

SEMINARS

Professor Daniel Bozhkov :

SEMINAR

ARTCR 662-664, section 002

Friday, 1-4:30pm

HYBRID

Seminar 1: 4386 ARTCR 662	Seminar 2: 4390 ARTCR 663	Seminar 3: 4394 ARTCR 664	As elective: 64452 ARTCR 75184
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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 discussion – a critical feedback by peers and faculty that aims to intensify and deepen over time
- presentations on current exhibitions and events, and games based on Augusto Boal’s *Theater of The Oppressed*
- 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. In turn, everyone will be assisting several students in the class, gaining knowledge of their practice, skills, physical materials, and decision-making process.

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. 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. Artists are people who can envision change and embody it in our works. The seminar aims for the critical discussion of the artworks to be informed and empowered by discussions on race, class, gender, and intersectionality with new urgency.

This course will begin online, with the hope of meeting in person later in the semester if conditions improve.

Professor A.K. Burns

SEMINAR

ARTCR 662-664, section 006

Thursday, 1-4:30pm

HYBRID

Seminar 1: 5614 ARTCR 662	Seminar 2: 6686 ARTCR 663	Seminar 3: 5615 ARTCR 664	As elective: 64456 ARTCR 75184
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This Seminar will take a Covid-19 detour from previous seminars that Burns has lead, rather than a broad range of texts over the course of the semester we will start a book club and delve more fully into one or two authors. Reading will be determined through class consensus but the focus will be on socio political critique and (speculative) fiction, writings by artist/authors such as N.K. Jemison, Andrea Long Chu, or Harry Dodge.

This class will occur primarily online, with up to three in-person sessions done in a socially distanced and safe manner, so that we can engage with the physical and material qualities of each other's works. Students will be expected to develop the esthetic, conceptual, physical and emotional resonance of their individual practices. In this course we will dissect and reconfigure our perception of the interior and exterior territories of the body, through exploring a cross-pollination of non-artistic influences and conditions placed on the body by society, culture and political systems. Students participating in this class may work within any medium and the course is primarily structured around critique, discussions of readings and viewing of related artist works.

Professor Lisa Corinne Davis

SEMINAR

ARTCR 662-664, section 004

Thursday 1-4:30pm

HYBRID

Seminar 1: 4388 ARTCR 662	Seminar 2: 4392 ARTCR 663	Seminar 3: 4396 ARTCR 664	As elective: 64454 ARTCR 75184
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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. Requirement include assigned topical readings, presentations and a final project.

This class will be taught hybrid, but could shift online if the situation in NY grows worse this winter.

Professor Juan Sanchez

SEMINAR

ARTCR 662-664, section 001

Monday, 1-4:30pm

ONLINE

Seminar 1: 4385 ARTCR 662	Seminar 2: 4389 ARTCR 663	Seminar 3: 4393 ARTCR 664	As elective: 64451 ARTCR 75184
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GRADUATE SEMINAR is for all artists working in drawing, painting, printmaking, photography, sculpture and new genres. This course will be approached as a progressive evolving, experimentation in production, presentation and discussion of the creative process and content of drawing. 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. It should be email to each other at least two days before the next session. Each session will begin with a short review of what took place the week before. In our first Zoom meeting we will further discuss the syllabus and goals of our class. Because of the COVID19 pandemic, unless this change our sessions will be strictly via Zoom for the sake of our safety and comfort throughout the course of the semester.

Recurring Zoom class every Monday from 1:00 – 4:30 PM.

Professor Nari Ward

SEMINAR

ARTCR 662-664, section 005

Tuesday, 1-4:30pm

Seminar 1: 4961 ARTCR 662	Seminar 2: 4962 ARTCR 663	Seminar 3: 4963 ARTCR 664	As elective: 64455 ARTCR 75184
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CONTEXTURE RECONFIGURATIONS AND CARE

What does the visible offer for us to consider and how does a formation of impressions limit our understanding of the think we view. We will examine the ways in which our vision is informed with attention to aspects of entropy and surface aesthetics. How does care give us a place to start and is a powerful force for understanding. This seminar will primarily conduct in-depth critiques of the work of individual students however these critiques will need to be conducted remotely. Students are responsible for documenting their work and translating the experience for the class. Although this is not ideal try to consider how your studio, drawings or digital renderings can be part of the critique dialogue. There will be in-depth analysis by the group with required critiques, student presentations, and visiting artist discussions.

