

School of Art

Fall 2020 Course Updates for Online Instruction

Note: This version is up to date as of August 17, 2020. We are working to gather notes from all classes and will share updates as additional information is available. Earlier published course descriptions are available in the [Course Updates PDF](#) and on the [Course Listings](#) page. The updated schedule for the Fall is available [on the website](#).

Audiovisual

AV: X the Unknown

Lucy Raven

<https://cooper.edu/art/people/lucy-raven>

FA 385A

Monday, 10-12:50

Borrowing its title from a 1956 horror sci-fi film of the same name, this course will examine questions around unknowable, ambivalent threat made material in the form of monsters, natural disasters, and unexpected turns of event. Focusing on subjects in cult sci-fi and horror films, artist videos, mainstream and “reality” TV, and the news, we will examine larger collective fears and anxieties—both contemporary and historic—given form by these figures. With a particular focus on those “monsters” that resist easy description in language, whose very existence is suppressed, or who exist outside sanctioned systems of state power and control, we will explore the fierce, uneasy potential of animate form devoid of expected or rational motivation.

Screenings, readings, sharing of new work, and discussion will take place online via modes of exchange we agree upon as a class to optimize the online format. In light of meeting remotely, we will also endeavor to explore the complicated shifts in collective imagination and collective consciousness we’re undergoing in this unusually atomized learning platform, and how those changes may relate to the histories and futures of the monstrous, the unexpected, and the unknown.

AV: Attention & Moving Image

John Menick

<http://johnmenick.com/>

FA 387A

Tuesday, 2-4:50

Since the class I'm teaching is video-based (FA-387A – AV: Advanced Projects), with a short seminar focusing on attention in art, migrating our activities to Zoom may turn out to be creatively productive.

I plan on posting all my in-class video screenings to Vimeo as private, password-protected files. They will be mostly edited anthologies of clips and some full films.

I would ask students work within the constraints of their available video recording technologies. Most smartphones come with 4K cameras and even webcams can be used to make videos. I'm assuming those students in NYC this semester will be able to borrow any other equipment they might need.

I am also planning on testing live streaming software so that we can watch videos at the same time and I can present videos to the class live.

Audiovisual I

Simon Liu

<https://cooper.edu/art/people/simon-liu>

FA 275, Section I

Wednesday, 10-1:50

Simon Liu's year-long AV1/2 Class will be grounded in 2.5 hour long weekly meetings where the class will collectively review pre-recorded tech demos for practices in production & editing, explore numerous filmic concepts and techniques, and discuss a wide range of films/videos that represent a broad overview of Historical Cinematic Movements and formal developments in the Artist's Moving Image. All required viewings/readings and comprehensive tech demos will be available at the student's convenience and will be complemented by flexible weekly office hours held to review concepts and technical material in small groups or one on one. This structure will also give students the opportunity to pursue personal interests in the moving image independently with the instructor's guidance along with having opportunities to investigate core course material collectively.

Audiovisual I

Mores McWreath

<https://cooper.edu/art/people/mores-mcwreath>

FA 275, Section II

Thursday, 6-9:50

AV1 class will be altering workshops to include techniques for all of the moving image recording devices students have access to. There will be more asynchronous meetings, smaller group discussions, individual meetings, anonymous feedback forums, and opportunities for skill sharing. The logic of displaying work will shift from large format classroom projection to individual home computer screens, but overall the primary medium of AV1 is video and that works quite well in an online format.

Audiovisual I
Emma Hedditch

<https://cooper.edu/academics/people/emma-hedditch>

FA 275, Section III

Friday, 10-1:50

The focus for the class will be on video production and post-production as a highly malleable and prolific field. We will work on how to produce our own work, with the limits of restrictions in the pandemic, but with a lot of experimentation as well as regulation. We will focus on how we gather and transmit audio and visual material and share it with each other and make our work accessible under these conditions. There will be a strong focus on watching film and video works by artists and filmmakers. These works are contemporary and historical documentary, artworks, advertising, narrative and other works across definitions. We will look at who makes film and video, under what conditions, where are they shown and to whom.

