

SEMINARS

Professor Daniel Bozhkov

SEMINAR

ARTCR 662-664, section 005

Friday, 1-4:30 pm

Seminar 1: ARTCR 662 Class #13493	Seminar 2: ARTCR 663 Class #12220	Seminar 3: ARTCR 664 Class #12226	Elective: ARTCR 75184 Class #14106
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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
- 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 close knowledge of their practice, 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. Artists are people who envision change and embody it in our works. We will collectively explore the creative alternatives for renegotiating the artists' positions in times of crisis.

Professor Chitra Ganesh

SEMINAR

ARTCR 662-664, section 004
Wednesday, 9am-12:30pm

Seminar 1: ARTCR 662 Class #12214	Seminar 2: ARTCR 663 Class #12219	Seminar 3: ARTCR 664 Class #12225	Elective: ARTCR 75184 Class #14105
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This seminar is designed to help students develop their studio practice with a focus on deepening the engagement with the material and art histories that animate their specific interests and projects. We will consider how building a research process of visual and textual histories can provide a vital anchor in one's studio process, material experimentation, and ideas. The goal of this class is to build a more capacious studio practice that allows you to identify formal / pictorial approaches for the questions which you are asking in your work and of the world. We will examine our patterns and challenges in the studio, and use the framework of the class, via individual meetings, discussions, readings and lectures, as a point of departure - to move beyond your comfort zone, giving ourselves permission to investigate an expanded set of ideas and materials in order to further cultivate your process. Frameworks such as decolonized and alternate art histories, feminism and queer politics will be discussed, and there will be a focus on the contemporary praxis of artists who are based/from outside the US.

Because of the remote nature of this class, I will work with each of you to come up with individualized goals or questions for your work that you would like to answer this semester. You will develop an ongoing body of work or a new project, and each student will present their work twice during the term, in some version of a mid and end of semester group viewing and critique. Alongside this, we will have group engagement during discussions and the first hour of class to share work, present research, read together, and exchange ideas with one another.

Professor Clarity Haynes
SEMINAR
ARTCR 662-664, section 07
Wednesday, 9am - 12:30pm

Seminar 1: ARTCR 662 Class #61672	Seminar 2: ARTCR 663 Class #61673	Seminar 3: ARTCR 664 Class #61674	Elective: ARTCR 75184 Class #61675
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The Politics of Joy

In this seminar, we will consider the potential of joy as agency and liberation in artworks both historical and contemporary. The class will be structured as a hybrid: part remote lectures and discussions, and part in-person critiques. Students will be given several studio assignments throughout the semester, and will be expected to produce independent work as well. All students

will be expected to write about each other's work after critiques, as a way of strengthening writing and critical skills.

We will address questions such as: when do the energies of joy, beauty and pleasure function as escapist, apolitical or conservative in art, and when are they radical and transgressive? What are the conceptual and aesthetic means by which artists have created an ethos of joy in their work? We'll look at the work of many artists including Niki de Saint Phalle, Keith Haring, Pamela Council, Derrick Adams, Xandra Ibarra, Ebony G. Patterson, and Tourmaline, and will read texts by varied writers including Audre Lorde, Ross Gay, Sara Ahmed, and Legacy Russell.

Through the reading of texts, film, visual art across many media, and performance, we will explore the myriad of strategies artists have taken to explore joy in their work, with socially engaged and political ends. Our analysis will take as a given that joy, pleasure and beauty are concepts that are racialized, gendered, and stratified by class and ideas of taste, and will engage with the material using an intersectional lens.

The goal of this course is to help students become intimate with the ethos and eros of joy, and to grow curious about exploring its power.

Professor Carrie Moyer
SEMINAR
ARTCR 662-664, section 001
Monday, 9 am - 12:30 pm

Seminar 1: ARTCR 662 Class #12211	Seminar 2: ARTCR 663 Class #12216	Seminar 3: ARTCR 664 Class #12222	Elective: ARTCR 75184 Class #14102
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Seminar: Agency

This seminar will challenge students to situate their own art practices within the larger social and political context beyond the academy. We will consider how artistic agency and meaningful engagement might be used to illuminate, question and disrupt the complex, often contradictory, positions artists occupy in contemporary culture. The central concept of this seminar is that our art develops from the experience of our own hybrid identities, formed through nuanced conjunctions of class, race, ethnicity, gender and sexuality.

