

MFA Studio Art Graduate Course Descriptions
Spring 2023

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9-12:30	Seminar Sanchez	Elective / Video McKenzie	Elective / Sound Gimbrone	Elective / Painting Moyer	MFA Thesis Writing O'Neill-Butler (9-12)
1-4:30	Seminar Blum Elective / Print Media Mooses	Seminar Ward	Elective / Performance Knight	Elective / 6th Semester Davis Elective / Collage Logic Carreiro	Seminar Bozhkov MFA Thesis Writing O'Neill-Butler (1-4)
5-8:30					

SEMINARS

Professor Juan Sanchez

SEMINAR

ARTCR 662-664, section 01

DAY/TIME Monday 9:00 AM - 12:30 PM

Seminar 1: ARTCR 662 Class number 15856	Seminar 2: ARTCR 663 Class number 15941	Seminar 3: ARTCR 664 Class number 15942	Elective: ARTCR 75184 Class number 16012
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Professor Andrea Blum

SEMINAR

ARTCR 662-664, section 03

DAY/TIME Monday 1-4:30 PM

Seminar 1: ARTCR 662 Class number 14773	Seminar 2: ARTCR 663 Class number 14772	Seminar 3: ARTCR 664 Class number 14771	Elective: ARTCR 75184 Class number 14767
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Cross-Disciplinary Seminar Spring 2023 Cataloguing the Critique

Making art involves finding a format that will best communicate your idea. Whether the work is formal, or content driven, this Seminar will examine each student's work, frame it in historical precedents, and locate it in contemporary cultural discourse.

- **Critique:** (3X in the semester)
Each week a student will present new work and source material that they find relevant to their process, interests and ideology. The source material will be shared with the class one week in advance and be part of the discussion.
Example of source material: art, lectures, essays, films, performance, dance, articles, TED talks, etc.
- The 1st presentation will include an essay that discusses the work's relationship to the source material assigned.
- The 2nd presentation will include an essay that frames the work in the context of the research topics derived from your 1st presentation.
- The 3rd presentation will be a **catalogue**, in PDF format, presented in a slide show. It will include all the references & recommendations from the first 2 presentations plus a comprehensive essay describing the development of your work and thoughts for further research. This will serve as a personal source book for future study.
- Note: additional material will be assigned throughout the semester as it relates to the discussion and work being shown in class.
- Course expectations:
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 Nari Ward

SEMINAR

ARTCR 662-664, section 04

DAY/TIME Tuesday 1-4:30 PM

Seminar 1: ARTCR 662 Class number 15773	Seminar 2: ARTCR 663 Class number 15772	Seminar 3: ARTCR 664 Class number 15770	Elective: ARTCR 75184 Class number 15771
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Professor Daniel Bozhkov

SEMINAR

ARTCR 662-664, section 02

DAY/TIME Friday 1-4:30 PM

Seminar 1: ARTCR 662 Class number 15858	Seminar 2: ARTCR 663 Class number 15855	Seminar 3: ARTCR 664 Class number 15916	Elective: ARTCR 75184 Class number 15914
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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 a group discussion – 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, performances, films and cultural events will start every class. The students will read, interpret, and bring to life contemporary texts at ongoing symposia on critical issues. How do contemporary artists develop their subjectivity and practice by understanding the vital conceptual, formal and discursive connections to the works of other peers? The seminar will

bring into focus a series of open questions about the function of art as a critical field in 21st Century. We will collectively explore the creative, artistic and social alternatives for renegotiating the artists' positions in times of crisis.

ELECTIVES

Professor Alva Mooses

TITLE Graduate Print Media

ARTCR 75191, section 01, class number 56057

DAY/TIME Monday 1-4:30 PM

This course will introduce students to traditional and experimental forms of printmaking—techniques covered will include monoprinting, cyanotype, screenprinting, relief, and risograph printing. Students will explore printmaking methods to inform and expand their studio practice. Lectures will address how the process of printmaking can transform meaning, as well as how artists and movements use printed media in activism and protest. Students will be expected to present their work in two group critiques. Historical and contemporary examples of artists/groups that use printmaking in their work will be examined including Eugenio Dittborn, Felix González-Torres, Belkis Ayon, Ana Mendieta, David Hammons, Amauta Magazine, and the Movimiento Estudiantil of 1968. Class visits to NYC print studios and/or exhibitions will further provide a critical framework for discussions on print culture and history. Artists of all disciplines are welcome—printmaking experience is not required.

Professor Dave McKenzie

TITLE Video: Instrument for Writing

ARTCR 75154, section 01, class number 54645

DAY/TIME Tuesday 9:00 AM-12:30 PM

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.

Professor Jules Gimbrone

TITLE Intermaterial Vibrations

ARTCR 75109, section 01, class number 54636

DAY/TIME Wednesday 9:00 AM -12:30 PM

This course is for artists wanting to expand their practice into sound; both as material and methodology. Speculative inquiry centers around sound as a form of energy that resonates contingent relationships between ideas and objects. Using diagramming as a type of “score” ([and online visualization maps](#)), artists will think about their artistic research systemically, and perhaps poetically, and develop sonic interventions within these systems. These pieces will be critiqued throughout the semester, and will culminate in a final presentation of works with a conceptual diagramming of their practice.