Drawing

Advanced Drawing

Jack Barth

<https://cooper.edu/art/people/jack-barth>

FA 341A

Monday, 2-4:50

I have always approached my Advanced Drawing Studio class as a one-on-one tutorial. Last semester, I was able to make the transition from having face-to-face studio visits to on-line studio visits seamlessly. The students would send me images of their work before we met and then we would discuss their work via the internet. From what the students told me, this worked quite well. We were able to keep the energy and momentum of our previous conversations going, so I intend to conduct this coming semester's class along these lines.

Advanced Drawing

Cristóbal Lehyt

<https://cooper.edu/art/people/cristobal-lehyt>

FA 342A

Monday, 2-4:50

I have been working on many strategies: mainly breaking the frontal class screen time and foregrounding the potentials that open up in this new scenario.

1-Group works done during class and conversations related to them.

2-Longer projects during the semester, checking in individually with the students about their long-term projects and see what they can show, as process, during the semester.

3-Also shorter prompts related to individual interests and areas of work, so each student can be directly addressed in their concerns and areas of engagement.

All done related to a larger set of discursive frameworks that need to be covered in the class. This will include specific talks given by me on students' interests and how they relate to larger themes of the class.

Drawing I

Camille Hoffman

<https://www.camillehoffman.com/>

FA 240A, Section III

Thursday, 2-5:50

In this course we will explore the perceptual, experimental, and expressive possibilities of drawing beyond its technical application. Through active online demos, weekly guided meditations, discussions, peer collaboration, and regular homework assignments, we will

broaden our understanding of drawing as a conceptual and performative medium. Homework will be assigned weekly in addition to a final project at the end of the term, and will serve to deepen our grasp of methods and concepts introduced in class.

Advanced Drawing

Alva Mooses

<https://www.alvamooses.com>

FA 345A

Friday, 2-4:50

Advance Drawing will be conducted through Zoom meetings and 2-3 tentative/optional meetings in outdoor locations following CDC recommendations for gathering outdoors. Outdoor meeting locations include Socrates Sculpture Park in Astoria Queens, Greenwood Cemetery in Brooklyn, and Central Park in Manhattan. Weekly zoom class meetings will be a time for students to share their research, ideas, and works in progress using the ZOOM screen share feature, slide presentations, and videos. Class discussion on ZOOM will alternate between lecture-style presentations and small group discussions. Students will be expected to share critical and constructive feedback with their peers. Guest curators, scholars, and artists will be invited to the ZOOM space to share their work with the class, participate in class discussions, and attend student presentations.

A major component of this class will be a project proposal for an exhibition, grant, or fellowship. Students will learn different practical skills in preparing a proposal like an artist statement, and written artwork descriptions and proposals. Students will work in small groups to generate multiple drafts of their individual statements/proposals that are then shared for peer review. We will refer to existing programs and opportunities, students will be prompted to follow the guidelines of existing applications and share progress with the class, receiving feedback and recommendations about the strength of their application.

Potential guests include: Azza El Siddique (artist based in NYC), Sara Garzon (curator based in Mexico City), Cristina Gonzales (art historian based in Oklahoma), Constanza Alarcon Tennen (artist based in Santiago, Chile), Jess Wilcox (Director of Exhibitions of Socrates Sculpture Park, NYC), and Edgar Garcia (author of Signs of the Americas, Chicago).

Electives

Intra-Disciplinary Seminar

Leslie Hewitt and Omar Berrada

<http://cooper.edu/art/news/ids-moves-online-thanks-work-professors-students-and-grads>

SE 403A

Wednesday, 6-8:50

IDS Fall 2020, our public and semi-public event of the lecture and the private seminar with the guest speaker after a short break continue mediated through the online platform. A few confirmed guests include Tlingit/Unanga Alaskan based artist Nicholas Galanin who rejects tradition/contemporary binaries refuse to separate the intricacies of Indigenous culture and community to maintain authority for colonial and settler institutions or agendas and Jordy Rosenberg, a transgender writer and scholar. He is an associate professor at the University of Massachusetts Amherst, where he teaches eighteenth-century literature and gender and sexuality studies. The IDS currents/themes for the academic year are as follows and will guide the structure of conversations and inquires:

On Land

where we recognize the continued centrality of the physical environment in the major struggles of our time.

