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Student Work Samples

<https://eleanorkipping.com/edu>

Syllabus Sample Core 1: 4D Studio (The New School)

PUFA 2240

FALL 2023 | CRN: 2240
Friday, 9:00 am - 2:40 pm

Eleanor Kipping
kippinge@newschool.edu

Course Description:

Welcome to Core 1: 4D Studio!! 4D Studio is a studio class that works alongside your Core Seminar classes providing you with the opportunity to explore specific mediums in an intensive guided setting while exploring your own conceptual interests. The course is divided into three medium-specific modules, giving you time to explore and learn about each both technically and conceptually. These being:

- **Video**
- **Audio**
- **Performance**

Each module will correspond with a single assignment for which you will have 3-5 weeks to complete, in addition to lectures, technical workshops, breakout exercises, guided labs, and field trips to local museums and galleries.

What is 4D?

4D is a term used to describe time-based media that exists outside of 2D spaces and employs time as a medium of the work. Examples can include video, sound, animation, interactivity, installation, and/or intersections of these and other media.

Students will receive technical instruction to become competent in each of the three media and will be encouraged to address any given assignment through a range of time-based media exploring, for example, the intersections between video and sound. Through integrated readings and discussions, technical skill sets and historical awareness of 4D media will be taught side by side. Each project will be accompanied by a presentation and studio critique.

Course Outline

- Week 3-6: Introduction to Video and Project 1
- Week 7-11: Introduction to Performance and Project 2
- Week 12-15: Introduction to Performance and Project 3

Learning Outcomes

By the successful completion of this course, students should show strength in:

1. **Material Awareness:** Use a variety of 4-dimensional techniques, processes, and concepts to make time-based projects;
2. **Articulate concepts** specific to 4D media such as frame, duration, speed, simultaneity, linearity/non-linearity, cycles and performativity at a basic level;
3. **Technical Capacities:**
 - a. Video: Operate a video/DSLR camera and use intermediate techniques for editing videos with digital video editing software;
 - b. Performance: Create and stage a short performance piece that demonstrates an understanding of a body in space (speech, movement);
 - c. Sound: Create a short sound piece that demonstrates technical competency in sound recording and creation;
4. **Conceptual Strategies:** Plan a path utilizing problem solving steps, including stating initial intentions, defining and analyzing the problems and clarifying the main issues and goals;
5. **Multiple Media Fluencies:** Combine distinct media in various ways, showing an awareness of the possibilities inherent within them and strategies of combining them in various ways;
6. **Ecological Literacy:** Articulate the environmental impact and quantities of materials used in their work;
7. **Evaluating Strategies:** Employ various forms of critique, evaluation, and assessment of the media specific and technical aspects of the works;
8. **Historical Context:** Discuss the specific history and development of the media over the last 50 years as well as its particular standing within the contemporary field.

Deliverables

- Sketchbook with drawings, text, photographs, project proposals
- Short, assignment-driven projects on which students will be given immediate feedback
- Module Projects that develop and demonstrate skills / competencies in specific 4D media (for example: one three-minute video, one five-minute performance, and a one-minute animation)
- Short written responses as required to site visits, readings, or guests

Grading Criteria

Attentive, prepared participation in class	20%
Demonstration of engagement with respective media through experimentation and risk taking	20%
Demonstration of technical expertise, development, materials and classwork	40%
Weekly writing and/or presentations	20%

Materials and Supplies

***USE YOUR STUDENT DISCOUNTS!**

- **Notebook**
 - [Moleskin](#)
 - [Apica CD Lined Notebook](#)
 - [Midori](#)
 - [Dual Notebook — Blank & Unlined](#)

 - **Adobe Creative Cloud**
 - Subscribe
 - Adobe Premiere
 - Adobe Audition
 - Adobe Media Encoder
 - Voice Audio Pro
 - Optional: Photoshop, Indesign, After Effects

 - **Laptop**
 - [Apple MacBook Pro](#)
 - [Apple MacBook Air](#)
 - [Microsoft Surface](#)

 - **Hard drive**
 - [LaCie Rugged 5T](#)
 - [Seagate 4TB](#)

 - **Headphones**
-

Late Assignment Policy

Assignments that are submitted after this deadline will be considered late and will automatically be docked 10% and an additional 10% for each day they are late. Should you need an extension for health, medical or personal reasons, please communicate with me to discuss alternatives.

