

## Fall 2019 Graduate Studio Art Course Descriptions

**A.K. Burns**

**SEMINAR: Somatic Turf (Part 2)**

**ARTCR 662-665**

**T 3:20-6:00**

This course will build an exquisite corpse of thought and practice that examines the role of the body in art. We will explore a cross-pollination of non-artistic influences and conditions that intersect with the body. Students will be expected to develop the physical and emotional resonance of their individual practices. This is a two part course, with no requirement to take both semesters or 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, and sexuality. Part 2 will investigate the material, spiritual and poetic potential of the body through such topics as; primal therapy, fitness, dance, performance, new materialism, mysticism and post-humanism. 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 circulates around food, reading discussions, workshops, seeing art and critique.

**Valerie Jaudon**

**SEMINAR: The Expanded Field of Abstraction**

**ARTCR 662-665**

**T 3:20-6:00**

This critique-based seminar will consider students' work using a multiplicity of approaches. The course will consider abstraction as a way of thinking visually -- pointing us toward a new appreciation of reality's many guises. We think abstractly and routinely navigate the complex abstract structures of our world. Abstract art was the major art form of the last century and has maintained its vitality and relevance in the twenty-first. This course, rather than treating abstraction as a style, considers it as a multi-faceted means for focusing creativity and expression. In each class session we will critique the work of two students, interspersed with discussion and presentations of assigned readings. The goal will be to build on and clarify our understanding of abstraction and how it relates to each student's practice.

**Reiner Leist**

**SEMINAR: Elective Photography Project**

**ARTCR 662-665**

**TH 9:20-12:00**

The conversation I have planned for this course starts with the discussion of our fictional biographical end juxtaposed with various beginnings. Two 2019 exhibitions are further anchor points: May You live in Interesting Times (May 11, 2019–Sunday, Nov 24, 2019) the Venice Biennale and Monumental Journey: The Daguerreotypes of Girault de Prangey at the Metropolitan Museum of Art (until May 12, 2019, Student seminar May 13, 2019 with plans for the curator Stephen Pinson to come to Hunter in the fall semester).

While one focus of this workshop is on a deeper understanding of the photographic apparatus, this conversation welcomes all media and practices. 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 as the main focus so consider this class a hybrid between a seminar and an elective.

We will give particular attention to the biographical layer of the art making process as well as the factor time. Technical instruction, field trips, readings and assignments aim at illuminating the various layers of making work, but depend on funding. Discussions will address the aesthetic, representative, technological and political functions of work made.

Readings:

Sally Stein, *Passing Likeness, Dorothea Lange's and the Paradox of Iconicity*, pages 345-355, from: *Only Skin Deep, Changing Visions the American Self*, Abrams/ICP, New York 2003

Zanele Muholi, *Faces and Phases*, Steidl 2014

Stephen Pinson, *Speculating Daguerre: Art and Enterprise in the Work of L. J. M. Daguerre*, 2012

Rebecca Solnit, *River of Shadows*, Viking, 2003

Reiner Leist *American Portraits*, Prestel Publishing 2001

Exhibitions:

<https://www.metmuseum.org/exhibitions/listings/2019/monumental-journey-girault-de-prangeydaguerreotypes>

<https://www.labiennale.org/en>

<https://www.labiennale.org/en/art/2019/artists>

**Anthony Hawley**

**SEMINAR: Imperfect Cinemas**

**ARTCR662-665**

**205 Hudson, W 12:20-3:00**

This seminar focuses on the development of student work in conversation with contemporary strategies in and around the moving image. What is the moving image capable of? How can it reconfigure us? How and in what ways might it disrupt dominant modes of image production; & what constitutes a “counter” or “imperfect” cinema? Weekly screenings in and out of class as well as readings will inform our understanding of various cinemas as we consider these questions and many more. Discussion will be focused on analyzing how particular films and video pieces operate, their conceptual framework, and the critical poetics of these works. Over the course of the semester, students will twice present work for critique as well as present numerous “engagements”—prompts that invite experimental responses to weekly texts. Certain films may also frame a particular week’s approach to class structure. Students in this course may work in any medium but should have an express interest in pursuing a deeper critical understanding of moving image work in relationship to their practice.

**Andrea Blum**  
**SEMINAR: Combined Media**  
**ARTCR 662-665**  
**M 3:20-6:00**

COMBINED MEDIA SEMINAR

Fall 2019

Professor ANDREA BLUM

**RULES OF THE GAME**

This Seminar will critically analyze your work through weekly critiques, project research and accompanying writings. We will consider the impact of a wide range of influences from current affairs to popular culture, to the creative arts in order to expand the range of references. The presentations are designed to help clarify what your work is, breaking down formal, conceptual and social concerns.

There will be 3 one-hour presentations by each student during the semester in response to the guidelines below.

**PRESENTATION #1 – Influences & Inspirations:**

Write a brief essay about someone's work that has inspired you. Present information about their work together with a representation of your own work and discuss how it has had an effect and why. You may select anyone in the creative arts (ie film-makers, writers, performers, dancers, musicians, etc. from any time period.)