On Embodiment

where we focus on body politics as a way to engage with contemporary bordering practices and counter-hegemonic circulations.

On Scale

where we think about systemic change, asking how, where, for whom and at what pace it can be brought about.

IDS students have access to one on one online sessions/tutorials with the writing center School of Art writing fellow, Anne Brink.

Calligraphy

Cara Di Edwardo

<https://cooper.edu/art/people/cara-di-edwardo>

TE 216

Wednesday, 6-9:50

From my point of view as instructor, demonstrating and lecturing will actually be better done with a web camera or phone camera and watched on screen. Students will be able to observe demonstrations easily and close up and recordings will be easily created using Zoom so that demonstrations can be re-watched as needed. Slide lectures will be clearer on screen than they would be projected in a classroom and students will be able to do screen grabs for images they'd like to hang on to for reference. There are a lot of useful resources online that we'll be able to access together.

Science: Astronomy

Jana Grcevich

RS 201g

Monday 11-12:50, Thursday 11-11:50

This course will describe the characteristics and evolution of planets, stars, galaxies, and the universe. It will also cover the methods and tools used to learn about the cosmos.

Topics in astronomy will be complemented by the study of the historical and contemporary art and design they have inspired as well as analysis of scientific imagery and visualizations.

Science: Physics for Artists

Steve Kreis

<https://cooper.edu/academics/people/steve-kreis>

RS 201H

Thursday, 12-2:50

Topics in Physics will be taught synchronously, as if we were in the classroom. We will use Microsoft Teams, but we can switch to Zoom if students prefer. Based on student needs, we can conduct part of the course asynchronously by turning course notes into PDF or PowerPoint documents.

Graphic Design

Experimental Typography

Barbara Glauber

<https://www.heavymeta.com/>

FA 312

Monday, 2-4:50

Along with weekly critiques, class time may include a live lecture featuring historical and contemporary examples, an occasional guest visitor from out of town, and a few will include in-class exercises. Depending on the assignment, we will divide into smaller groups as well as one-on-one meetings. Students will also do a short independent research project and present their findings in class. A reading list and suggested videos will be provided. If needed, office hours can be established for additional meetings.

If some students are not able to print, all of the projects I have planned can be adapted to be screen-based. For the final project, I may have the students send me files that I will print. If the labs are open, local students may choose to print a poster for their final project. I plan on backing up our in-class time with plenty of individual Zooms, so this class should fare well online. I have also been in touch with some amazing typographers who will speak to the students as well.

Motion Graphics

John Vondracek

<https://cooper.edu/art/people/john-vondracek>

FA 328

Tuesday, 6:30-9:20

Students will explore the conceptual and technical challenges of design for the television screen. All aspects of industry video/ broadcast production are introduced and integrated into a design core focused on strong communication. Projects include identity design, combining kinetic typography, animation, sound and video.

Fall 2020 will follow the usual curriculum and deliverables. The lessons will also tackle other real-world issues the current situation is bringing up, like FTP and filesharing, file size and issues of compression, etc. But aside from these hurdles, the course-load will be the same.

Painting

Painting

Franklin Evans

<http://www.franklinevans.com/>

FA 130A, Section I

Monday, 2-5:50

Painting 1 will continue as a studio-centered introductory painting class, with a focus on materials, technique, observation, color, process, the relationship of art and cultural history to painting, and painting today as mediated through the screen. Water-based and/or oil paint will be explored with each student working in one medium for the semester, accommodating the respective limits of each in their home or on-campus studio arrangements. Through live demos and recorded video, I will assist each student in setting up their studio and also in setting up a camera positioned for effective communication with the class about their respective in-person painting explorations.

