminar**

**ArtCr 662-665**

**Daniel Bozhkov**

**205 Hudson**

Students in this seminar will concentrate on the long-term vision of their work, as it is tested by a focused and rigorous experimentation.

The seminar has three main components:

- presentations of new works, followed by an evolving group conversation – a critical feedback by peers and faculty that aims to intensify and deepen over time
- lecture presentations on current exhibitions and events
- an ongoing research and symposia based on the contemporary art discourse

The students will create new works and present them for discussion. Utilizing the available talents and skills, everyone will be offered an assistance by fellow classmates in the conception, production, and presentation of his/her work.

Slide presentations on current exhibitions and events will start every class. The students will interpret, and bring to life, contemporary texts at several symposia on critical issues.

### **SPATIAL STRATEGIES**

**Artcr 751.16**

**andrea blum**

**205 HUDSON**

Developing a system of display for a work of art can reflect the ideology of the artist, give an historical frame for the work, promote engagement, and re-think the content of the work itself. This Elective will be dedicated to analyzing methods of display to compliment, dictate, and/or invite the viewer/audience into a dialogue with the work in the context of the "exhibition space", be it a gallery, theater, café, institution or in the public realm. With this as the focus, the presentations will be complimented by individual research projects on the design mechanism of another artist, architect, designer, performer, etc. that has a relationship to one's own interests. SPATIAL STRATEGIES is aimed at bringing awareness to a wider range of considerations, whatever form the work takes, in whatever context it is meant for.

**Graduate Painting Intensive Artcr 751.37**  
**Carrie Moyer**  
**205 Hudson Street**

Want to take your painting to the next level? Graduate Painting Intensive 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.

**Art Writing**  
**ARTCR 751.29**  
**Anthony Hawley**  
**205 Hudson room 300**

This course introduces students to art writing and to the practice of shaping language. One of the most exciting things about the idea of “art writing” is the elasticity of this nomenclature. What constitutes “art writing”? What can it be? The works we examine vary greatly from more traditional statements and reviews to text-image documents, hybrid books, books that rethink the book as object, and more. While the course will focus primarily on artists as critics, theoreticians, and essayists, we will enlarge our definition of art writing by considering works by poets and thinkers that fall between or challenge the genre divide. In addition, students will produce texts, practice crafting language, review peer writing, and workshop various drafts. Throughout, we will always be asking, what can art writing do?

**AUDIO/SOUND ELECTIVE ARTCR 75118-01 Constance DeJong**  
**205 Hudson**

The class will address and investigate audio/sound from multiple perspectives: technical—production and editing of sound for your work; historical—art past and present that incorporates sound and or is sound-based; historical—changing notions of sound in relation to technological developments, from microphones to deep space missions; conceptual—for example, cultural values in sound's production and reception; psychological-ineffable aspects of sound; sound and time.

Basic assignments and responsibilities of the semester: Producing a mid semester and final project; regular readings and your participation in class discussions. Additional assignments—such as attending an exhibition/live-event and a short, written response may occur in the course of events from January to May.

**Seminar****ArtCr 662-665****Juan Sanchez****205 Hudson**

GRADUATE SEMINAR is open to all artists working in drawing, painting, printmaking, photography, sculpture, installation, ceramics and combined media. This course will be approached as a progressive evolving, experimentation in production of art, presentation and discussion. This is an opportunity to present and discuss the visual, formal, conceptual process and content of your creative work. It is intended to stimulate questions, concerns and other possibilities in the conceptualization, creation, intention and presentation of work. 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 graduate seminar depends on everyone's commitment in presenting quality ambitious work as well as full participatory engagement in thoughtful critical and formal dialogue and support for each other's work.

Students will be required to write and present critical observations with closing summaries about their presentation and their colleagues after each session. The critique notes will be shared with everyone in the seminar.

**Collage Logic****ArtCr 751.28****Joel Carreiro****205 Hudson**

Collage, a largely twentieth century phenomenon, is central to contemporary artistic practice and is fundamentally different than other methodologies.

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, and 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 and by myself.

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

**Seminar****ArtCr 662-665****Susan Crile****205 Hudson**

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**Graduate Seminar**  
**ArtCr**  
**Dave McKenzie**  
**205 Hudson**

Readily available tools for creation, communication, and dissemination have had a powerful effect on the individual's ability to create, to be seen, and to be heard. Many of these tools and platforms push past the category of dematerialized artwork. We get the errant, the performative, the impossible to archive, the hard to describe, the without category... Through readings, discussions, outings, and group critique we will discuss all that doesn't fit and how it might speak to issues inside and outside art production. This class is for experimentation and analysis as well as the development of forward looking intellectual frameworks. Over the course of the semester students will be encouraged to deepen critical positions as well as their relationship to a number of issues including process, time, space, and spectacle. Along with readings there will also be 3 critiques during the semester.