Timeliness

Being in class and ARRIVING ON TIME is essential. Each late arrival or early departure (more than 15 minutes) counts as half an absence. If for any reason you are going to be late or absent, please let me know.

Attendance

Parsons' attendance guidelines were developed to encourage student success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance.

Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus. While attendance is just one aspect of active participation, absence from a

significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks or 20% of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

The Fine Arts Program policy is as follows:

- three absences = the reduction of one letter grade and four absences result in course failure.
- Arriving more than 15 min late or leaving 15 min early = half an absence.
- Arriving 30 min late or leaving 30 min early = one absence.

DETAILED MODULE OUTLINE — Note: this will be updated weekly and is available in Canvas and the Classroom Drive. Please refer to it regularly.

Class Brief

Sept. 2 - Oct. 7	Module 1: Video
Readings	<ul style="list-style-type: none"> ● 👁️ WATCH: The Case for Video Art, The Art Assignment ● 📖 READ: An Aesthetic of Narcissism, Rosalind Krauss ● 👁️ WATCH: Cameraperson, Kristen Johnson; TRAILER
Field Trips & Visits	<ul style="list-style-type: none"> ● MASK / CONCEAL / CARRY, Tiona Nekkia McClodden, 52 Walker ● Charles Atlas, Anya Kielar and Umber Majeed, Pioneer Works ● Julian Shapiro-Barnum of Recess Therapy
Projects	<ul style="list-style-type: none"> ● Portfolio Presentation & Artist Statement 25 points ● Project 1 Proposal ● Project 1: Video 25 points ● ONE PERFECT SHOT
Materials & Tools	<ul style="list-style-type: none"> ● Adobe Premiere ● Adobe Encoder ● Canon 50D ● Eos Utility ● Hard Drive ● Laptop

Continued

Oct. 15 - Nov. 18	Module 2: Audio
Readings	<ul style="list-style-type: none"> ● 👁️ Engage with: Forest for a Thousand Years ● Read: Blood and Echoes: The Story of “Come Out”, Andy Beta <ul style="list-style-type: none"> ○ No need to listen to “Come Out”. We will listen in class. <i>Content: Police Brutality, State Violence, Racism</i> ● READ: The Niche Hypothesis, Bernie Krause ● ENGAGE: The Two Rumfords, Steve Norton and N.B.Aldrich ● WATCH: Center for Experimental Lectures: Aria Dean
Field Trips	<ul style="list-style-type: none"> ● CAIRNS, Gelsey Bell, Greenwood Cemetery ● COMPRESSION, niall jones at Performance Space NY ● Steve Norton
Projects	<ul style="list-style-type: none"> ● Group Foley Workshop ● Project 2: Audio
Materials & Tools	<ul style="list-style-type: none"> ● Adobe Audition ● Adobe Encoder ● Zoom Recorder ● Voice Recorder Pro ● Headphones

Nov. 25 - Dec. 16	Module 3: Performance
	<p>Module 3 will differ from previous modules. Each studio class will begin with a timed rapid practice activity, performative in nature. You will document and share out and discuss during class. This will be followed by time to work on your final project — which is open-ended in nature. Readings and screenings will take place during class.</p>
Field Trips	<ul style="list-style-type: none"> ● COMPRESSION, niall jones at Performance Space NY
Projects	<ul style="list-style-type: none"> ● Individual Daily Rapid Exercises ● Project 3: Proposal ● Project 3: Performance & Installation

[DETAILED MODULE OUTLINE](#) — Note: this will be updated weekly and is available in Canvas and the Classroom Drive. Please refer to it regularly.