Reading and/or JPEG presentations related to painting and art topics will accompany most prompts throughout the semester.

I recognize the desire for artist agency in learning and each student's personal relationship to decolonized learning.

The class will meet weekly for virtual "in-studio" work sessions (4 hours each Monday) for most of the semester, where with cameras trained on each of their respective work areas, the class will collectively explore specific painting prompts through ZOOM. Breakout rooms will be engaged for 1-on-1 dialogue, and I will offer regular office hours during the week.

Each participant will have their work critiqued two to three times during the semester with a limit of 8 artists per crit group. The goal of the first semester is to arrive at a position where each student is prepared to expand their own specific painting interests during the second semester of Painting 1.

Painting

Oscar Cornejo

<http://oscarrene-cornejo.squarespace.com/>

FA 130A, Section II

Tuesday, 2-5:50

This painting course is structured to draw out our overlapping histories and distinguish hegemonic art historical narratives as it relates to our lived experience. We will consider a holistic approach of integrating pedagogy, poetry, and politics in relation to the visual arts as we connect painting to civic life. We will develop personal philosophies through research anchored in deconstruction methods, reading, writing, material investigation, and technical refinement. Independent studio projects, Instagram asynchronous critiques, peer group studio visits, and independent studio visits will run parallel to

painting technique demonstrations that address the evolution of painting surfaces, pigments, and binders.

Through presentations, readings, and discussions we will articulate our centers and peripheries as well as study a constellation of art historical discourses and the genealogy of their aesthetic forms. Special attention will be paid into not only the aesthetic challenges but also the attitudes toward the role of art, the ways of producing it, and its intended impact.

Conversations and research will be guided by the deconstruction methods of Argentinian artist Monica Giron, investigating seven aspects: the physical, the emotional, the sentimental, the confirmation of the self, the structure of thinking, the soul, and the spirit.

Class will have an online home base via Google drive to share content such as readings, responses, images, presentations, films, and lectures.

Advanced Painting

Jessica Dickinson

<https://www.jessicadickinson.com/>

FA 335A

Wednesday, 2-4:50

I look forward to making the remote class experience to be full of engagement, rigor, community and focus for everyone. Each class will start out with a class meeting online via Teams video conferencing (avg time 20-30 mins), which may include an image presentation, discussion, question of the week, short group critique, or other needs of the class. Then the rest of the class will be work time for students, while I give attention to students' specific growth and needs through individual critiques via video conferencing. Group critiques, which there are two rounds of, will be structured in a way to be productive via Teams - possibly split into smaller groups or across the semester, with sufficient breaks from the screen - and as in my group critiques in the classroom, I will work on making space for everyone to feel comfortable to speak. We will also be doing virtual visits with artists in their studios, and will take advantage of not being confined to a certain geography or NYC neighborhood. I will schedule times for students to meet with each other through breakout rooms and utilize online platforms to exchange information and build class community. Very specific instructions for documenting work will be given so we have a good sense of scale, surface, material and spatial context when viewing it together online. If any students have a studio on campus, I will make an effort to see work and meet in person (socially distanced), if this is allowed.

Advanced Painting: Katz Guest Artist Series

Colleen Asper

<https://www.colleenasper.com/>

FA 339A

Thursday, 2-4:50

This section of Advanced Painting will include two three-week visitors who will be painters also involved in political organizing. In addition to lecturing about their work and meeting with students for critiques, they will each bring a one-day visitor connected to their organizing to do a workshop with the class. Additional visiting artists will join us for critiques. Meetings will be conducted on zoom and student work will be collected on a class website.

