



New York Studio Residency Program Curriculum Description Spring 2016

Courses:

Critical Practice Seminar and Visiting Artist-Critic Series, Contemporary Art Seminar, Critique Sessions

Instructors: William Powhida, Glenn Goldberg, Jan Avgikos

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Meeting Days/Times: Tuesday 1:30pm - 4:30pm, Wednesday 1pm - 7:30pm, Friday 12pm - 3:30pm, Note visiting artist hours are subject to change.

Credit hours: 16

Program Description: Students will explore and develop a self-directed, independent body of work for an end of semester exhibition while learning about contemporary art practices. The courses are designed to support and expand students' individual studio practices in the context of the New York art world through research, reading, writing, discussion, and critique. Emphasis is placed on the independent and self-directed nature of a studio practice where theoretical, critical, and practical issues overlap within competitive and challenging social and economic realities in New York.

For the spring 2016 semester the NYSRP is offering an artist-mentor program for students. The student will meet individually with an artist-mentor once a month for hour long studio visits at the program and once off-site at the artist's studio or a specified art related event such as a performance or exhibition.

Spring 2016 Artist-Mentor List: Letha Wilson, Paddy Johnson, Adam Parker Smith, Carolyn Salas, Matthew Miller, Sharon Butler, Aaron Johnson, Sarada Rauch, Ben Godward, Seung-min Lee, Esperanza Mayorbe, and Oasa DuVerney.

Program Goals:

1. To become familiar with contemporary art practices in New York City and explore the range of exhibition contexts from DIY to major institutional exhibitions.
2. To establish an independent studio practice with self-directed experimentation, research, and production.

3. To become familiar with dominant issues shaping the production, distribution, and reception of contemporary art in New York.
4. To conduct primary exhibition research in New York.
5. To become familiar with critical issues in contemporary art theory and criticism through a range of writing.
6. To become familiar with working cooperatively in a community of artists with varying studio practices and artistic concerns.
7. To become familiar with different methods of critical reflection.

Student Learning Outcomes (SLOs):

1. Students will be able to distinguish between a range of exhibition settings from DIY to major museums shows and how they relate to an artist's professional development. Students will be able to demonstrate an understanding of commercial and non-commercial venues and how they relate to operating a studio.
2. Students will be able to pose and answer their own artistic questions with appropriate contemporary art practices for discussion during studio visits, critique, and exhibition that integrate concepts, creativity, and technical ability.
3. Students will be able to demonstrate abilities to identify and situate their studio practices within different economic and critical contexts through speaking, writing, and display.
4. Students will be able to demonstrate effective abilities to describe, interpret, and judge contemporary art exhibitions in New York.
5. Students will be able to make connections to critical, cultural, social, and political issues through speaking and writing.
6. Students will be able to demonstrate an ability to resolve conflicts, cooperate with others, and reflect on the affective social structures of an artistic practice. Be prepared to productively contribute and thrive in MFA programs, residencies, and working with others.
7. Students will be able to demonstrate an ability to reflect on and evaluate different forms of critical feedback about their practice through speaking, writing, and discussion.
8. Students will demonstrate an ability to incorporate critical feedback through further production or revision.

Program Benchmarks, Projects, Papers, and Assignments (SPO Student Performance Objectives)

SPO #1 Workload: An average of 30 hours a week will be required to successfully complete all of the course work for the program including 20 hours of studio time, 8 hours of seminar, and 2 hours of studio visits. Mid-semester and final critique weeks will shift hours onto the scheduled days. Please keep this workload in mind if you are working part-time or conducting an internship. This is an average and the studio time represents only a minimum number of hours required for exhibition.

SPO #2 Presentations: In order to familiarize the faculty and students with each other, students will conduct 3 presentations at the beginning of the semester including a 20 minute artist talk, a 20 minute talk on areas of interest, and an evaluation of work samples.

SPO #3 Discussion: students are required to read assigned and agreed upon texts, watch videos, visit exhibitions, and be engaged, active participants in all seminar discussions, studio visits, and critiques. This is the primary method of participation and evaluation at the program.

SPO #4 Studio Practice Proposal: Students will be expected to provide an initial, provisional proposal for the direction of their work for the semester and allow for significant revision of ideas.