Syllabus Sample Core Seminar 1: Making Approaches (The New School)

FALL 2022 | SECTION: B | CRN: 1948 | Credits: 3

Monday, 9:00 am - 11:40 am

Building: Parsons East 25 E13th | **Room:** 503

August 29, 2022-December 12, 2022

Eleanor Kipping

kippinge@newschool.edu

*****QUICK LINKS*****

- [DETAILED MODULE OUTLINE](#)
- [CORE 1 READER](#)
- [COMMUNITY GUIDELINES](#)

Course Description

The BFA Fine Arts Core Seminars 1 & 2 introduce students to cross-disciplinary artistic practices, theories, and analysis of key strategies and topics in contemporary art practice. These seminars work in tandem with the program's Core Studios in 2D, 3D, and 4D to provide context for art and ideas. This combination of Seminars and Studios provides a comprehensive structure for students to develop both critical thinking and making skills.

This is the first in a sequence of six seminars required for all BFA Fine Arts Students. In this course, students are introduced to a selection of approaches – or strategies – for artmaking.

Through presentations, readings, and field trips, students will gain an awareness of contemporary fine art practices and the theoretical ideas that support them. Through discussions, writing assignments, and studio projects, students will demonstrate their understanding of class material, develop a shared critical discourse, and analyze art and culture.

Note on Syllabus | This syllabus will thematically guide us through the semester. Each of the readings listed here is required, but may be amended as we proceed in response to the needs and interests of the class, as well as the external art world, exhibitions, news, and sociopolitical climate. Readings can be accessed through Canvas, where your assignments will also be turned in. **Please be flexible and refer to the syllabus each week.**

Canvas | All class materials will be added to Canvas as we progress through the course. You can access module materials and assignments in each respective module, and general course material can be found in the Class Materials Module. **Please refer to Canvas for the most current class information, weekly announcements, and assignments.**

Continued

Learning Outcomes

By the successful completion of this course, you should be able to:

1. Delineate what constitutes a contemporary Fine Arts practice and how it differs from other fields.
2. Describe three contemporary artmaking approaches or strategies supported by artist examples.
3. Name three artists of interest to the student and describe their ideas and methods of working through the written and verbal presentation.
4. Achieve a nuanced understanding of approaches or strategies for making contemporary art and articulate this understanding verbally as well as in writing.
5. Critically consider their own artwork in relation to the social context of its production and reception, and the aesthetic histories that inform it.
6. Critically consider the relationship between the materials, methods, and strategies for making art and the ideas that inform an artwork

Class Discussions

This is a discussion-based class. You are expected to participate in class discussions, though listening and sharing ideas. Each weekly writing response asks that you come to class with questions and/or talking points. While some discussions may be difficult to engage with or unrelated to your particular creative interest, it is important to practice engaging in critical thinking and discussion around art topics and theory. Try and find ways to make them interesting. You may surprise yourself.

Consider these discussions an opportunity to try on new ideas. You don't have to agree or even be right, you just need to be respectfully engaged and contribute what you're able. Always remember our Community Guidelines.

Confused? That's okay!

Oftentimes theoretical readings about contemporary art are obtuse, wordy, and difficult to understand filled with art jargon and run-on sentences. You may find yourself confused by the readings. This is NOT a bad thing. Confusion is a sign of growth one experiences when encountering new and complex ideas.

You may even find that 10 years later (as I often have) an idea that confused me in school, is now easier to grasp. It can be reductive to insist that a work of art or an essay has only one valid interpretation. Your thoughts (which are informed by your unique life experiences) are valuable, even if you are unsure if you comprehend the author's intention. The most important aspect of this course is to learn to articulate and explore your own values and artistic practice using critical thinking in verbal and written form. In addition to being a portion of your grade, the reading responses will help us to create a discussion where new ideas can emerge because everyone has begun to consider the essay in a complex way.