ELECTIVES

Professor Andrea Blum

ELECTIVE: DRAWING

ARTCR 75182

Monday, 5-8:30pm

HYBRID

"I didn't see a major difference between a poem, a sculpture, a film, or a dance. A gesture has for me the same weight as a drawing: draw, erase, draw, erase—memory erased."—Joan Jonas

Every artist needs more than one "thing" to do. A tool to jump start an idea, and a mechanism to coax that idea in different directions. Language, image, mark, material, and size may give a drawing form, but each subject requires different presentation formats to link the content to its context. A drawing can be digital or made by hand, be a choreographic notation, animation, comic book or poster, whatever form the work takes, whether it is primary or secondary to an art practice," Drawing", however you define it, is a critical component of the art making process.

This is a cross-disciplinary Elective that will be tailored to the individual student. The assignments and research projects will be oriented to each person's work as a whole. Additionally, we will look at the drawings of visual artists, graphics of activists, mappings of choreographers, schematics of architects and patterns of fashionistas for inspiration and contextualization. I see this as an opportunity to expand the parameters of Drawing in order to see how far an idea can be pushed and the multiple directions it can be pushed in. *

*curriculum development in process

Professor Joel Carreiro
ELECTIVE: Collage Logic
ARTCR 75128, class number 47620
Tuesday, 1-4:30 pm
ONLINE

Collage is central to contemporary artistic practice and is fundamentally different from other methodologies. Often considered a twentieth century European phenomenon, it actually has venerable and varied roots. In this class we assume an anthropological view of culture in which all types of human creative activity are of interest.

Collage Logic is a studio elective conducted in a seminar format. Our goal is to help each other with the development of our work, through critique, response, feedback, support and exploration of collage history. Each week we will consider and critique student work emanating from a combinatorial approach - whether joining disparate images, materials, processes, practices or traditions. 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, developed from studio visits and discussions. Readings will be suggested by the students in the class and by myself. I will give image/lectures each week on the subjects of:

- Collage Before and After Modernism
- Jogakbo (Korean collaged wrapping cloths) and Gee's Bend Quilters
- Romare Bearden and his influence: Bisa Butler, Trenton Doyle Hancock, Mickalene Thomas, Ben Jones, Derek Fordjour, Wangechi Mutu
- Victorian Photomontage
- Assemblage : Norman Daly (Civilization of Llhuros), Sonia Gomez, H.C. Westerman, Rauschenberg Combines, Rachel Harrison, Marisol, Nam Jun Paik, Mike Kelly
- Hannah Hoch (Berlin Dadaist)
- Arpilleras (Chilean Fabric Collages)
- Femmage: Ottawa and Huron Quill Embroidery, Hannah Stockton Stiles, Women's Vernacular Collage Books, Melissa Meyer, Miriam Schapiro
- Quilts versus Modernist Painting
- Large-scale Assemblage/ Installation/ Architectural/Gardens: El Anatsui, Nek Chand, Pepon Ossorio, Clarence Schmidt, Shazia Sikander, Ebony Patterson, Ferdinand Cheval, Vik Muniz, etc
- The Collage Effect: Arcimboldo, James Rosenquist, David Salle, Jonathan Lasker, Jeff Koonz
- Eccentric Materials: Jean Dubuffet, Pascal Maisonneuve, Sarah Zapata, Nek Chand, Fred Tomaselli, Rhonda Zwillinger, Al Souza, Tony Berlant, Sally Smart
- Collage/Printmaking, Handmade Paper, Film Stills, Postcards/ Books: Yashua Klos, Anne Ryan, John Stezaker, Robert Rauschenberg, Buzz Spector

- Boxes, Altars, Retablos, Milagros: Lucas Samaras, Joseph Cornell, Amelia Mesa-Bains, Frida Kahlo, Michael Tracy
- Fabrics/Fibers: Xenobia Bailey, Sarah Zapata, Sally Smart, Jeffrey Gibson, Nick Cave

The course will be online, synchronous, via Zoom. All class information will be posted on Blackboard. We will Zoom meet on Tuesdays from 1:00 to 4:30 - we will have a slide lecture then review the work of two students. For the first two meetings, please be prepared to show past and current work to the group in a brief, informal image/talk so we have a sense of your work's trajectory to relate to when looking at new work.

