

**Studio Art Graduate Course Descriptions
Spring 2022**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9-12:30	Elective Painting Intensive Moyer	Elective Video as Writing McKenzie Elective Sculpture: Material Matters Meris	Seminar Ganesh	Seminar Davis Elective Performance Gutierrez	MFA Thesis Writing Hawley
1-4:30		Elective Drawing Jaudon		Seminar Weaver Elective Collage Logic Carreiro	Seminar Bozhkov Seminar Burns
5-8:30	MFA Thesis Writing Dayal (Hybrid)				

SEMINARS

Professor Daniel Bozhkov - *bozhkovdaniel@gmail.com*

SEMINAR: New Genres

ARTCR 662-664, section 002

Friday, 1 - 4:30 PM

IN PERSON

Seminar 1: ARTCR 662 Class number 16321	Seminar 2: ARTCR 663 Class number 16325	Seminar 3: ARTCR 664 Class number 16329	Elective: ARTCR 75184 Class number 18608
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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 A.K. Burns - akburns@hunter.cuny.edu

SEMINAR: Somatic Turf

ARTCR 662-664, section 003

Friday, 1 - 4:30 PM

IN PERSON

Seminar 1: ARTCR 662 Class number 16322	Seminar 2: ARTCR 663 Class number 16326	Seminar 3: ARTCR 664 Class number 16330	Elective: ARTCR 75184 Class number 18609
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This class will build an exquisite corpse of thought and practice that examines the role of the body in contemporary culture. In an effort to trouble our perception of interiority and exteriority we will inquire into the non-artistic influences and conditions that define bodies socially, culturally and politically. This course addresses a range of interrelated subjects such as race, gender, capitalism, labor, ableism, medicine, prosthesis, athletics, technology, quantum physics, spirituality and sexuality. With a focus on developing an embodied working process students will be expected to evolve the material, formal and conceptual resonance of their individual practices. Those participating in this course may work within any medium but should have an invested interest reassessing notions of the body. The course is primarily structured around critique and discussion of related readings as well as viewing exhibitions, writing exercises and a movement workshop.

Professor Lisa Corinne Davis - *lcdavis@hunter.cuny.edu*

SEMINAR

ARTCR 662-664, section 001

Thursday, 9 AM - 12:30 PM

IN PERSON

Seminar 1: ARTCR 662 Class number 16320	Seminar 2: ARTCR 663 Class number 16324	Seminar 3: ARTCR 664 Class number 16328	Elective: ARTCR 75184 Class number 18607
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“Take an object / Do something to it / Do something else to it.” Jasper Johns

But how does the artist choose what to do? What directs an artist’s choices? This seminar will examine the decisions made in the development and production of the student’s work by analyzing studio practices, popular and theory-based texts, contemporary culture, politics, music, film and more. The seminar will function as a lab, allowing class discussions to be driven by the development of the work. The objective is to become a clearer thinker around decisions being made formally, technically and conceptually in the studio.

In addition to writing, reading, exhibition visits, and critique, each student must commit to the development of one work for the course of the semester. This work will be considered in relation to other work presented for critique.

Professor Chitra Ganesh - *chitraganesh@gmail.com*

SEMINAR

ARTCR 662-664, section 006

Wednesday, 9 AM - 12:30 PM

IN PERSON

Seminar 1: ARTCR 662 Class number 17365	Seminar 2: ARTCR 663 Class number 17945	Seminar 3: ARTCR 664 Class number 17366	Elective: ARTCR 75184 Class number 18612
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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.

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 Tom Weaver - hweaver@hunter.cuny.edu

SEMINAR

ARTCR 662-664, section 004

Thursday, 1 - 4:30 PM

IN PERSON

<p>Seminar 1: ARTCR 662 Class number 16323</p>	<p>Seminar 2: ARTCR 663 Class number 16327</p>	<p>Seminar 3: ARTCR 664 Class number 16331</p>	<p>Elective: ARTCR 75184 Class number 18610</p>
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Seminar Focus: 3D/4D

The emphasis for my spring semester seminar will be on work in the 3D/4D spacetime zones referred to as sculpture. Sculpture is not so much a stable medium as a change agent that has dynamically transformed the spectrum of art practices over the past century. The central investigation of this seminar will be to consider the how, what, and why of this process, especially in relation to student work.

All interested students are welcome, regardless of their practice. There will be no assignments of particular kinds of work or projects with specific themes or requirements; students will show whatever they are producing according to their current work flow. Students interested in making objects, environments, time-based work, etc. are encouraged to enroll, and lectures/discussions will focus on the complex issues informing 3D/4D practices in our era. Evolving understandings of sculpture in relation to medium specificity, to expanded-field practices, to post-medium ideas, and to critically inverted concerns about public space and the monument will all be considered. Since the operations of “sculpture” in the modern era have served to explode boundaries, the ripples from these cultural flows will form an open-ended field for our discussions. Accordingly, the identification of factors defining “sculpture” feels like an exercise in futility, but the dynamism of multiple practices that have no better name will be the topic of our investigation.

Working Method:

The critique format will be the destination of all discourse in this seminar and each student will present work at least twice for extended discussion. 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.

Emphasis will be placed on building *descriptive* critical commentaries within the group in relation to each artist's presentation. Discussions focus on furthering the work discussed but will also be planned to help everyone enhance their own critical and interpretational methods. Work 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) construct a habitable subjectivity and (4) 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 will be expected to use these texts to reflect on their own work and will write a statement articulating their goals and demonstrating 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 the college expects Pandemic conditions to continue to improve, permitting a reasonable number of in-person meetings in the spring, 2022 semester. I hope to meet students in person, balanced with some Zoom meetings if necessary. I won't expect students to take more risks than they are comfortable with, but Hunter College may expect in-person meetings in each class.