**PRESENTATION #2- Guidelines & Style**

- Write down the guidelines (rules, concerns, parameters) of your work.
- Write a brief essay that discusses your work in relation to the work of 2 other artists.
- 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 whose work follows the *same rules* as you but whose work *looks different*.

**PRESENTATION #3 -Curiosity & Questions.**

It is always interesting to know how an artist began; how their work transitioned; when did the work find form; etc. Select your subject. They can be a filmmaker, visual artist, performer, etc., they can be someone you know or someone who interests you. Present their work. What is interesting to you about their work? What is the relationship of their concerns to yours? What do you want to know?

You need to list the questions and find the answers to your questions through research (ie reviews, interviews video portraits, articles). Your presentation will be an analysis of that person through the lens of your own unique interests.

**Learning Outcomes**

- 1 To analyze the content of one's art-work.
- 2 To analyze the visual language for that content.
- 3 To broaden references to include other disciplines & areas of study
- 4 To develop a critical analysis of one's own work within a larger socio-political context.
- 5 To have a comprehension of an historical context for the work.
- 6 To develop research methods to support one's interests.
- 7 To develop verbal and written skills as it relates to one's own work and the work of others.

**Faculty: TBA**  
**SEMINAR: Figuration**  
**ARTCR 662-665**  
**F 12:20-3:00**

**Joel Carreiro**

**ELECTIVE: Collage Logic**

**ARTCR 751.28**

**M 9:20-12:00**

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 considered 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 : using another field or combination of endeavors as model, answer the question - "As an artist I am most like..."

**Alex Segade**

**ELECTIVE: New Genres: Video, Performance, Sound**

**ARTCR 751.40**

**W 9:20-12:00**

What are the differences among the varied artistic practices referred to as intermedia, transdisciplinary, post-studio, and New Genres? Offering instruction in the composition of works ranging from video and sound art to performance, this course also looks at ways artists have defined their own practices outside of, and sometimes in opposition to, traditionally understood distinctions among artistic media. With Modern precedents in the Bauhaus, Dada, and Futurism, this boundary-crossing (exemplified by Fluxus, the Black Mountain School, Judson Church, Womanhouse, and the founders of the UCLA New Genres Department) has since become canonized. Exploring how contemporary artists work within 21st century social and technological spheres, this class provides a workshop for students to develop their own time-based projects and present them for critique, while also excavating under-represented artists who have evaded easy categorization.

**Shellyne Rodriguez & Ruth Wilson Gilmore**

**ELECTIVE: Seeing Space: Art, Geography, and the Right to the City**

**ARTCR 751.17**

**W 4:00-6:40**

How we change the world depends on what and how we see. In a variety of metaphorical and material ways, we describe problems and their solutions in spatial terms. This studio course brings together artists and social scientists to collaborate, by way of theoretical guides, on conceptualizing and analyzing or re-presenting challenges faced by ordinary people who try to live their lives wedged between organized abandonment (jobs, housing, transportation) and organized violence (criminalization, displacement, deportation). Co-taught by Shellyne Rodriguez (Hunter MFA program) and Ruth Wilson Gilmore (Graduate Center Geography Ph.D.).

program), we will examine some social theory and critical analysis of current conditions here in New York City. Then, working in interdisciplinary groups, students will identify a problem, lay out a plan of action to examine the problem, and collaborate throughout the semester on development of a project under the general theme "Seeing Space." Students will combine their interests, training, and skills in new ways. In class sessions we will discuss each project-in-progress and combine our collective thinking and knowledge to help resolve dilemmas and advance the work. At the end of the semester we will present final collaborations to an invited audience of community activists and other interested people for conversation and critique. Both Rodriguez and Gilmore have taught extensively across disciplines. 10 Students will enroll via each institution. GC enrollments must be pre-approved by Gilmore. MFA students should email Shellyne Rodriguez at [shellynerodriguez@gmail.com](mailto:shellynerodriguez@gmail.com) by May 9<sup>th</sup> with a paragraph explaining why they are interested in taking this class.

**Lisa Corinne Davis**

**ELECTIVE: PAINTING: SHARED SOCIAL FABRIC**

**ARTCR 751.96**

**TH 12:20-3:00**

The true potential of painting is its ability to represent our situation; with something anticipatory, something that can be understood as a proposal, yet more than that: not didactic, not logical, but very free; effortless in its appearance, despite the complexity.

For painters only, this course is a deep dive towards a better understanding of the painter as a voice of contemporary culture. The examination of painting, past and present, along with readings, class discussions, and critiques of student work, are requirements that will frame the shared social fabric of the medium. In addition, there will be assigned exhibitions and lectures outside of the department. Students will be expected to re-think, re-evaluate and re-invent modes of their understanding and making of paintings.