Students will be charged with creating two public interventions in addition to their independent studio work. Both kinds of work will be presented for critique. A selection of readings (Anzaldúa, Baer, Berger, Delaney, LeGuin, Haartman, Lord, Relyea) will be assigned for discussion. Two writing projects will also be assigned.

A focused, energetic studio practice, active participation in critique and discussion as well as good citizenship form the baseline for success in this course.

Artists of all disciplines are welcome.

Professor Nari Ward

SEMINAR

ARTCR 662-664, section 003

Tuesday, 1-4:30 pm

Seminar 1: ARTCR 662 Class #12213	Seminar 2: ARTCR 663 Class #12218	Seminar 3: ARTCR 664 Class #12224	Elective: ARTCR 75184 Class #14104
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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 things 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.

Professor Tom Weaver

SEMINAR

ARTCR 662-664, section 006

Thursday, 1-4:30 pm

Seminar 1: ARTCR 662 Class #12215	Seminar 2: ARTCR 663 Class #12221	Seminar 3: ARTCR 664 Class #12227	Elective: ARTCR 75184 Class #14107
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Working Method:

This seminar focuses on the work of the individual student and each student shows at least twice. We will attempt to build descriptions of work in relation to its intertwining conceptual, sensory, and emotional levels, as engaged by each individual during the working process. The construction of a voice and selfhood/identity of the artist as an independent maker and social

agent will be discussed as inherent to these three working levels, with the goal of furthering individuation in each artist.

Emphasis will be placed on building *descriptive* critical commentaries within the group in relation to each artist's presentation. Discussions focus on furthering presented work but will also be planned to help everyone enhance their own critical and interpretational methods. Each presentation will therefore be discussed concretely in terms of its intentional (both conscious and unconscious) adaptation of varied art languages to specific artistic and social purposes. Whatever the student's practice may be, discussions will focus on core concerns such as the works' (1) uses of mediation and (2) presentation of references to (3) create a transformative experience.

Limited readings and responses to readings will be required to form shared concepts and terminology and to help define themes applicable throughout the semester. Students may use these texts to reflect on their own work and will write a statement demonstrating their knowledge of their field of practice. The individual's motivations and artistic intentions should be articulated in this context as their distinctive contribution.

Pandemic:

I am calling this a hybrid seminar because if conditions continue to improve I hope to meet students in person for at least a portion of the class. I won't expect students to take more risks than they are comfortable with and anyone is free to participate solely in a remote format. Having some health challenges, I don't plan to take any risks with my own health. That said, since I have to define the class as hybrid to have the *possibility* of conducting in-person meetings, I am proceeding on the assumption that joining physical meetings can at some point become possible. Remote meetings still offer opportunities to explore your practice, thinking, and, under remote conditions of any sort, your *alternative capacities to work*.

Our Current, Ongoing Moment:

There is a foundational blind spot in American civilization that I will continue to address this fall - America's formation as an important part of the history of the colonization of global populations, especially by European powers, dating back to the 15th century. It isn't news that this history is foundational to the caste structure within which we live, work, and interact. Contemporary forms of domination (including neo-imperialism and the internal colonization endemic to post-industrial societies) have been clarified ideologically by the intensification of globalization in recent decades. Our current experience of uprising against oppression and exploitation offers an unprecedented opportunity to examine and transform the American social and institutional structures/hierarchies of race, ethnicity, caste, gender, sexual orientation and cultural participation within which we all live. I view the struggle for the liberation of specific identities as implicit in the critique of caste hierarchies as a whole and feel that in seminar all struggles, if addressed, can most productively be addressed holistically as part of a broad pattern.

