

Studio Art Graduate Course Descriptions  
Fall 2022

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
9-12:30	<b>Elective</b> Drawing Sanchez	<b>Elective</b> Photo Leist	<b>Seminar</b> Ganesh  MFA Thesis Writing Arsanios	<b>Seminar</b> Moyer	<b>Seminar</b> Hawley
1-4:30	<b>Seminar</b> Blum  MFA Thesis Writing O'Neill-Butler	<b>Seminar</b> Burns  <b>Elective</b> Ward	<b>Elective</b> Collage Washington	<b>Seminar</b> Carreiro  <b>Seminar</b> Ruiz	<b>Elective</b> New Genres McKenzie
5-8:30	MFA Thesis Writing Dayal				

SEMINARS

Professor Andrea Blum

SEMINAR

ARTCR 662-664, section 01

Monday, 1-4:30 PM

<b>Seminar 1:</b> ARTCR 662 Class number 10806	<b>Seminar 2:</b> ARTCR 663 Class number 10813	<b>Seminar 3:</b> ARTCR 664 Class number 10820	<b>Elective:</b> ARTCR 75184 Class number 11612
---	---	---	--

*Cross-Disciplinary Seminar: 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 presentation will include an essay that discusses the work's relationship to the source material assigned.**
- **Catalogue:** Re-cap  
Following the presentation, the critical issues and references will be researched and catalogued, along with documentation of the presentation. This will serve as a personal source book for future study.
- Note: I will assign additional material 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 A.K. Burns**

**SEMINAR**

**ARTCR 662-664, section 03**

**Tuesday, 1-4:30 PM**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10807</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10814</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10821</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>11613</b>
--	--	--	---

This seminar will build an exquisite corpse of thought and practice that examines the role of the body in contemporary art. Reconfiguring our perceptions of the interior and exterior territories of the body as materially, socially, culturally and politically contingent—this course will explore a broad range of topics such as capitalism, labor, ableism, prosthesis, athletics, technology, science fiction, spirituality, race, gender and sexuality. This course centers on critique that emphasizes a deeper exploration of process in the development of new works, incorporating discussions of texts, shared meals, and writing exercises. In keeping with the corporeal thread of this course you may be asked to go see exhibitions, live performances or in-person lectures

outside of class time. This course has an interdisciplinary structure and students may work within any medium.

**Professor Joel Carreiro**

**SEMINAR**

**ARTCR 662-664, section 06**

**Thursday, 1-4:30 PM**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10809</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10817</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10824</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>11616</b>
--	--	--	---

The central function of the seminar is to review student work and provide relevant feedback and criticism. We will assume an anthropological view of culture in which all types of creative activity may be of interest, including craft, design, folk and vernacular forms as well as the usual suspects considered within Western High Art.

Each student will show work at least twice during the semester in 45 minute critiques.

Additionally students will be paired and each will be responsible for providing a review/pitch of their partner`s work, developed from mutual studio visits and discussions throughout the semester.

"State of the Art" written statements will also be required, each student focusing on their current interests, intentions, goals and influences.

Readings will be suggested by the students in the class and by myself.

Museum and gallery exhibitions related to student work and readings will be discussed.

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 Chitra Ganesh**

**SEMINAR**

**ARTCR 662-664, section 04**

**Wednesday, 9am - 12:30pm**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10808</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10815</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10822</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>11614</b>
--	--	--	---

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 Anthony Hawley**  
**SEMINAR: Imperfect Cinemas**  
**ARTCR 662-664, section 05**  
**Friday, 9 AM - 12:30 PM**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10810</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10816</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10823</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>11615</b>
--	--	--	---

This seminar focuses on the development of student work in conversation with contemporary strategies in and around the moving image. What constitutes a “counter” or “imperfect” cinema? In what ways might it disrupt dominant modes of image production? How do these practices reconfigure our pasts, presents and futures? Weekly readings and screenings (some in conjunction with the Hunter Moving Image Alliance) will inform our understanding of a wide variety of cinematic engagements as we consider these questions and many more.

Class time will be split between critique of student work and discussion of screenings and writings. Discussion will be focused on analyzing how particular films and video pieces operate, their conceptual framework, and the critical poetics of pieces. While the “Imperfect” in the title refers to the historical cinema of Cuba and Brazil in the 1970s, it also refers to the wide range of material viewed, from American zombie films to historically anti-colonial works and selections from contemporary filmmakers across the planet staging critique.

