

## Emilie Clark, Faculty in Visual Arts

### Seminar: Art Worlds of New York: Critical Thinking in Contemporary Art

New York is made up of many art worlds—both independent and symbiotic. Some of these are formed by identification with a particular medium, others by the rejection or celebration of activism, theory, or popular culture, and still others through affiliation with an art institution like the Whitney ISP, Skowhegan, the MacDowell Colony or a particular graduate program. At one time the divisions among exhibition spaces (for profit, non-profit, and “alternative”) might have provided an overview of how these various worlds interacted. But now the relationships both among the various art worlds and between artists and institutions are much more fluid and complex. Unlike many other professions, there is not one dominant path in art making. In fact, one of the beauties of being an artist is that, to some degree, one can construct one’s own path. This freedom is also what can be most terrifying to artists.

In this seminar, we will consider case studies of how artists have constructed their art lives, both in the recent past and now—their communities and networks, and how these relate to the existing institutions of the art world(s). This semester we will do this by visiting a selected group of museum exhibitions that speak to collaboration, deviance and alternative group formations to understand trans-historical and broader context. We will also visit Chelsea and the Lower East Side contemporary galleries—and compare their dominant characterizations with the concrete experiences of artists who exhibit there. Students will be expected to keep a journal, documenting and analyzing their experience of our visits. Course work will involve trans-historical readings that reference artist communities, collaboration, and correspondence. Students will begin forming a critical and conceptual foundation for their own studio/creative and writing practice.

We will do this by: *visiting artist studios, attending lectures, completing required reading, attending exhibitions together and independently and meeting artists, curators and critics.*

#### **Objectives:**

To gain an understanding of the contemporary art world in New York

To understand how contemporary art relates to art histories and movements that have come before it and to the city’s ever-shifting geography

To be able to draw connections between institutions and artists

To be exposed to particular artists in detail in order to understand how artists might construct their paths and form their communities

To be able to make connections from the work they see and the artists they meet to their own practice

To form and/or develop a critical thinking language that allows them to more deeply question and explore their own intellectual and artistic inquiry and to enhance their understanding of the work of others

## Curtis Macdonald, Faculty Music, Media & Dance

### Seminar: Principles of Music and Sound in Modern Media Arts

In the course of six seminars we will explore a comprehensive awareness of sonic phenomenon to foster a new perception of media, while investigating the unique mechanics of human hearing as it’s influenced by myriad cultural factors. As music and sound creators armed with this knowledge, we will research, compose and produce music and sound works utilizing these fundamental

principles and seek means to broaden our appreciation, understanding and manipulation thereof, thus honing sharp critical listening, creative prowess and intellectual thought.

Students will engage in technical exercises and projects to improve their aural cognition and audio science in creative, modern practices. We will investigate acoustics, recording technology and music composition in the digital, social-media age with a focus on critical listening, improvisation, and the historical contexts of music and sound design styles. Students will engage in interdisciplinary dialogue to develop language and communication skills for professional collaborative work in music, sound, multimedia, and allied fields in New York City's vast tapestry of performing and studio arts alike.

### **Learning Objectives**

- Improve and develop new critical listening skills
- Develop vocabulary to describe music and sound scientifically
- Analyze music and sound from aesthetic, historical, and cultural perspectives
- Acquire skills in audio manipulation and the fundamentals of music production
- Understand how music and sound is utilized in narrative media
- Discover how music and sound have a psychological impact on perception

### **Outcomes**

- The development of listening comprehension and analysis language to describe music and sound in the context of the creative process is a critical skill for engaging with other artists who work in music, film, dance, and audio/visual media.
- Establish a daily practice to develop the art of sound organization. Students will create small pieces of work throughout the semester with the aim to cultivate a larger scale project.
- Expansion of aesthetic taste, and the ability to debate the quality of work with reasonable, logical means.

### **John Reed, Faculty in Publishing and Writing Seminar: Storyville**

In this seminar, we'll cover the structure of telling stories, whether you're working as a journalist, a creative writer, a media professional, an academic, or something else. Guests will represent a range of professions; we'll have a writer, an editor, and/or a film or media or hybrid media person. In-class exercises will help us to apply what we've learned. In professional development meetings, we will consider challenges we face during the course of the semester. Our midterms will be guided by editorial boards, faculty consultation, and the structures we look at in class. Similarly, we'll get a start on the NYAP final projects.

### **Learning Objectives:**

- 1.To better understand story structure, across media.
- 2.To acquire some multi-media journalism skills.
- 3.To develop or improve interview skills.
- 4.To increase your knowledge of the literary and media community.
- 5.To share insights into problem solving, professionally and creatively.
- 6.To pursue your own area of interest.

**Students Will:**

1. Develop a basic structural understanding of storytelling.
2. Develop basic workflow strategies.
3. Participate in editorial boards, working towards concepts, strategies and goals for their final projects.
4. Complete a midterm project: text/image.
5. Participate in professional development discussions.
6. Work toward the NYAP Final Project.

**Dana Tarantino, Faculty Theatre and Drama Seminar**

This seminar is designed to prepare students to enter professional theatre. During the seminar, students will meet in a series of discussion sessions and/or performances in order to learn more about how to interface with the profession following graduation. It is designed to orient students to professional creative practices within the performing arts and to focus on developing perspectives from which students examine what they are learning and how their experiences in New York City are reflected in the broader context of their education and creative work. It is a focused learning journey that is clearly linked to the demands of the current performing arts industry.

Topics vary, but may include: Collaboration in Theory and Practice; Facilitating Creativity; The Art of Criticism and Dramaturgy; The Business of Theatre; and Personal Profile Development. Students are encouraged to participate actively in discussions and to share and contribute their comments, questions, insights, and individual opinions on topics and issues. As an outgrowth of our meetings, students are expected to include in their journals two comprehensive critical analyses of plays viewed during the semester. A guideline sheet will be distributed during the sessions.

**Learning Objectives:**

1. To reflect on your body of professional experience and its role in your ongoing learning
2. To deepen your own practice as a theatre practitioner
3. To raise general aesthetic sensibilities regarding theatre performance and dramatic literature
4. To increase your knowledge of how theatre impacts and contributes to society
5. To gain a better understanding of the artistic efforts, which create drama and theater in a large urban city, including the roles of various theatre personnel involved in commercial production.
6. To pursue your own area of artistic interest through your independent research project.

**Outcomes:**

Students will:

1. Analyze and interpret the form and meaning of theatrical works by applying discipline-based critical vocabulary and theory to explore the work's significance within appropriate contexts (Artistic Analysis); and
2. Participate actively in a creative process using practices and materials specific to an artistic medium in order to produce an independent research project appropriate to the discipline (Creative Practice)