

Studio Art Graduate Course Descriptions
Fall 2020
Updated May 2020

SEMINARS

Professor Andrea Blum
SEMINAR: Rules of the Game
ARTCR 662-665, section 002
Monday, 5-8:30pm

Seminar 1: 7930 ARTCR 662	Seminar 2: 7935 ARTCR 663	Seminar 3: 7941 ARTCR 664	As elective / 4 : 7947 ARTCR 665
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Rules of the Game is a cross-disciplinary Seminar aimed to help clarify formal, conceptual and social concerns of the student's work, and expand the range of references beyond the framework of a particular discipline. The course is a combination of project-based research and critique of actual work, with a built-in flexibility to accommodate both in-person and online teaching.

Each student will be responsible for three one-hour presentations during the semester broken down into three categories: *Influences & Inspirations*, *Guidelines & Style* and *Curiosity & Questions*. These will be followed by group critique and individual conferences to help develop the scope of each project. Readings, screenings, and writing assignments will complement the discussions, as will the addition of a variety of tangential sources. The ambition of this course is to lay a groundwork for an art practice that has a diverse foundation in preparation for future possibilities.

Learning Goals:

- To develop a critical analysis of one's own work within a larger socio-political context.
- To learn to differentiate style from content and analyze the visual language for both.
- To objectively analyze the work of others
- To broaden references to include other disciplines & areas of study
- To have a comprehension of the historical contexts for the work.
- To develop research methods to support one's interests.
- To develop verbal and written skills as it relates to one's own work and the work of others.

Professor Daniel Bozhkov
SEMINAR
ARTCR 662-665, section 005
Friday 1-4:30pm

Seminar 1: 9610 ARTCR 662	Seminar 2: 7938 ARTCR 663	Seminar 3: 7944 ARTCR 664	As elective / 4 : 7950 ARTCR 665
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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 cultural, philosophical, and artistic 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 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. How do contemporary artists develop their subjectivity, while practicing the conceptual, formal and discursive links to the works of other peers? The seminar will bring forward a series of open questions to the function of art in the 21st Century. We will collectively explore the creative and social alternatives for renegotiating the artists' positions in times of crisis.

Professor Anthony Hawley
SEMINAR: Imperfect Cinemas
ARTCR 662-665, section #TBD
Wednesday, 1-4:30pm

Seminar 1: ARTCR 662	Seminar 2: ARTCR 663	Seminar 3: ARTCR 664	As elective / 4: ARTCR 665
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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.

Professor Nari Ward

SEMINAR

ARTCR 662-665, section 003

Tuesday, 1-4:30pm

Seminar 1: 7931 ARTCR 662	Seminar 2: 7936 ARTCR 663	Seminar 3: 7942 ARTCR 664	As elective / 4 : 7948 ARTCR 665
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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?

Professor Tom Weaver

SEMINAR

ARTCR 662-665, section 006

Tuesday 5-8:30pm

Seminar 1: 7933 ARTCR 662	Seminar 2: 7939 ARTCR 663	Seminar 3: 7945 ARTCR 664	As elective / 4 : 7951 ARTCR 665
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The course description in the below paragraphs will hold if fall, 2020 turns out to be a "normal" semester. If pandemic conditions persist, modifications will apply to the extent that they impact in-person meetings and critiques. If conditions remain the same as they are in April, all meetings will be conducted remotely through Zoom, students will present work verbally and virtually in such a way as to communicate their *thinking and alternate capacities to work*, raising issues about practices of making, aesthetic and conceptual goals, and the works' connections to art genealogies and social conditions. Lectures and reading/writing assignments will be somewhat expanded to offer additional modes of reflection on student work. Written or Zoom exchanges will be a regular feature of instructor communication with each individual. If conditions improve, meetings will be held in accordance with the extent of this improvement. Stage one would involve students returning to their studios and one-on-one meetings becoming possible to some extent. Stage two would involve seminar room presentations with the appropriate level of social distancing. Stage three would apply in the event that the pandemic ends in which case normal seminar meetings would begin. Health and safety will be

the absolute priority. Students may wish to work in a way that reflects our historical moment or that simply continues their ongoing concerns.

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 power. 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. The "selfhood" or identity of the artist as a social presence will be considered in relation to mediation and reference in each student's work.

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 TBD – new painting hire

SEMINAR

ARTCR 662-665, section 001

Thursday, 9am-12:30pm

Seminar 1: 7929 ARTCR 662	Seminar 2: 7934 ARTCR 663	Seminar 3: 7940 ARTCR 664	As elective / 4 : 7946 ARTCR 665
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Seminar course with new painting faculty member.