Professor Dave McKenzie

ELECTIVE: The Body Responds

ARTCR 75186, class number 59690

Tuesday, 9am-12:30pm

HYBRID

During a pandemic you should keep at least x units away from other people other bodies. Yet still, people gather in streets to protest disastrous policies, murder, indifference... They make themselves seen and heard—someone produces a drum and the syllables of names get chanted to a beat. In anger people dance, but they dance in joy too.

The Body Responds is an elective that seeks to put forward and analyze bodily practices of action and investigation. Students will be asked to develop a time-based work that centers a body or bodies as a principle tool of communicating responding and processing. While space will be made for any student interested in live performance, hybrid forms of sculpture painting or writing, for example, are also encouraged and welcome. Through readings, discussion, and in progress presentations students will be asked to define the terms of their work while moving towards a final work and presentation.

Professor Jeffrey Mongrain

ELECTIVE: Sculpture Methods

ARTCR 75119, class number 47619

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 Carrie Moyer

ELECTIVE: Painting Intensive

ARTCR 75110, class number 47611

Tuesday, 9am-12:30pm

HYBRID

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 life experience and intentions, the discourse around 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 historical approaches and then using and/or disrupting them to deliver specific 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 in person as much as possible.

This course is for artists whose primary medium is painting.

Professor Paul Ramirez Jonas

ELECTIVE: Printed Matter

ARTCR 75149, class number 58549

Wednesday, 9am-12:30pm

HYBRID

This course will have a parallel focus on artistic production and scholarly research, integrated through the lens of publishing. To publish is to make public. To publish is to create within

systems of circulation. Participants can produce but not be limited to: zines, alternative publications, fly-by-night journals, fine art prints, popular prints, posters, broadsides, stickers, and any form of printed multiple. These activities will be supported by the easy to learn Risograph printing and basic book binding techniques. Thus, this course will be suitable for both visual and text based production.

Under the umbrella of our in-house imprint, The Polygraph Press, class participants can choose to start or add to a growing series of research projects that focus on the histories of printmaking and publishing as they relate to social and political movements: from the French Revolution to Civil Rights to the AIDS crisis. Alternatively they can contribute through creative art production. Both scholarly and artistic projects will take the form of publications and/or editions.

The class will be contextualized through readings that expand our understanding of what we mean by public. These readings may include but not be limited to Habermas, Warner, Butler, Mouffe, Negri, Agamben, Deutsche and Bishop. This course welcomes graduate students regardless of their previous printmaking or art making experience.

TUTORIALS

Tutorials available with:

	Tutorial 1: ARTCR 614	Tutorial 2: ARTCR 615	Tutorial 3: ARTCR 616	Section #:
Andrea Blum	Class # 47536	Class # 47557	Class # 47578	02
Daniel Bozhkov	47537	47558	47579	03
A.K. Burns	47538	47559	47580	04
Joel Carreiro	47539	47560	47581	05
Susan Crile	47552	47574	47594	18
Lisa Corinne Davis	47545	47567	47587	11
Valerie Jaudon	47540	47561	47582	06
Reiner Leist	47541	47562	47583	07
Jeffrey Mongrain	47542	47564	47584	08
Carrie Moyer	47549	47571	47591	15
Juan Sanchez	47544	47566	47586	10
Nari Ward	47546	47568	47588	12
Tom Weaver	47547	47569	47589	13
Brian Wood	47548	47570	47590	14

THESIS

Students in thesis should register for BOTH:

MFA Thesis Exhibition
ARTCR 79100, class number 3584

MFA Thesis Writing
Professor Felix Bernstein
ARTCR 79200, class number 47647
Wednesday, 1-4:30pm