Class structure will alternate between discussion and group critique. Readings are pulled from a variety of historical, theoretical, poetic, practical, and speculative sources in which sound and interdisciplinary methods function in conversation with social issues and contemporary art practices. Topics covered include sound in relation to identity, perception, sense, orientation, ecology, architecture, language, technology, the body, noise, and listening. Students working in all mediums are welcome.

Students will have access to audio technologies, and will be given tutorials on basic concepts.

Professor Autumn Knight

TITLE Performance Lab

ARTCR 75134, section 01, class number 14570

DAY/TIME Wednesday 1-4:30 PM

This course allows students to delve into their own practices to identify aspects that can fall into dialogue with performance or performative gestures. The course is a lab, which is meant to, over the course of a semester, ask students to gradually build a theory and process around one’s own practice/ body of work. The class will not result in finished works but a developed system to collect materials, text, and forms to build a foundation for a beginning a relationship with experimental live performance work. Students will be exposed to the practices of other contemporary artists. Class will include presentations of in progress work, brief readings, critiques, discussion, art space/museum visits. Focus will be given to works that defy genre/discipline and collaborative work. What is the space in between gesture, failure, making? What makes sense within the artist’s practice and no sense at all? Open to all disciplines.

Professor Carrie Moyer

TITLE Graduate Painting Intensive

ARTCR 75110, section 01, class number 14769

DAY/TIME Thursday 9:00 AM - 12:30 PM

Graduate Painting Intensive is designed for students whose current focus is painting. The class will provide a platform for the rigorous appraisal of student work within different overlapping rubrics: the artist’s own intentions and goals, contemporary painting culture as well as the historical continuum of 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. Our focus will be on understanding, using and/or disrupting historical approaches to deliver specific meaning. Students can expect three critiques during the semester. A variety of readings will be assigned from historical topics to writings by contemporary painters. A special emphasis will be placed on learning how to write about art, both your own and that of others. The gallery and museum visits will take advantage of how much painting is on view in New York City at any given time. A focused, energetic studio practice, active participation in critique and discussion as well as good citizenship form the baseline for success in this course.

Professor Lisa Corinne Davis

TITLE Artworld Confidential

ARTCR 75192, section 01, class number 56058

DAY/TIME Thursday 1-4:30 PM

This sixth semester elective is designed to address some of those strategic and practical matters on how to support the work begun in graduate school. We will visit studios, galleries, and not-for-profit spaces, as well as have professional visitors and topical discussions, in order to get a glimpse inside and understand better the workings of the art world. Students will learn how to build sustainable studio practices while expanding peer and professional networks.

Professor Joel Carriero

TITLE Collage Logic

ARTCR 75128, section 01, class number 14933

DAY/TIME Thursday 1-4:30 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, We will discuss issues related to notions of the fragment, the trace, the hybrid, practices or traditions. the incomplete, and the disharmonious - to juxtaposition, dissimilarity, and the multiform. Image lectures will include: Collage Before and After Modernism Gee's Bend Quilts and Jogakbo (Korean collaged wrapping cloths) Romare Beardon and His Influence Femmage and Victorian Photomontage Quilts Versus Modernist Paintings Hannah Hoch/ Berlin Dada and Eileen Agar/ British Surrealism Chilean Arpilleras Assemblage - Norman Daly, Sonia Gomez, etc Fabrics, Fibers and Figures Boxes, Altars and Milagros Collage/Printmaking/Handmade Paper/PostCards/ Film Stills Eccentric Materials- Puzzles, Shells, Metals, Jewels Large Scale Assemblages - Houses, Palaces, Gardens, etc

Students in thesis in Spring 2023 should register for MFA Thesis Exhibition. Only students who are scheduled to take MFA Thesis Writing in Spring 2023 should register for MFA Thesis Writing (this will be confirmed at your pre-registration appointment).

MFA Thesis Exhibition

ARTCR 79100, section 01, class number 14572

MFA Thesis Writing

Professor Lauren O'Neill-Butler ARTCR 79200, section 01, class number 15869 Friday 9:00 AM - 12:00 PM	Professor Lauren O'Neill-Butler ARTCR 79200, section 02, class number 15868 Friday 1:00 PM - 4:00 PM
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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.

Professor Lauren O'Neill-Butler
TITLE MFA Thesis Writing
ARTCR 79200, section 01, class number 15869
DAY/TIME Friday 9:00 AM - 12:00 PM

Professor Lauren O'Neill-Butler
TITLE MFA Thesis Writing
ARTCR 79200, section 02, class number 15868
DAY/TIME Friday 1:00 PM - 4:00 PM

Note: Students need only enroll in ONE of the class sections for MFA Thesis Writing.

This course provides students with writing as a professional tool to critically engage one's own work as part of one's studio practice and to be able to adequately present to an audience what informs and drives the thesis work, and how it is situated within the larger contemporary field. Through a few short writing exercises, this class will encourage creative and innovative writing strategies to support students to find a voice in relation to their own work, to clarify their ideas, and to contextualize their work. Students will also learn to write for supporting their professional practice, including artist statements, bios, and CVs.