Over the course of the semester, students will twice present their own projects 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 Carrie Moyer**

**SEMINAR: Agency**

**ARTCR 662-664, section 07**

**Thursday, 9 AM - 12:30 PM**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10811</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10818</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10825</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>11617</b>
--	--	--	---

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 can expect at least two group critiques of their work. In addition to maintaining their independent studio practice, students will be charged with creating one public intervention. Assigned readings will include texts by Saidiya Hartman, Cathy Park Hong, Catherine Lord, Mira Schor, Isabel Wilkerson and others. Pairs of students will be assigned to lead discussion of each reading. Three 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 Alan Ruiz**

**SEMINAR**

**ARTCR 662-664, section 08**

**Thursday, 1 - 4:30 PM**

<b>Seminar 1:</b> <b>ARTCR 662</b> <b>Class number</b> <b>10812</b>	<b>Seminar 2:</b> <b>ARTCR 663</b> <b>Class number</b> <b>10819</b>	<b>Seminar 3:</b> <b>ARTCR 664</b> <b>Class number</b> <b>10826</b>	<b>Elective:</b> <b>ARTCR 75184</b> <b>Class number</b> <b>52634</b>
--	--	--	---

This course will consider the relations between authorship and authority, between what an individual brings into a group and what a group puts into the individual. Informed by open systems theory, psychoanalysis, and group dynamics, we will explore the experience and encounter of a work of art as a group. In both content and form, our seminar will consider the collective encounter of the group critique as a method of understanding not what a work of art is about, but what it *does*.

How do artworks authorize certain individuals and deauthorize others? How is taste both socially constructed and informed by one's subject position? Our investigation into one another's work will be nourished by reading, writing, and visits to see art together. We will consider the meaning of "group" work under the neoliberal mandate for individuality but also against the romance of community that often minimizes difference within collective practice. This course engages experiential learning and is open to artists of all disciplines.

### **ELECTIVES**

**Professor Reiner Leist**

**ELECTIVE: Photography Project**

**ARTCR 75153, class number 13432**

**Tuesday, 9 AM - 12:30 PM**

Imagine you are watching a tennis match and the split second of the ball touching the racket represents the exposure of a photograph. Who gets to be on the court? Who is watching and what is at stake? What form does the relationship of the players, the audience, the ball and court describe? What preparations influenced the form?

The resulting form is unpredictable and prescribed at the same time. This conversation welcomes all media and practices. A semester long project with one central layer of photographic practice can be helpful. 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. We will give particular attention to the biographical layer of the art making process as well as the factor time. Technical instruction, visiting scholars, artists and field trips are planned. Readings and assignments aim at illuminating the various layers of the photographic layer of work. Discussions will address the aesthetic, representative, technological and political functions of work made. Mode of instruction will be in-person, occasionally remote. Darkroom and lab access at 205 Hudson Street.

**Professor Dave McKenzie**

**ELECTIVE: Minor Gestures/Speculative Encounters**

**ARTCR 75134, class number 11321**

**Friday, 1-4:30 PM**

*Minor Gestures/Speculative Encounters* is an elective that borrows its concept from Erin Manning's book, *Minor Gestures*. The class intends to make space for works that are slow, ephemeral, itinerant, event based or otherwise genre resistant. As the minor gesture is a slippery

and debatable concept students may approach the class through any medium but space will be made for works that are research focused, time based, or hyphenate. First attempts are encouraged. Through readings, discussion, and in progress presentations students will be asked to define this concept for themselves and look past dominant forms and readings of work. By semester's end students will have produced a work that is not necessarily finished but is as Manning writes "[produced] in the mode of speculative pragmatism."

**Professor Juan Sanchez**

**ELECTIVE: Drawing**

**ARTCR 75182, class number 11587**

**Monday, 9 AM - 12:30 PM**

This elective/studio course will examine visual, conceptual, experiential, and presentational possibilities in drawing.

We will investigate several approaches to drawing as an infinitely progressive evolving visual language and process. This course will set in motion individual and collaborative drawing sessions, assignments and group critiques and discussions. 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 used to experiment, create, and explore concepts, formats, methods, and techniques on paper and/or other receptive surfaces. There will be individual and collaborative presentations/group critiques during the semester. Students are expected to engage in group critiques, discourses, presentations, and collaborative work as well as write critical statements and summaries after each seminar session.

**Professor Nari Ward**

**ELECTIVE**

**ARTCR 75190, class number 57864**

**Tuesday, 1-4:30 PM**

*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 elective will primarily conduct in-depth critiques of the work of individual students. There will be in-depth analysis by the group with required critiques, student presentations, and visiting artist discussions.