Painting

Tony Bluestone

<http://www.marissabluestone.net/>

FA 130A, Section III

Friday, 2-5:50

This class creates space for your own voice through an exploration of various painting techniques. You live in a specific place and time and how you relate to this can become the content of your practice, we will attempt to integrate this context through structured assignments. In this online edition of a Painting I class we will take this opportunity to investigate the atomization of our lives and its effects on painting. Normally we would all meet in a studio and have the collective shared experience of working together and experience the development of work through a contiguous process. In the online settings we share as we see fit creating a more ruptured way of witnessing each other's development and work. We will take this as an opportunity to examine this type of fracturing through painting. In class time will have a focus on critiques, artist lectures from myself and from you and your peers. We will continue to use class time as a working and sharing space through the digital platform.

Photography

Photography: Extended Projects

Leslie Hewitt

<https://cooper.edu/art/people/leslie-hewitt>

FA 365A

Tuesday, 2-4:50

Photography: Extended Projects will migrate online and lean into the format through the focus on self-directed projects driven by student interests and concerns. The course will explore site specificity, post-studio structures in contemporary art through lens-based praxis as a way to ground a collective experience. Weekly sessions will include lectures, close readings of excerpts from *The Shape of Evidence: Contemporary Art and the Document* by Sophie Berrebi, guest artists include Wardell Milan, Onyedike Chuke, Sara VanDerBeek and Shannon Ebner and student presentations/critiques when students are ready to do so. The primary session is augmented by individual meeting and technical workshops on a case by case basis.

All photography students should have access remotely or through the hybrid model to augmented media/photography labs offerings. All students should have access to Adobe Creative Suite, a laptop, a camera, scanner and inkjet printer.

Advanced Photography: The Constructed Image

Jennifer William, Wolf Chair

<https://cooper.edu/art/people/jennifer-williams>

FA 366

Wednesday, 6-8:50

This studio art course will explore the production of a body of work based upon the physical construction of images. The history of collage, montage, composited, staged forms, multiples, and book-as-artform will be discussed. Contemporary artists using these methods will also be introduced. Hands-on analog and digital processes, both pre- and post-capture, will be discussed and demonstrated. Individual and group critiques will be supplemented by discussions, readings, presentations, and technical instruction. The final project will be an individual or group book, created through an online printing service or constructed by hand.

Photography / Sculpture

Photography/Sculpture: Art and Ecology

Fia Backström

<https://cooper.edu/academics/people/fia-backstrom>

FA 361A/392A

Wednesday, 2-4:50

One interpretation of Ecology is organic interdependent systems that operate on different scales; from the micro level of mental states, to the social one of human and non-human exchanges, to the cosmic scale of material histories and global information flows. Through critiques and discussion, this studio course will ask questions on art making, develop language and aesthetics in relation to ecological thinking in the face of global catastrophic scenarios. How is the working conditions of the artist affected by thinking of practice as part of an interdependent system? What does it mean to image a catastrophic event ecologically? How does one work with material, taking into account its entangled history and present effects?

Readings, screenings, and invited guest lectures will take place via online platforms of connection to build a shared archive of references. Discussions and sharing of new work will happen online in formats that we will explore and agree upon as a class, formats that ties into the subject of the class. Meeting online will give us an opportunity to think and work through emerging ecological models that are tied to digital and online platforms, as well as exploring alternative work formats for those who wish.

Printmaking

Screen Printing, Topic: Poster

Karl LaRocca

FA 250, Section I

Tuesday, 2-5:50

This course is an introduction to posters and the process of screen printing. A series of projects will draw the link between screen printing as a stencil-based material process and the poster form, in both historical and contemporary context. Emphasis will be on screen printing as a direct, adaptable process and the development of an individual practice and voice within the process.

Relief

Marina Ancona

FA 355, Section II

Thursday, 10-1:50

This course is an introduction to the range of approaches and uses of relief printing, with emphasis on printing by hand. Directed investigations will focus on the range of historical and contemporary reductive approaches to establishing a printable image in a traditional and alternative surfaces, and the reasons behind those approaches. The course will begin with development of skills, and turn to individualized projects and ideas.

Experimental Printmaking

Oscar Cornejo

FA 354A, Section II

Thursday, 2-4:50

My classes will consist of realtime class discussions around presentations and readings as well as technical demonstrations. Students who cannot meet during class time will have access to content and presentations via the class google drive and can schedule studio visits with me. Independent and peer group studio visits will be scheduled throughout the semester via facetime, zoom, Whatsapp, etc.