**Nari Ward**

**ELECTIVE: SCULPTURE, POEM, PLACE and BOREDOM**

**ARTCR 751.47**

**T 12:20-3:00**

The main focus of this class is to extend on the participant's interest in developing meaning from/ through materials and methodology. What spaces or world is the work made for? How can that real or imagined world be exercised and visually embellished for the benefit of the participants and the engagement of their viewer.

There will be an emphasis on critiques and participants will be required to present their work to the class at least three times over the course of the semester. The class will select various galleries and museums to visit together with discussions afterwards. Readings include any source material which explain how things operate; cook books, manuals, how to guides chosen by the participants as a means to a logic of parts becoming a preconceived expectation, product for consumption or use. Can these readings be a structure for taking one's research into form? Where is there room for the useless and invisible and how can those terms be examined first as subjective investigations then as experiences?

**Claire Bishop (Graduate Center/SPQ) & Paul Ramirez-Jonas (Hunter)**

**ELECTIVE: PUBLIC SCHOOL**

**ARTCR 751.79**

**TH 12:20-3:00**

This is a class about making art in the city. 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.

Assignments shift with each iteration of Public School, but always involve making a work that uses or problematizes public space. Our aim is to familiarize you with artists who have done this in New York, to inspire you to engage with the city, and to push you beyond your comfort zone.

The class might include sessions in a park, in a courtroom, at a memorial, on a beach, in a cemetery, on a canoe or ferry... and much more. Because the location changes each week and may be far away, we ask that students who participate in this class not to sign up for other classes during the daytime on Thursdays (classes that start after 5.30pm should be OK).

Hunter students interested in taking the class should email Paul Ramirez Jonas ([paul.ramirez.jonas@gmail.com](mailto:paul.ramirez.jonas@gmail.com)) and cc Claire Bishop ([cbishop@gc.cuny.edu](mailto:cbishop@gc.cuny.edu)) with a paragraph briefly introducing themselves, where they are at in the program, and why they are interested in joining Public School.

**Jeffrey Mongrain**

**ELECTIVE: Sculptural Methods**

**ARTCR 751.19**

**M 10:20-1:00**

The Sculptural Methods Class, during the first 4 to 5 weeks, will be both traditional 3-D and digital oriented demonstrations. There will be approximately 25 to 30 process demonstrated. Individual tutorial during this time will discuss how these introduced processes can be applied/alterd to fit each individual students own artistic research. The demonstration are primarily an introduction to a wide variety of methods. See below for a general list of demos. There will be related slide presentations of contemporary artists employing the techniques prior to each demonstration.

One Sculpture Shop Staff member and two Non teaching Adjuncts will be available throughout the semester for individual assistance to apply each process to the students individual research/production. I will hold individual tutorials after each class.

The last 10 to 11 weeks of the semester follows a Seminar Class format. There will be 3 individual student presentations each week for group critiques. Every student will present their

work at least twice in class. Each week a critical essay related to contemporary sculpture will be made available and discussed.

Your first presentation will include a brief artists statement. You must make enough paper copies of this statement for everyone in the class. This first presentation of your work should be your primary artistic practice and does not necessarily have to be directly related to the production processes demonstrated in the class.

For the second group critique each MFA Student will give a 5 to 10 minute presentation of images of influential artists related to their content/development. The works you present for this group critique should have a relationship to methods of production demonstrated in class. Typically there is no significant change to the work presented for the 2nd critique.

#### Attendance and Grading Procedures

You must attend every class, be on time, and stay for the full class. All students must maintain full and active verbal participation during all group critiques. There should be no cell phones used during class or eating.

Before your 1st presentation for a group critique your Artist Statement must be completed and copies made for everyone in class. At the beginning of your 2nd presentation you will have prepared a 5 to 10 minute image discussion. Room assignments and set up schedules will be done a week in advance.

Contact me, and the class Teaching Assistant, in advance if you need to miss any class. Missing more than one class, except for a significant reason, is unacceptable and will effect your grade.

Process Demonstrations; A brief list. (The first 4 weeks)

- Metal Working (3 different construction processes, new equipment has been purchased)
- Laser Etching
- 3-D Printer (Up to a 10 inch form, available Fall 2014)
- Dimensional Routing
- Lamp Working/Torch (New Process)
- Glass cutting
- Woodworking (Advanced techniques and construction methods)
- Digital scanning.
- Installation Projections
- Electronics (small motor construction and kinetic related devices)
- Mold Making (Rubber molds, Plaster molds, Relief Molds...)
- Mold Making for off-site casting of bronze and glass.
- Casting (plastics, rubber, clay, dirt, salt,...)
- Large scale fiber-glass construction
- Photography Decal Transfer (for Glass and Ceramics)
- Gold, Silver, Aluminum Leafing.
- Ceramic Processes (Slab, Coiling, Glazing, Firing,...)

- 3-D animation and editing
- Photo printing on clear plastic
- site specific installation methods and creating proposals
- Additional demonstrations from Visiting Artists
- Additional demonstration are by student request.