Remote Learning Etiquette

Should we have to hold class remotely, please adhere to the following:

- Please keep your camera on during virtual sessions (with the exception of if you need to use the restroom or attend to another kind of emergency). Feel free to mute/unmute as you see fit (please mute if you have a significant sound disturbance in the background).
- Please wear class-appropriate clothing (including pants)! While it may seem comfortable to arrive in your pajamas, dressing properly can help get into a working headspace for class.
- If possible, work in a designated space such as a desk or a table. While our homes have transformed into hybrid studio / living / learning spaces, creating a clean ‘work’ environment within your space is extremely helpful to encourage focus for a more effective learning experience.

Class Assignments / Projects

All Course Assignments should be submitted to Canvas by the date and time indicated in the Assignment in Canvas and in the form indicated. i.e. Google Link vs. .PDF.

Chicago Manual of Style (CMS)

The Chicago Manual of Style (CMS) is used for citing all written assignments for this course and all courses at Parsons. Please refer to your assignments for appropriate formatting and more information.

Late Assignment Policy

Assignments that are submitted after this deadline will be considered late and will automatically be docked 10% and an additional 10% for each day they are late. Should you need an extension for health, medical or personal reasons, please communicate with me to discuss alternatives.

Timeliness

Being in class and **ARRIVING ON TIME** is essential. Each late arrival or early departure (more than 15 minutes) counts as half an absence. If for any reason you are going to be late or absent, please let me know.

Readings

Do your best to complete your readings and assignments. Print your readings and bring them to class so you may take notes and annotate during discussions.

Mid-Term Evaluation

In the middle of the course, each student will receive the opportunity to complete a self-evaluation as well as an updated grade for the course so as to evaluate their plan of success for the remainder of the semester.

Participation

Class participation is essential and includes:

- keeping up with reading, assignments, and projects
- contributing meaningfully to class discussions
- active participation in group work
- attending class regularly and on time

Attendance

Parsons' attendance guidelines were developed to encourage student success in all aspects of their academic programs. Full participation is essential to the successful completion of coursework and enhances the quality of the educational experience for all, particularly in courses where group work is integral; thus, Parsons promotes high levels of attendance.

Students are expected to attend classes regularly and promptly and in compliance with the standards stated in this course syllabus.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. **A significant portion of class time is generally defined as the equivalent of three weeks or 20% of class time.** Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

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Arriving 30min late or leaving 30min early = one absence.

Assignment Category Grade Percentage	
Weekly Assignments	45%
Presentations, writing responses, class activities	
Class Participation & Attendance	25%
At the end of each class each student will receive a participation grade which will amount to a final participation grade at the end of the semester. Each late arrival or early departure (more than 15 minutes) counts as half an absence. If for any reason you are going to be late or absent, please let me know at your earliest convenience.	
0: You are absent and unexcused	
1: You are tardy and/or leave early, and/or are not engaged: i.e. texting, talking, sleeping, working on other projects, etc.	
2: You are present but not contributing to class discussions or activities	
3: You are present and engaged, contribute to discussion, activities and engage with other students.	
Final Essay and Project 20%	
Final Reflection and Semester Review 10%	

Continued

Weekly Assignments

Weekly assignments consist of group and individual activities assigned both in the classroom and at home. They are most frequently written and creative responses to class readings, video, and other media we engage with. Unless otherwise indicated these are to be submitted on Canvas as a Google Link and submitted the day before class.

These reflections must be formal and thoughtful responses (not notes, bullets, or shorthand). These will be used to guide weekly discussions.

Final Project

Assigned mid-way through the semester and due at the end. Your final project will also be accompanied by a 3-page essay. Details to follow upon assignment.

Final Review

Written Review End of the semester 500-word written reflection with images and captions of your semester's works. Details to follow upon assignment.

Materials and Supplies

1. A three-ring binder for all course materials and readings/research related to the development of your work.
 2. Additional supplies as needed for your studio projects.
 3. A notebook or sketchbook to take notes for and during class.
-

COURSE MODULE DESCRIPTIONS

Always refer to Canvas and to your Detailed Module Outline for the most up to date classwork. All readings for this class can be found in the CORE 1 READER Doc which can be found on Canvas and in the Google Class Materials folder.