Our class Instagram will host Asynchronous crits and skill shares - accumulating a fluid digital archive of images with an ongoing 24/7 discourse. Comment thread will consider the limit position of poetic structures informed by the deconstruction methods articulated in class. Only enrolled students will have access to the Instagram account.

Paper: Materiality and Sustainability

Akemi Martin

FA 253

Friday, 10-1:50

For Paper: Materiality and Sustainability in a remote setting, we will expand from a focus on predominantly Western techniques (that rely on the Hollander beater) to a blend of Eastern and Western methods. What remains unchanged is investigating and utilizing the medium to each student's creative agenda. As always, students are encouraged to take a multidisciplinary approach to explore how papermaking can enhance their artistic practice in other mediums.

Videos of Instructor demonstrations will be posted online weekly. Classes will meet on Zoom for discussions and to review video demonstrations, with one-on-one instructor/student appointments available each week. Resources like PDFs, images, website links, books and more casual "chatting" will take place on Slack. Students will be expected to snail-mail samples of paper to each other as well as photographing and posting to the informal Cooper papermaking account on Instagram

Relief, Topic: Book Form

Scott Nobles

FA 355, Section I

Friday, 2-5:50

This course is a hands-on introduction to relief printing and the book form. A series of projects will introduce a range of material approaches to relief printing, and non-adhesive approaches to book construction. The focus of the course will be on the parallel between the practice, look and language of the print with the material expressive form of the book. Personal projects will be the basis of investigation, and experimentation will be encouraged.

Sculpture

Sculpture

Jill Magid

<https://cooper.edu/art/people/jill-magid>

FA 398A, Section I

Monday, 1-3:50

In normal times, I break up my Sculpture class into 3 projects and begin each one (each theme) with a powerpoint of images. I think what is best is that I record these as videos that the students can watch on their own time. I also give reading selections, which we discuss in class.

I find myself that zoom with too many people at a time is challenging so I will break up reading discussion in groups depending on how many students take the class. I will mostly use the 3 hour class times for students to sign up to meet with me privately to discuss development and progress of their projects.

I am also working on interesting ways to get students out in the city, installing work for others to go see, as long as the students tell me they feel comfortable with it.

Lastly, I have a large public commission with Creative Time this fall that will require volunteers. I thought it would be a cool experience for the students to be part of that.

Sculpture

Lucy Raven

<https://cooper.edu/art/people/lucy-raven>

FA 398A, Section II

Tuesday, 2-4:50

Found objects in art refer to objects or fragments (natural or produced) that are found, or sometimes bought, by artists because of some intrinsic interest or value the artist sees in them. They can be sources of inspiration or prompt modes of collection. They might also be presented, more or less intact, as artworks in themselves, as readymades, or modified, as with assemblages or installation. In each case, the found object—whether displaced, transposed, renamed, reconditioned—retains some quality of being external, or other. The found object is a problem.

Key to the found object, too, is a change in its perception, and reception, as it becomes an artwork. Studying a wide range of examples from throughout the 20th and 21st century, we will trouble the history and the potential of the found object, both as concept and material, as a mode of finding ways—individually and as a class collective—through making and talking about work at a physical distance. Presentations and critique of individual student work and class projects, readings, screenings, discussion, one on one meetings, and “site visits” to artist studios will take place online via multiple modes of exchange we agree upon as a class to optimize the online format.

Sculpture

Cristóbal Lehyt

<https://cooper.edu/art/people/cristobal-lehyt>

FA 393A, Section I

Thursday, 6-8:50

I have been working on many strategies: mainly breaking the frontal class screen time and foregrounding the potentials that open up in this new scenario.

1-Group works done during class and conversations related to them.

2-Longer projects during the semester, checking in individually with the students about their long term projects and see what they can show, as process, during the semester.