SPO #4a Exhibition Proposal: Students will be required to provide an end of semester exhibition outline after the mid-semester critiques in writing that incorporates feedback from faculty, visiting artists, and peers.

SPO #5 Reading Presentation: Students will be required to co-present and lead a 20 minute introductory discussion for a selected text/topic during the critical practice seminar to help shift the emphasis from instructor led discussion to student-oriented discussion.

SPO #6 Studio visit and Critique reflection: Students will be required to document and reflect on their individual studio visits with faculty, visiting artists, and their peers. Students will be asked to schedule and conduct one formal, independent studio visit during the semester with a peer or guest. Students will be asked to provide a brief reflection of their mid-semester and final critiques that will be incorporated into a program reflection at the end of the semester.

SPO #7 Artist Statement: Students will be required to submit a brief artist statement to accompany their final exhibition.

SPO #8 Group Publication: students will discuss and determine a group publication that incorporates an aspect of their studio practice from research to final works to complementary approaches to art making for publication.

SPO #9 Individual Studio Visits: Students are required to schedule and meet with Jan Avgikos at least once, William twice, and Glenn twice individually. Additionally, students will meet with a mentor artist 4 times over the semester for studio visits. Students are expected to record/document the visits to record recommendations, feedback, and suggestions for further research. Students are required to meet with at least 2 visiting artists and a maximum of three, so please review and research the artists prior to their scheduled talks. Students are encouraged to meet with artists working outside of their discipline.

SPO #10 Mid-Semester/Final Critiques: Students are required to participate in the mid-semester and final critiques. The format of the group critiques is flexible, but students are encouraged to prepare questions for the entire group and be prepared to respond to critical feedback.

SPO #11 Art Review: Students will be required to write one exhibition review of a show in New York that they visited independently. The review will be read and discussed in the critical practice seminar.

SPO #12 Exhibition Promotion: Students will be required to work cooperatively with Alan around the promotion and installation of the end of semester exhibition and any pop-up shows that may be organized. For the final exhibition, students will need to negotiate studio space assignments, develop an exhibition title, create a show card, and help distribute promotional materials. Students will also be required to develop a press release for the show. These tasks can be equitably distributed among the group based on strengths.

SPO #13 Studio Binder: Students will be required to purchase a three-ring binder to store all texts and program documentation including studio visit and critique reflections.

SPO #14 Exhibition: Students present the results of their their independent, self-guided studio practice for a one-night exhibition at the NYSRP facilities to a public audience.

Grading Policies:

All courses receive grades from individual instructors. Grades are based on the holistic assessment of the student's ability to meet the program benchmarks and accomplish assigned and self-directed tasks. The following criteria are important factors in each individual instructor's grade:

Attendance: Attendance at all seminars, visiting artist talks, studio visits, critiques, and group meetings is mandatory. Two unexcused absences can result in a failing grade. Repeated and unexcused lateness can result in the loss of a letter grade.

Participation: A majority of the evaluation of student work and ideas will be based on their willingness to speak, voice opinions, offer interpretations, ask questions, reveal the limits of their knowledge, productively discuss critical issues that are open ended, accept differences of opinion, cite facts and evidence, use specific examples, and generally be inquisitive people.

Assignments: Grades for individual classes will include presentations, papers, and the group publications.

Studio Work: Grades will be based on individual growth over the course of the semester from initial presentations through the mid-semester critiques, and final exhibition. Faculty will provide brief anecdotal assessments of student progress after mid-semester and final critiques in writing.

Important factors for grades include:

- Demonstration of a central, articulated concept for the artistic production.
- The creation of visual solutions to questions posed by the student.
- Evidence of novelty in conception and/or execution of their solution(s).
- Evidence of growth through change, revision, or refinement both in conception and execution of work.
- Evidence of research and reflection related to the studio practice.

Community: Students are expected to be actively engaged members of the community and all individual course grades will reflect levels of engagement both academically and affectively through formal and informal observation. This includes a willingness to speak, ask questions, help maintain the facility, participating in outside events, and organizing social activities for the entire group.

Seminar/Critique Etiquette: Seminars depend on engaged participation. In order to facilitate engagement, smartphone and laptop use is restricted. Unless students need to take notes on a laptop, they will be asked to leave them in the studio. Students are discouraged from any use of laptops or cellphones that disengage them from seminars, critiques, and meetings.