Module 1: Digital Strategies

We are intertwined with the digital, participating as creators and consumers, and often unaware of the complex data sets we contribute to and the technologies that host them. This relationship often renders us unable to confront the systems of power that shape our digital lives. Furthermore, technological advancements in digital media have altered how we “see” reality itself and many questions regarding identity, embodiment, and subjectivity in the digital age have been raised by theorists, philosophers, and artists. Technological advancement has even made us question what it means to be human and whether AI points towards a posthuman future. In addition to the conceptual interests of our digital world, this module also presents technical and digital approaches to working with materials that can be altered for other forms — even analog.

Module 2: Figuration, Representation, and Identity Politics

With roots in the Civil Rights Movement in the US, the Cultural Revolution in China, the Global AIDS Crisis, and Women’s Marches in D.C. the depiction of the figure has often been used as an emblem to represent a group and express identity politics. Identity Politics is defined as an anti-authoritarian lens that asks questions about identity, repression, inequality, or injustice.

Module 3: Abstraction

From Pablo Picasso to Joan Mitchell and Jack Whitten, abstraction was canonized as a mode of artmaking that was non-referential, non-representational, and apolitical. This claim has been challenged by artists looking back to Islamic, Indigenous, and Tantric art practices which employed abstract forms for symbolic purposes, for example. More recently a form of Queer abstraction has emerged that uses hiding in plain sight as both a conceptual and formal strategy. This section will briefly introduce the history of abstraction that grounds contemporary practices as well as the debates that surround the topic.

Module 4: Performance and Performativity

Performance Art generally refers to the practice of using the body as an artistic medium as distinct from dance or theater. This practice developed in the late 1960s and in tandem with the advent of the portable video camera. This section explores performance as an element of various contemporary artistic practices including the use of the voice, and body in works of art, experimental artist lectures, video installations that implicate the viewer, etc. The section will also consider performativity as a term that evokes ongoing movement or an act of engagement.

Continued

Module 5: Social Practice, Relational Aesthetics, and Institutional Critique

For almost three decades, artists have been exploring significant and urgent questions through social practice. There is much debate about art's social function and its ability to interrogate and affect systems of power through socially engaged practices. Some argue that unlike contemplating a "disengaged" art object, these practices can have an impact on human relationships, produce an emancipatory effect, and generate tangible political effects. If art does have a social function, can we think of cultural production as a collective and collaborative endeavor? Who is part of this collectivity?

What political and aesthetic concerns do we want to pursue? What strategies can artists deploy to produce impactful changes? Who will be affected by these practices? In this social engagement, what is the role of the artist?

Beginning in the late 1960s, artists began critically examining the contexts within which their art was exhibited, collected, and canonized. As artists openly wrestled with how to place themselves within institutional value structures that both elevated and controlled aspects of their practices, exposing the structure and logic of arts institutions became an art form in and of itself. This became known as institutional critique. Artists' critical engagement with the institutional context of their work continues to be a deeply relevant point of engagement as cultural institutions are continually forced to acknowledge their legacies of patriarchal and colonialist frameworks. This section will examine both the history and the current practice of institutional critique.

Module 6: Documentation and Archive

An archive is a collection of materials gathered for study and analysis. An archive may consist of judicial documents or letters and memoirs. Which materials are deemed important enough to save and how they are organized reflect the power relations of a society. They reify what is considered "natural" and "normal." Artists have created their own archives or used existing archives in ways that challenge them. Archives can give voice to those previously unwritten histories or those that have been erased. This section will explore the archive as artist research, material, and form.

Module 7: Portfolio Reviews

Practice of collaboration (School of Visual Arts)

Course Outline

Deeply consider our own position as artists in the context of globalization in the Art world and what role our creative practices play, and what position they will take.