ELECTIVES

Professors A.K. Burns and Jenny Jaskey

ELECTIVE: Artists Co-op

Location: **68th Street**

ARTCR 75183, code 63098

Friday, 9am-12:30pm

Artists Co-op is a proposal. In a time of economic collapse and institutional uncertainty, we are all the more aware that how we commune and organize, and the values that drive our creative pursuits, have real systemic ramifications for our collective futures. What role do artists and cultural producers play in this moment? What are our needs and desires? How do we build a space to support culture and ideas that matter?

This course will workshop new models for how artists organize. Artists Co-op is a speculative and collective project that critically and creatively addresses the structural inequities that affect artists as they make work and build community. We will consider the evolving stakes of community engagement, artistic production, context creation, and funding for platforms initiated by artists. Drawing on the resources of New York City, including guest lectures by artists with a special focus on the fertile history of alternative artists organizations including; Art Workers Coalition, ABC No Rio, Just Above Midtown, Group Material, Franklin Furnace, and e-flux, among others. The course will imagine and rethink institutional forms and their fiscal realities. Students will be part of a collaborative process to create proposals for the Artists Co-op: conducting research, learning about pre-existing models, and developing an organizational agenda.

The class is open to both MFA and Curatorial certificate candidates, and will develop over the course of two semesters. We encourage students who are committed to these ideas and ideals to join us in building the Artist Co-op.

Professor Joel Carreiro

ELECTIVE: Collage Logic

ARTCR 751.28, section 001, code 9596

Monday, 1-4:30pm

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 Lisa Corinne Davis

ELECTIVE: PAINTING: SHARED SOCIAL FABRIC

ARTCR 751.81, section 001, code 44879

Thursday, 1-4:30pm

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.

Professor Jeffrey Mongrain

ELECTIVE: Sculptural Methods

ARTCR 751.19, section 001, code 7296

Monday 9am-12:30pm

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 Paul Ramirez Jonas

ELECTIVE: Printed Matter

ARTCR 751.49, section 001, code 44877

Wednesday, 9am-12:30pm

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.

Professor Juan Sanchez

ELECTIVE: Drawing

ARTCR 751.82, section 001, code 44880

Tuesday 1-4:30pm

ELECTIVE / DRAWING is an opportunity to explore, present and discuss visual, formal and conceptual process and content through drawing. It is intended to stimulate experimentation, questions, issues and other possibilities in the conceptualization, creation, presentation and intentions in drawing.

With an open mind we will investigate several approaches to drawing as an infinitely progressive evolving visual language and process. This course will set into motion individual and collaborative drawing sessions, assignments and group critiques. We will be focusing and experimenting on the creative and formal presentation of drawing as image, text, sound, corporal, emotive and conceptual expression through individual/collaborative work. Mediums such as pencils, charcoal, oil pastels, oil sticks, inks, paint as well as non-traditional wet and dry mediums will be explored to experiment with concepts, formats, methods and techniques on paper and//or other receptive surfaces.

There will be a schedule of individual and collaborative presentations during the course of the semester. All students are expected to engage with each others' work during presentations and critical conversations. After each session students who have presented work are required to write critical essays with closing summaries about their presentations and their colleagues'.

The success of this seminar depends entirely on everyone's commitment to quality work, critical engagement and conversations with each other's work. This course is also a collaborative effort towards mutual trust and support for each other.

TUTORIALS

Last Name	Section	Course / Code	Course / Code	Course / Code
		Tutorial 1 (1st sem.)	Tutorial 2 (Midprogram)	Tutorial 3
Beattie	01	Artcr 614/44882	Artcr 615/44907	Artcr 616/45017
Blum	02	Artcr 614/44884	Artcr 615/44908	Artcr 616/45018
Bozhkov	03	Artcr 614/44885	Artcr 615/44909	Artcr 616/45024
Burns	04	Artcr 614/44886	Artcr 615/44910	Artcr 616/45025
Carreiro	05	Artcr 614/44888	Artcr 615/44911	Artcr 616/45026
Jaudon	06	Artcr 614/44889	Artcr 615/44912	Artcr 616/45027
Leist	07	Artcr 614/44890	Artcr 615/44913	Artcr 616/45029
Mongrain	08	Artcr 614/44891	Artcr 615/44914	Artcr 616/45030
Sanchez	10	Artcr 614/44893	Artcr 615/44916	Artcr 616/45034
Segade	11	Artcr 614/44894	Artcr 615/44917	Artcr 616/45035
Ward	12	Artcr 614/44895	Artcr 615/44919	Artcr 616/45036
Weaver	13	Artcr 614/44896	Artcr 615/44920	Artcr 616/45037
Wood	14	Artcr 614/44897	Artcr 615/44921	Artcr 616/45038
New Painter	15	Artcr 614/44898	Artcr 615/44922	Artcr 616/45039
Hawley	16	Artcr 614/44899	Artcr 615/44923	Artcr 616/45040
Fueki	17	Artcr 614/44900	Artcr 615/44924	Artcr 616/45041