

Studio Art Graduate Course Descriptions

Spring 2020

Professor Daniel Bozhkov

SEMINAR

ARTCR 662-665, section 002

F 12:20-3pm

The students in this seminar will focus on developing the long-term vision of their work, as it is provoked by a concentrated 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 deepen over time
- 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 process of conception, production, and presentation of their 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.

Professor Susan Crile

SEMINAR

ARTCR 662-665, section 003

M 12:20-3pm

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.

Professor Lisa Corinne Davis

SEMINAR: Post-Medium Condition

ARTCR 662-665, section 005

Th 12:20-3pm

According to Rosalind Krauss, "The greatest challenge to grasp of the art of the 1970's was the need to assemble the diverse threads of newly invented mediums (such as video, performance, body art or the 'dematerialization' of conceptual art) into coherent enterprises", related to one another by what could be understood as a common goal and a concerted projection of meaning described by her as "The Post-Medium Condition". This seminar will examine these threads between painting, drawing, photography, video, installation and performance. Requirements include assigned topical readings, presentations and a final project.

Professor Jeffrey Mongrain

SEMINAR

ARTCR 662-665, section 001

M 10:20-1pm

The first 4 to 5 weeks of the semester are full-class demonstrations, artist talks, and related slide presentations of sculptural processes.

The last 12 to 14 weeks of the semester follows a Seminar Critique Class format with individual presentations and group critiques. Every student presents their work twice along with images of influential artists and essays related to current theory and exhibitions.

- Metal Working (3 different construction processes, new equipment has been purchased)
- Laser Etching
- 3-D Printer (Up to a 10 inch form)
- Lamp Working/Torch (New Process)
- Woodworking (Advanced techniques and construction methods)
- 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,...)
- Additional demonstrations are by student request.

Professor Juan Sanchez

SEMINAR

ARTCR 662-665, section 004

Th 3:20-6pm

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 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.

Professor Tom Weaver

SEMINAR

ARTCR 662-665, section 006

T 12:20-3pm

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 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.

Limited readings and responses to readings are required to form shared concepts and terminology and to help define themes applicable throughout the semester.

Students will be expected to write a statement demonstrating their knowledge of their field of practice. Individual intentions and motivations should be articulated against this ground as the distinctive contribution of the artist.

Professor Drew Beattie

ELECTIVE: Graduate Drawing

ARTCR 640-642, code 25826-28

Th 3:20-6pm

Course description TBA

Professor Andrea Blum

ELECTIVE: Spatial Strategies

ARTCR 751.16, code 5230

M 3:20-6pm

Spatial Strategies is an Elective devoted to analyzing methods of exhibition design in order to compliment, dictate, and/or invite the viewer/audience into a dialogue with the work in a range of spatial scenarios, be it a gallery, theater, café, institution or in the public realm. Regardless of what the work is, considering how it is presented 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.

With this as the premise, there will be 3- 45min presentations by each student over the course of the semester. The presentations will involve identifying the core interest of the work, researching exhibition designs of similar subjects, analyzing the relevance of this mode of display to your own work, and finally, making a scale model of your work for of a specific location accompanied by a press release.

Professor Joel Carreiro

ELECTIVE: Collage Logic

ARTCR 751.28, code 4451

Th 9:20am-12:00pm

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..."

Professor Constance DeJong

ELECTIVE: Audio/Sound

ARTCR 751.18, code 5215

F 3:30-6:00pm

The course is an investigation of sound as related to art forms and we will consider the nature of listening and acoustics, the role of sound in contemporary life and thought, the politics of sound, the relations among the senses.

The objective is for you to gain conceptual, practical and historical experience concurrently.

Early in the semester we'll apportion time for instruction in sound recording and editing; in

working with microphones and speakers; in using our Audio Studio. Each of you will produce a mid-semester and a final sound-based project, and complete several short assignments.

We will have weekly presentations and discussions of audio/sound in art, beginning with the advent of artists using sound in the early twentieth century and continuing into the present. Readings related to particular subjects—modes of listening, the physical and psychological aspects of sound, for example—will familiarize you with sound's many dimensions.

Professor Anthony Hawley

ELECTIVE: Art Writing

ARTCR 751.29, code 5232

W 3:20-6:00pm

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. The works we examine and produce will 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?

Professor Reiner Leist

ELECTIVE: Photography Project

ARTCR 751.53, code 47374

T 10:20-1pm

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, technical workshops depend on funding. Discussions will address the aesthetic, representative, technological and political functions of work made.

Professor Carrie Moyer

ELECTIVE: Graduate Painting Intensive

ARTCR 751.22, code 5229

M 9:20-12:00pm

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 the 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. Because we work and study in a city where great painting is constantly on view, students are expected to go out and look at painting on a weekly basis.

This course is for artists whose primary medium is painting.

Professor Paul Ramirez Jonas

ELECTIVE: Public Practice / Private Practice

Artcr 751.80, code 52808

W 9:20-12:00pm

This elective will explore the potential of printed media and multiples to bridge the gap between public and private modes of address. This course will integrate theory and practice. On the production side, we will learn how to use a Risograph printer to make high volume editions and learn silkscreen for smaller editions. We will also learn basic bookbinding techniques. On the theory side we will study the different histories of printmaking as they relate to social and political movements. The course will be contextualized through readings that will expand our understanding of what we mean by public and private. These readings will include but not be limited to Habermas, Warner, Butler, Mouffe, Negri, Agamben, Deutsche and Bishop. This course welcomes all and any MFA candidate regardless of their previous printmaking or image making experience.