1. Examine the works of artists whose works explore the “aesthetic of displacement” in contemporary art / consider the practices, materials, and theories while examining these creative approaches
2. Collaboratively conceive of and complete a project in response to our collective findings

Session Overview

Together we are going to collectively explore our own individual creative practices and interests through an investigation into collaboration. We are going to collectively explore ways in which the aesthetic of displacement can be employed in a creative practice. We are going to develop a shared vocabulary and language that will then in turn be used to execute a collaborative project.

How can we explore, examine and experiment with the “aesthetic of displacement” through collaboration?

Weekly Meeting

Each week, we will continue discussion on readings, and concepts from the previous week. We will look at contemporary artists working in the relevant themes of our discussions while beginning to form a shared vocabulary and trajectory for our own collaborative project. **Note: We will only be reading for the first 3-4 weeks. Readings will be minimal and will include videos, photos, and text.**

Additionally, for the first few weeks of the summer, we will welcome 4 guest artists who will share with us their own creative practice. In July, we will have reached a consensus on what we would like to create and use the rest of the summer to execute our plan. This will be shared at Open Studios at the end of the summer session. See class outline for detailed information.

Tools and Roles

Documentation:

In each meeting, two of you will creatively document the meetings happenings, in whatever form you'd like. It may be reflective of your own creative practice, or not...writing, photography, video, etc. You may determine this on your own, and include or not include the rest of the class in your processes as you see fit. You may document collaboratively or individually. At the end of the semester, we will reflect and determine if and how documentation will be included in Open Studios.

Kami

Readings will be done collectively with Kami. Any weekly questions, thoughts or assignments will be completed on a shared document that I will share when the time comes. You will have access to Kami's premium features through the links I provide. Share thoughts, reactions, questions and any relevant materials you're reminded of in Kami. Come to the first meeting prepared to have a conversation about what resonated with you.

Continued

Meeting 1
Friday, June 14, 2:30pm - 6:00pm

Read

[Decolonizing Methodologies](#), Linda Tuhiwai Smith
Introduction & Chapter 1, pg. 1-40

[Socially Engaged Art: The Conscience of Urban Development](#), Sophie Hope, pg. 68-83

Watch

[bell hooks with Theaster Gates and Laurie Anderson: Public Art, Private Vision | The New School](#)

Optional

[Deconstructing the Map](#), Ruth Watson
[Radical Cartography](#), Project Archive
[After the Map - Book Image Download](#)

Guest: Leora Fuller

Leora Fuller (they/them) - Leora is an artist, activist, and facilitator currently teaching at Rutgers University-Newark and working with the New York Newark History Project. Their focus is on helping communities tell their own stories in ways that evoke the past and present to imagine a more just future. Leora is a Jewish, trans New Yorker and wrestles with what it means to love a city that continually fails to acknowledge the dispossession of the original inhabitants, as it continues to push out queer and BIPOC communities. Their recent work explores new tech forms of creative nonfiction storytelling such as AR, VR, and digital mapping. Leora has taught at New York University and curated several exhibits as co-founder of the Below the Grid Lab including “Haunted Files: The Eugenics Record Office,” “Lost Streets: Seward Park’s Fight for Housing Justice” and “In the Shadow of the Highway: Robert Moses and the Battle for Downtown.”

<http://hauntedfiles.org/>

Continued

Meeting 2

Thursday, June 20, 6:30pm - 9:30pm

Listen and/or Read

Irena Haiduk, [ICA Link](#)

Read

[Ephemera As Evidence](#), Jose Esteban Munoz (suggested reading through page 10)

Watch

[Tionna Nekkia McClodden at Whitney Museum Panel](#)

[Art 21](#), Elle Perez

Optional

[Gordon Hall on Gender, Sculpture, and Relearning How to See](#), Gordon Hall

Guest: Danny Greenberg

Danny Greenberg (he/his) - Danny is an artist, printmaker and writer based in New York City. His work is composed between the spoken word and the page, using language to empower an audience. He received his BFA from Washington University in St Louis in Printmaking, MFA from Cranbrook Academy of Art in Print Media, and attended the Skowhegan School of Painting and Sculpture in 2018. Recent solo exhibitions include if one thing matters, then everything matters two at Muted Horn Gallery in Cleveland, Ohio and Beauty is a Thing of Guilt Forever at Tuttle Gallery in Baltimore, Maryland. He recently gave a performative lecture titled He Will Not See Me Stopping Here at Cranbrook Academy of Art in early 2019.