**Professor Cullen Washington**

**ELECTIVE: Reuse Repurpose Cut Torn and Copied...Its All Fodder.**

**ARTCR 75100, class number 58177**

Wednesday, 1 - 4:30 PM

Often as a response to volatile realities, collage is a discipline that seems to put the pieces back together. It has a transformative power that combines disparate remnants of the surroundings to provide a complex clarity to misunderstood people and environments. It can also be a strong arm of propaganda and politics to undermine social hierarchies in the wake of war and social turmoil. In this course we will explore the varied ways collage can be a dynamic biographical and geographical document and form unique collaborations between meanings, materials and disciplines. We will view such artist as Ebony Patterson, Chris Ofili, Nathaniel Mary Quinn, Mark Bradford, Njideka Akunyili Crosby, Mickelane Thomas, the Italian décollage artists, Hannah Höch, Picasso, Robert Rauschenberg, Kurt Schwitters, Dada artists and LA artists active after the Watts riots and others.



## TUTORIALS

<b>Professor</b>	<b>Section #</b>	<b>Tutorial 1: ARTCR 614, class number:</b>	<b>Tutorial 2: ARTCR 615, class number:</b>	<b>Tutorial 3: ARTCR 616, class number</b>
<b>Nadia Ayari</b>	17	11539	11557	11575
<b>Tamy Ben-Tor</b>	03	11543	11561	11579
<b>Andrea Blum</b>	02	11542	11560	11578
<b>A.K. Burns</b>	04	11544	11562	11580
<b>Joel Carreiro</b>	05	11545	11563	11581
<b>Lisa Corinne Davis</b>	11	11533	11551	11569
<b>Chie Fueki</b>	01	11541	11559	11577
<b>Chitra Ganesh</b>	08	11548	11566	11584
<b>Jules Gimbrone</b>	14	11536	11554	11572
<b>Anthony Hawley</b>	16	11538	11556	11574
<b>Valerie Jaudon</b>	06	11546	11564	11582
<b>Reiner Leist</b>	07	11547	11565	11583
<b>Dave McKenzie</b>	09	11549	11567	11585
<b>Carrie Moyer</b>	15	11537	11555	11573
<b>Juan Sanchez</b>	10	11532	11550	11568
<b>Nari Ward</b>	12	11534	11552	11570
<b>Cullen Washington</b>	13	11535	11553	11571

## **THESIS**

Students in thesis should register for BOTH:

**MFA Thesis Exhibition**  
ARTCR 79100, class number 13918

and

### **MFA Thesis Writing**

Professor Lauren O'Neill-Butler ARTCR 79200, section 001, class number 11594  Monday, 1-4:30 PM	Professor Mira Dayal ARTCR 79200, section 002, class number 11595  Monday, 5-8:30 PM	Professor Mirene Arsanios ARTCR 79200, section 003, Class number TBD  Wednesday, 9 AM - 12:30 PM
---	--	--

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**

**ARTCR 79200, section 001, class number 11594**

**Monday, 1-4:30 PM**

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 and reading of other artists' writings, 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 grant and fellowship proposals, artist statements, artist bios, and CVs.

**Professor Mira Dayal**

**ARTCR 79200, section 002, class number 11595**

**Monday, 5-8:30 PM**

Writing is a mode of thinking; by writing about your work, you will clarify and specify your ideas about and within your practice. You may also develop useful habits and methods for reflecting on your work in the future.

The thesis paper is an opportunity to frame your work for yourself and for future readers. It is a document of how you see your work at this particular time. It may be something you continue to edit and repurpose for practical purposes such as grant applications. It is also an exercise in more precisely articulating your intentions while addressing the work itself. It is a chance to look deeper inward, figuring out motivations, and to look farther outward, considering how the work relates to things beyond you or your studio.

In this course, we will work through a range of written and spoken, independent and collaborative, fun and formal exercises that will help you articulate central questions and ideas in your practice, and then bring your answers together in the thesis paper.

**Professor Mirene Arsanios**

**ARTCR 79200, section 00, class number TBD**

**Wednesday, 9 AM - 12:30 PM**

This course is designed to guide students towards the creation and completion of a final thesis paper in which they learn to articulate the relationships between theory and practice present in their own creative work. Through a series of writing workshops, close readings of artists' texts, and targeted discussions of key literary and critical concepts, students will encounter strategies for building and refining a context for their own work within the field of contemporary art—notably by generating language that specifically and accurately reflects their artistic intentions. Course projects such as an annotated bibliography, presentation of a core text, and a series of collaborative activities—namely, peer interviews and studio visits—will lead toward the

creation of a final thesis paper that synthesizes each student's creative process and art-theoretical discourse in a highly individualized piece of writing.