3-Also shorter prompts related to individual interests and areas of work, so each students can be directly addressed in their concerns and areas of engagement.

All done related to a larger set of discursive frameworks that need to be covered in the class. This will include specific talks given by me on students' interests and how they relate to larger themes of the class.

Sculpture

Alva Mooses

<https://www.alvamooses.com>

FA 393A, Section II

Friday, 10-12:50

Sculpture (FA-393A-2) will be conducted through zoom meetings and 2-3 tentative/optional meetings in outdoor locations following CDC recommendations for gathering outdoors. Outdoor meeting locations include Socrates Sculpture Park in Astoria Queens, Greenwood Cemetery in Brooklyn, and Central Park in Manhattan. Weekly zoom class meetings will be a time for students to share their research, ideas, and works in progress using the ZOOM screen share feature, slide presentations, and videos. Class discussion on ZOOM will alternate between lecture-style presentations and small group discussions. Students will be expected to share critical and constructive feedback with their peers. Guest curators, scholars, and artists will be invited to the ZOOM space to share their work with the class, participate in class discussions, and attend student presentations.

This course will open with an art historical survey of sculptures and installations in the U.S. and Latin America. Works include the statue of Coatlicue, a pre-Columbian statue, The Equestrian (Oñate) monument in El Paso, Mount Rushmore, Chris Burden's The Other Vietnam Memorial among others. We will discuss the history, context, intentions, and public reception, as well as, current movements that challenge historical monuments.

A major component of this class will be a project proposal for an exhibition, grant, or fellowship. Students will learn different practical skills in preparing a proposal like an artist statement, and written artwork descriptions and proposals. Students will work in small groups to generate multiple drafts of their individual statements/proposals that are then shared for peer review. We will refer to existing programs and opportunities, students will be prompted to follow the guidelines of existing applications and share progress with the class, receiving feedback and recommendations about the strength of their application.

Potential guests include: Azza El Siddique (artist based in NYC), Sara Garzon (curator based in Mexico City), Cristina Gonzales (art historian based in Oklahoma), Constanza Alarcon Tennen (artist based in Santiago, Chile), Jess Wilcox (Director of Exhibitions of Socrates Sculpture Park, NYC), and Edgar Garcia (author of Signs of the Americas, Chicago).

Studio Electives

Project in Sound Art

Zach Poff

FA 281

Monday, 6:30-10:20

My Sound Art class is very hands-on, especially in the first 2 months. I strive for a balance of screening, lecture/discussion, and hands-on techniques in each class session. In order to facilitate the switch to online instruction, I'm rebuilding my syllabus to move the focus away from installation and group performance and towards a greater number of smaller recording-based individual projects. Last semester we had a cumulative group activity at the end, and I'd like to pursue something like that again. The basic topics of the semester will still follow the pre-COVID syllabus, but the teaching methods and projects will be adapted. As we introduce each new tool, there will be a related project so students continuously develop new skills and broaden their conceptual scope.

Teaching as Collaborative Social Practice

Omar Olivera

FA 301

Wednesday, 6-8:50

For the upcoming fall 2020 course, TEACHING AS A COLLABORATIVE SOCIAL PRACTICE, one of my main goals will be to ensure that materials, resources, and work produced by students will be made available in several different formats, and through several different platforms to be able to accommodate the varying needs and resources of students.

Along with hosting classes via Google Meet. I will back up files and resources on both Google Drive and Google Classroom. Students will have my cell phone number, and will be encouraged to text me about time sensitive matters. They can, of course, email and I will check my inbox frequently.

As the course involves discussing the history of alternative teaching environments and organizations, along with having students work in groups to create and discuss curricula I do not currently foresee any need for additional space or equipment. My objective is to work with the current limitations, a new and real situation students and teachers are dealing with. I will be transparent in a discussion of how remote learning affects the educational experience, and part of the course will involve developing and implementing new approaches. The understanding should be that success will not be as vital a goal as analyzing what the desired classroom outcomes are, what challenges our current environment represent, and trying to understand the results and limitations of our experimental approaches.