Seminar and Society:

“Dreamtime is a way of enduring reality, the fact that dream itself borders on dread notwithstanding.... It is ... a way of challenging reality, a sense in which to dream is not to dream but to replace waking with realization, an ongoing process of testing or contesting reality, subjecting it to change or a demand for change.”

Nathaniel Mackey

I believe that the distinction between “aesthetic” and “political” concerns is, in its pure form, a false dichotomy. There are, nevertheless, multiple links between the two categories that require articulation, especially to maintain creative freedom while recognizing the implications of various creative decisions. The Black American poet Nathaniel Mackey articulates this by discussing dreaming not as solipsistic fantasy but as aspirational to forming new realities on many levels.

A seminar can offer a space for the interaction of selves, so community and individual are mutually constructing. In the lives of most artists the social space of seminar is a relatively rare opportunity for this kind of passionate and dispassionate sharing. The advancing interconnectedness that we call globalism, linked to internet technologies, has paradoxically created increasing fragmentation across multiple societies. This both tightens and shatters the links between creative arts and social realities. Our current experience of combined connection and fragmentation will be a backdrop for class discussions in this seminar.

Individual makers may or may not attempt to take on issues related to the above. Individual critiques will seek to concretely address each student’s choices of forms of mediation, topics, themes, references, iconographies. Artistic transformation occurs through mediation and the combination of art languages with desires for transformation of every sort will be the broad platform for discussion in this seminar.

Professor Reiner Leist
SEMINAR: Photography Project
ARTCR # 662-664, section 008
Thursday, 9 am - 12:30 pm

Seminar 1: ARTCR 662 Class #65379	Seminar 2: ARTCR 663 Class #65380	Seminar 3: ARTCR 664 Class #65381	Elective: ARTCR 75153, class # 61404
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While one focus of this course is 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 and field trips are suspended due to the pandemic until further notice. Readings and assignments aim at illuminating the

various layers of making work. Discussions will address the aesthetic, representative, technological and political functions of work made. Mode of instruction will be hybrid. Darkroom and lab access at 205 Hudson Street is limited as currently posted until further notice.

ELECTIVES

Professor Joel Carreiro

Elective: COLLAGE LOGIC

ARTCR 75128, class number 57494

Friday, 9 am - 12:30 pm

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
- Femmage/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 Dada) and Eileen Agar (British Surrealism) Arpilleras (Chilean Fabric Collages)

- Femmage: Ottawa and Huron Quill Embroidery, Hannah Stockton Stiles, Womens 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 Rosequist, 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/Figures: 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 Fridays from 9 to 12:30 - 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 Lisa Corinne Davis

Elective: PAINTING: SHARED SOCIAL FABRIC

ARTCR 75181, class number 13858

Thursday, 1-4:30 pm

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 may 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 Miguel Gutierrez

Elective: UNDISCIPLINED: CREATING INTERDISCIPLINARY PERFORMANCE

WORK

ARTCR 75134, class number 57495

Wednesday, 1-4:30 pm

Painters want to take their work “off the canvas;” poets want to take it “off the page;” sculptors want to “activate” their sculptures. Artists fret about the so-called passivity of their work. What runs through all of these concerns is the desire for embodiment and movement. Yet so few visual artists experience physical training to understand how their bodies occupy or move through space. They rarely learn about choreographic values of time, structure, or performativity. This course is a laboratory space for intentional community where we focus on the creative process in making work that lives in the spaces “in between” visual art, dance, theater and performance. Ultimately, this class frames performance as an affective medium.

We will “train” in movement explorations drawn from The Feldenkrais Method and the legacy of experimental dance improvisation. We will move through a study of the senses: primary, movement and performative. Through these explorations you will begin to understand, in an embodied way, what your patterns and point of view are. We address time as a material to become better acquainted with, to understand the poetics in duration, speed, and repetition.

Interdisciplinarity, working solo, working with others, simple to sophisticated uses of media – all of it is welcome. I will offer prompts for you to make short performances and then we will reverse engineer your process through a series of questions after you perform. In this way your work’s “aboutness” is revealed to you through what you make and how you make it. As Moshe Feldenkrais said, “If you know what you are doing, you can do what you want.” What do you want to make?