Our Current, Ongoing Moment:

There is a foundational blind spot in American civilization that I will continue to address this spring - 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 challenges to 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, must be addressed holistically as part of a broad pattern. The role of specific forms of 3D/4D mediation in addressing this history will be part of our discussion.

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 medium, topics, themes, references, and iconographies, as understood through class discussions, readings and lectures. Artistic transformation occurs through the combination of art languages with desires for transformation of every sort and this will be the broad platform for discussion in the seminar.

ELECTIVES

Professor Joel Carreiro - *joelcarreiro@gmail.com*

ELECTIVE: Collage Logic

ARTCR 75128, class number 18405

Thursday, 1 - 4:30 PM

IN PERSON

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

We will meet on Thursdays from 1 - 4:30 pm - 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 Miguel Gutierrez - *mgutie@hunter.cuny.edu*

ELECTIVE: Undisciplined: Considering Embodiment in Creating Interdisciplinary Performance Work

ARTCR 75134, class number 49425

Thursday, 9 AM - 12:30 PM

IN PERSON

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 Valerie Jaudon - *vjaudon@gmail.com*

ELECTIVE: Drawing as Thinking

ARTCR 75182, class number 18621

Tuesday, 1 - 4:30 PM

IN PERSON

This graduate elective will aim to enlarge our concept of drawing, introducing students to a wide range of drawing strategies in order both to clarify and expand the individual process and development of making art. Thought, communication, and invention will be our major concerns.

There will be weekly assignments and the class will be structured as follows: in the first few weeks we will investigate and share multifaceted approaches to the terminology and processes of drawing through presentations, demonstrations, and class discussion. After a series of visits to class members' studios, general assignments will be tailored to the development of the individual student. There will be weekly assignments, presentations, and discussions of each student's work. The critiques and class discussion will aim to develop an understanding of how an expansive concept of drawing becomes a valuable tool for understanding and developing effective art making processes.

Professor Dave McKenzie - dfomo@mac.com

ELECTIVE: Video: Instrument for Writing

ARTCR 75189, class number 60810

Tuesday, 9 AM - 12:30 PM

IN PERSON

Video: Instrument for Writing is an elective that focuses on the overlap of video (art historical medium) and video (common contemporary mode of presentation) by treating both varieties of video as a form of writing that participates wittingly or unwittingly in cultural criticism. In class we will make space and time for video and time based projects that engage with video explicitly as a poetic, narrative, and argue framing structure. Hyphenated forms that also incorporate two and three dimensional forms of image making will also be encouraged, but the focus will be on giving our resources over to forms of making that naturally require specific allotments of time to view witness and discuss. By the end of the class students will have produced a small body of work that presents itself as text as much as it does image.

Prof. Jeffrey Meris

ELECTIVE: Sculpture - Material Matters

ARTCR 75190, class number 60811

Tuesday, 9 AM - 12:30 PM

IN PERSON

In this advanced seminar course, students will investigate contemporary concerns in the production, exhibition and reception of sculpture through a series of critical dialogues, readings, studio visits, and site visits. This class asks students to engage in the poetics and politics of making in an ever expanding world of intersectional responsibility and presence. Students will consider both work produced for viewership within traditional gallery context but also imagine alternatives solutions to contextualizing work within both built and natural environments,

private and public. Each student will present one artist talk on their work, one short artist talk on a practicing sculptor, be provided with one private studio visit by the professor, and one group critique/discussion by the class. The purpose of Material Matters is to delve deep into material and conceptual concerns of making sculpture in the expanded field today.

Bio: Jeffrey Meris is an artist who works across sculpture, installation, performance, and drawing to consider ecology, embodiment and various lived experiences while healing deeply personal and historical wounds.

<https://jeffreymeris.com/home.html>

Professor Carrie Moyer - *cmoyer@hunter.cuny.edu*

ELECTIVE: Painting Intensive

ARTCR 75110, class number 58268

Monday, 9 AM - 12:30 PM

IN PERSON

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.

TUTORIALS

	Section #	Tutorial 1: ARTCR 614, Class number:	Tutorial 2 ARTCR 615, Class number:	Tutorial 3 ARTCR 616, Class number:
Nadia Ayari	17	18365	18383	18401
Tamy Ben-Tor	02	18350	18368	18386

Joel Carreiro	05	18353	18371	18389
Chie Fueki	01	18349	18367	18385
Miguel Gutierrez	14	18362	18380	18398
Anthony Hawley	16	18364	18382	18400
Valerie Jaudon	06	18354	18372	18390
Reiner Leist	07	18355	18373	18391
Dave McKenzie	09	18357	18375	18393
Carrie Moyer	15	18363	18381	18399
Thomas Weaver	13	18361	18379	18397

THESIS

Students in thesis should register for BOTH:

MFA Thesis Exhibition
ARTCR 79100, class number 15624

and

MFA Thesis Writing

Professor Anthony Hawley ARTCR 79200, section 001, class number 18406 Friday, 9 AM-12 PM IN PERSON	Professor Mira Dayal ARTCR 79200, section 002, class number 49429 Monday, 5-8 PM HYBRID
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MFA Thesis is two 3-credit courses that split the thesis work into two complementary parts: thesis exhibition and thesis paper.

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.