Danny has worked in a variety of roles in the arts, from art handler, studio manager, fabricator, assistant to the director of a non profit, to gallery administrative roles. Also, Danny volunteers in the mental health field, and for arts organizations.

dsgreenb.com

Continued

Meeting 3

Friday, June 28, 9am - Noon

Read

[The Fine Art of Gentrification](#), Rosalyn Deutsche & Cara Gendel Ryan

[James Cohen's Exhibition of August, Omer Fast](#) - Be sure to read Omar's statement

Watch

[Chinatown Art Brigade Protests Omer Fast's "Racist" Exhibition at James Cohen Gallery](#)

[John Cage, Symphony for 12 Radios](#), 1951

[Chris Burden, Shoot](#), 1971 >> Note: Chris Burden gets shot in the arm

[Samuel Beckett, Not I](#), 1973

[Joseph Beuys, I Like America, and America Likes Me](#), 1974

[Kim Jones, Mudman Photos](#), 1976

[Gwendolyn Brooks, We Real Cool](#), 1983

[Reza Abdoh, Bogyeman](#), 1991 - watch any 2-3 minutes

[Santiago Sierra](#), 2008

[Amiri Baraka, Somebody Blew Up America](#), 2009

Guest: Yasi Ghanbari

Yasi Ghanbari (she/her) - Yasi is an interdisciplinary artist living and working in Manhattan, NY. She received her BA from Oberlin College and her MFA from the School of the Art Institute of Chicago in Film, Video, and New Media. Ghanbari has shown her work nationally and internationally at venues such as the Museum of Fine Arts (Boston), Centre for Contemporary Arts (Glasgow), NURTUREart (Brooklyn), and the Elizabeth Foundation for the Arts (New York). She has completed residencies at Skowhegan School of Painting & Sculpture, Elizabeth Foundation for the Arts, and ACRE (Steuben, WI).

yasighanbari.com

Saturday

June 29-30 - Trip to crushCURATORIAL

Guest: Patrick Bayly

Patrick Bayly (he/him) - Alongside making his narrative paintings, Bayly collaborates with a group of fellow artists, poets, and chefs from his native West Virginia, and base in New York City, to bring people together. Some of his favorite events have included: throwing an illicit barbeque under a bridge, helping children create an installation in a West Virginia gallery out of found objects, and pretending his friends' studio was a bar for a night. Born in West Virginia in 1994, Bayly completed his BFA at West Virginia University in 2018, participated in the 2018 session of the Skowhegan School of Painting and Sculpture, and is currently studying painting and relational aesthetics as an MFA candidate at Columbia University.

patrickbayly.com

Host: Karen Flatow (she/her) & crushCURATORIAL

CRUSH is a gallery founded by artist Karen Hesse Flatow in 2017. Flatow collaborates with artists and curators to execute projects within the context of her studio practice. Curatorial focus is on collaborative projects and emerging artists, creating events and experiences that engage the artistic community, viewers and makers. Flatow received her MBA and MFA from Columbia University and attended the Skowhegan School of Painting and Sculpture.

Crush-curatorial.com Meetings 4+

Monday, July 1

Collaboration/Project Focus & Work

Tuesday, July 2

Group Critique

Wednesday, July 3

Collaboration/Project Focus & Work

July 4 - 7: NO MEETING

Friday, July 12

Collaboration/Project Focus & Work

Friday, July 19 / Weekend

Collaboration/Project Focus & Work – Install

Wednesday, July 24

Open Studios / Exhibition