The reading ranges from artist statements to critical theory, covering embodiment, race, gender, sexuality, ability, nationalism and process. The viewing selections represent a subjective list of performances that reject conventional notions of choreography and embrace interdisciplinarity from an embodied perspective. Neither list is meant to be canonical. They serve to underscore the themes of the class and add dimensions beyond my own perspective.

Professor Jeffrey Mongrain

Elective: SCULPTURE METHODS

ARTCR 75119, class number 11599

Tuesday, 1-4:30 pm

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 Reiner Leist

ELECTIVE: Photography Project

(cross-listed as seminar also)

ARTCR 75153, class number 61404

Thursday, 9 am - 12:30 pm

While one focus of this course is 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 and field trips are suspended due to the pandemic until further notice. Readings and assignments aim at illuminating the various layers of making work. Discussions will address the aesthetic, representative, technological and political functions of work made. Mode of instruction will be hybrid. Darkroom and lab access at 205 Hudson Street is limited as currently posted until further notice.

Professor Juan Sanchez

Elective: DRAWING

ARTCR 75182, class number 13859

Tuesday, 9 am - 12:30 pm

This course 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.

TUTORIALS

Tutorials available with:

	Section #	Tutorial 1: ARTCR 614, Class number:	Tutorial 2 ARTCR 615, Class number:	Tutorial 3 ARTCR 616, Class number:
Daniel Bozhkov	03	13862	13880	13898
A.K. Burns	04	13863	13881	13899
Joel Carreiro	05	13864	13882	13900
Lisa Corinne Davis	11	13870	13888	13906
Chie Fueki	01	13860	13878	13896
Anthony Hawley	16	13875	13893	13911
Valerie Jaudon	06	13865	13883	13901
Reiner Leist	07	13866	13884	13902

Jeffrey Mongrain	08	13867	13885	13903
Carrie Moyer	15	13874	13892	13910
Juan Sanchez	10	13869	13887	13905
Nari Ward	12	13871	13889	13907
Tom Weaver	13	13872	13890	13908
Constantina Zavitsanos	TBA	TBA	TBA	TBA

THESIS

Students in thesis should register for BOTH Thesis Exhibition and Thesis Writing:

MFA Thesis Exhibition
ARTCR 79100, class number 10590

MFA Thesis Writing

Professor Anthony Hawley ARTCR 79200, section 001, class number 14087 Monday, 1-4:30 PM	Professor Mira Dayal ARTCR 79200, section 002, class number 57493 Monday, 5-8:30 PM
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MFA Thesis has gone from one 6-credit class to two 3-credit courses that split the thesis work into two complementary parts: thesis exhibition and thesis paper. This is a permanent curriculum change that was passed by the Faculty Senate in 2019.

MFA Thesis - Exhibition

The STUDIO component of the MFA Thesis is very similar to any other tutorial, except that the focus is entirely on the completion of the work for the thesis exhibition. Students establish a schedule of one-on-one meetings with their advisors. Depending on the student's needs, meetings often become more frequent as the exhibition gets closer. You may also share drafts of your paper with your thesis advisor, especially since they sign off on the completion of your paper.

Note: It's a good idea to schedule a meeting with your advisor at the end of the semester BEFORE your thesis semester.

MFA Thesis - Writing

The WRITING component of the MFA thesis will be run as a class, rather than individual tutorials. Students are expected to attend class every week. Students will research and write a 10-15 page thesis paper that will be workshopped and critiqued in class. Successful completion of this thesis paper is required for graduation.

In addition, various types of writing useful to professional artists will be discussed in class. Students will produce an artist statement by the end of the semester.

At the end of the semester, thesis papers are submitted to the college and eventually posted online where they become widely accessible. At this phase, the thesis advisor will also formally sign off on the paper. At minimum, the thesis advisor should review this final draft before it is submitted to the college. However you may also share earlier drafts of your paper with your

thesis advisor for comments throughout the semester, in addition to the input from the writing faculty and classmates. Please discuss expectations with your advisor as you begin writing.