New York Arts Program

Semester: Fall   Year: 2020
Course Title: Art Worlds of New York:
Critical Thinking in Contemporary Art

Course Number: NYAP 499.b

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Office Hours: Wednesdays 5:00 - 7:00PM

Course Description:
The landscape of the art world is constantly shifting. With the emergence of global communication and reach, the relationships among various art worlds and between artists and institutions has increasingly become more complex and intertwined. This shift and transformation have created an exciting time for one to be an artist and to learn how to carve out a personal path.

In this seminar we will consider ways to develop an art practice in conjunction with a deeper understanding of contemporary art, theory and the everchanging New York art communities and institutions. We will consider how artists have constructed their communities and networks and how they continue to strive. We will explore art practices that move beyond the conventions of traditional art spaces and into the public realm—where art is grounded in its connection to alternative audiences and communities. We will be extending and redefining what it means to be an artist today and push beyond the normative definition of what an exhibition space is and its function. We will visit various for profit, non-profit and alternative exhibition spaces as well as artist’s studios, and look at how artists approach their studio practices which can be varied with surprising similarities and overlaps. We will look at how to build a strong, sustainable artist community and facilitate a constructive discourse around art-making and ideas.

Through seminars, studio visits, readings, site visits and journal entries, students will learn and discuss the new models of cultural institutions, audiences, processes and practices. Course work will involve readings that reference artist communities, collaboration, and correspondence. Students will begin to form a critical and conceptual foundation for their own studio/creative and writing practice. We will do this by:

- completing required reading
- attending exhibitions and cultural events
- meeting artists, curators and critics

Course Outline:

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>Introduction, Syllabus Handed Out</th>
<th>Assignment Questionnaire</th>
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<tbody>
<tr>
<td>1</td>
<td>9/8/20</td>
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<td>2</td>
<td>9/16/20</td>
<td>Seminar #1 -Introductory meeting,</td>
<td>Assignment Reading: Bansky, Banging your head against a brick wall</td>
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<tr>
<td>WEEK</td>
<td>DATE</td>
<td>Lecture:</td>
<td>Assignment:</td>
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<td>3</td>
<td>9/23/20</td>
<td>Presentation of the Structure of the Art World</td>
<td>prepare three questions based on the readings for discussion and write two journal entries</td>
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<td>4</td>
<td>9/30/20</td>
<td>Material Culture and Everyday Life&lt;br&gt;Studio Visit Rashid Johnson</td>
<td>Readings: Robert Smithson, The Spiral Jetty&lt;br&gt;Christo Running Fences</td>
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<td>5</td>
<td>10/7/20</td>
<td>Installation, Environments, and Sites&lt;br&gt;Studio Visit: Zaria Forman</td>
<td>Eva Hesse Letter to Ethelyn Honig&lt;br&gt;Olafur Eliasson, Interview with Jessica Morgan&lt;br&gt;Cindy Sherman Statement</td>
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<td>6</td>
<td>10/14/20</td>
<td>Process&lt;br&gt;Studio Visit: Penelope Umbrico</td>
<td>Sol LeWitt, Paragraphs on Conceptual Art</td>
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<td>7</td>
<td>10/21/20</td>
<td>Independent Project Proposals &amp; Discussion</td>
<td>Please prepare a one paragraph written statement for your project proposal and two journal entries</td>
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<td>8</td>
<td>10/28/20</td>
<td>Language and Concepts&lt;br&gt;Studio Visit: Zoe Buckman</td>
<td>Ai Weiwei, Making Choices&lt;br&gt;Two journal entries</td>
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WEEK | DATE | Required individual meetings | Assignment
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9 | 11/4/20 | | Individual readings assigned based on individual projects and two journal entries
10 | 11/11/20 | Seminar #7 Drawing Center: A behind the scenes walk through and discussion with Education and Curatorial departments | Assignment
| | | Drawing Center Field Guide readings |
11 | 11/18/20 | Required individual meetings | Assignment
| | | Individual readings assigned based on individual projects and two journal entries |
12 | 11/25/20 | Required individual meetings | Assignment
| | | Individual readings assigned based on individual projects and two journal entries |
13 | 12/2/20 | Final critique with guest speaker | Assignment
| | | All materials and bibliography |
14 | 12/14/20 | Final exhibition and reception | Assignment |
15 | 12/20/20 | Last week of internships | Assignment |

Program Calendar—Deadlines and Program Events:

Learning Outcomes:
Students Will

- Develop an awareness of how artists construct their paths and build communities
- Develop a knowledge of professional practice and of models for creating a sustainable career in the visual art world
- Begin to develop the ability to speak and write critically in relationship to one’s own practice and to situate it in the context of recent contemporary art history
- Form an understanding of the complexity of the intersections of individual artists, critics, historians, administrators and power brokers within the art world

Assessable Tasks:
Individual meetings
Seminar and program event participation
Final group critique and presentation of independent projects
Attendance and punctuality
Independent Visits
Complexity and evidence of commitment to journal keeping
Evidence of individual urban exploration within the cultural area that you are focused in
Individual progress with critical thinking, from beginning to end

Required Reading:
Students are required to purchase: *Theories and Documents of Contemporary Art, A Sourcebook of Artists Writings* (P. Selz, K. Stiles, eds.) Berkeley: University of California Press, 2012. BE SURE TO GET THE NEW EDITION. Each student will also be assigned reading according to his or her independent project

Recommended Reading:
Students will be assigned readings according to seminar content as well as according to his, her, or they independent project.

Materials and Supplies:
You will be asked to visit exhibitions independently and keep a journal of your responses. The journal should be a record of intellectual and creative experiences and growth. It should reflect your own style and personality but it must first and foremost reflect an investigation, and not just serve as an account. The journal must reflect your intellectual maturity and ability as a liberal arts college student. It should show independent thinking and investigation. It is not a diary or scrapbook. Think about who your reader is in the long term. Do not just write whether you liked or didn’t like something, but why or why not. Use the journal as a memory tool to write down information you are learning in your internship, names of artists, designers, information about materials, contacts etc.

Program and Class Policies:

- **Responsibility**
  Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

- **Participation**
  Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

- **Attendance**
  New York Art’s Program attendance guidelines are essential to the successful completion of the seminar, the independent project and enhances the quality of the educational experience for all, particularly because collaboration is integral to our mission. Students are expected to attend all classes, program events and office hours regularly and promptly and in compliance with the standards stated in the course syllabus.

  At the New York Arts Program, attendance and lateness are assessed as of the first day of seminar. Students are responsible for any missed assignments and coursework. Students who must miss a class session should notify the instructor and arrange to make up any missed work as soon as possible.

**Religious Absences and Equivalent Opportunity**
Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to make up classes or work requirements which he or she may have missed because of such absence on any particular day or days. The student must inform the instructor at the beginning of the course of any anticipated absences due to religious observance.

● **Electronic Devices**
The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

● **Academic Honesty and Integrity**
The New York Arts Program views “academic honesty and integrity” as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others.

● **Student Disability Services (SDS)**
Any student with a disability who needs academic accommodations is welcome to meet with Emilie Clark privately and when appropriate provide a letter. All conversations will be kept confidential. Emilie Clark and Susan Childrey will help students requesting any accommodations and discuss the possibility of accommodations in our non-traditional academic program.