I Art New York: A Travel Program to the Big City
Critical & Visual Studies

Instructor: Gallery Director and Curator, Leonie Bradbury
January 2 - 11, or non-credit short stay from January 2-5; want to join more than 3 days? Contact us to make arrangements

SUMMARY

Always wanted to go to New York and look at art? Why not earn 3 credits while you’re there. This nine-day intensive program, led by Montserrat Gallery Director and Curator, Leonie Bradbury, is ideal for students interested in art history, the history of ideas and those who enjoy looking and talking about art.

An exploration of current topics in Visual and Critical Studies, the course will focus on critical thinking, visual analysis and writing. Each of the eight days, students will attend a topic seminar in the morning and conduct visual analysis fieldwork in the afternoon.

Seminar discussions will explore a wide range of topics including: “Ideas of the Postmodern” “What is Modernism?” “Real/Surreal,”” Art of the Other?” “Identity and Gender,” “Art and Politics,” “Ritual and Performance” and “Art of Now.”

Seminars will be supplemented with short readings, informing the discussion and preparing students for the afternoon museum or cultural site visits. Additional guest lectures, exhibition tours and attendance of special public programs will be arranged.

Through discussions, readings and visual analysis students will become familiar with key concepts, fundamental theories of representation, and the history of ideas to assist students with their own interpretation, response, and - for practitioners - creative incorporation of works of art.

Participants will develop and improve upon critical reading, writing and research skills as well as strengthen their visual analysis techniques. Both the discussions and the exhibition visits are designed for students to become aware of an author’s point of view in order for them to distinguish and hone their own. Students will become familiar with contemporary modes of inquiry and come to understand art as a form of intellectual inquiry.
STRUCTURE
Non-credit, 3 day Session: Fri, Sat, Sun: 9:30a- 6p (Jan 3+4+5) Want to join more than 3 days? Contact us to make arrangements
For credit: Classes Friday, January 3 through Friday, January 10, 9:30am -6pm. Students must attend full session to receive the 3 credits.

Daily Schedule
9:30am - 12:00pm: Classroom Seminar
12:00 - 1:00pm: Lunch on your own
1:00pm: Leave from the classroom for afternoon Field Trip
2:00 - 6:00pm: Field trip locations include Manhattan, Queens and Brooklyn
6:00pm: Some evenings will have optional activities such as openings and screenings

SAMPLE ITINERARY
(Please note: for reference only; exact times, and field trips subject to change)

DAY 1: Friday, January, 3rd

SEMINAR: Ideas of the Postmodern

SITE VISIT: MoMA PS1, Queens

Exhibition: Mike Kelley
The largest exhibition of the artist’s work to-date and the first comprehensive survey since 1993. Regarded as one of the most influential artists of our time, Mike Kelley (1954–2012) produced a body of deeply innovative work mining American popular culture and both modernist and alternative traditions—which he set in relation to relentless self- and social examinations, both dark and delirious. Bringing together over 200 works, from early pieces made during the 1970s through 2012, the exhibition occupies the entire museum.

Exhibition: James Turrell: Meeting 1986
One of the highlights of MoMA PS1, this site-specific installation has been at MoMA PS1 since the fall of 1986. It was initially part of a series commissioned by Alanna Heiss focusing on light and perception. Meeting is composed of a square room with a rectangular opening cut directly into the ceiling. Carefully calculated artificial lights produce an orange glow on the white walls of the room, permitting the viewer to appreciate the intensity of the sky’s color. Meeting opens to the public at 3pm, weather permitting, and is located on the Northern side of MoMA PS1’s third floor.

SITE VISIT: Sculpture Center, Queens

Exhibition: Tue Greenfort: Garbage Bay
The first US solo exhibition of Danish artist Tue Greenfort, whose interdisciplinary practice deals with the overlap of public and private realms,
natural and cultural history. Commissioned through Sculpture Center's Artist-in-Residence program, Greenfort is producing a new body of work that considers art's role in reaffirming and dismantling assumptions about nature and the environment. Through extensive research, discussions with experts, artists and environmentalists, the exhibition and artwork presented examine the site of Jamaica Bay, a marshland that spans the outer boroughs of Brooklyn and Queens in New York City.

Exhibition: **Agnieszka Kurant: exformation**
Kurant’s work explores the hybrid status of objects and the ways in which rumors and fictions become phantom capital and enter into social, economic, and political systems of the contemporary world. The exhibition will feature a new film produced in collaboration with the renowned film editor Walter Murch (*Apocalypse Now, The Godfather, The Conversation*), *Cutaways* is based on footage of characters that were originally scripted and shot in various films but were subsequently edited out of the final versions of the films. The deleted footage of 3-5 characters will be combined with newly shot footage of a meeting of these phantom characters from various films to create a new narrative based on surplus content and labor.

**DAY 2: Saturday, January, 4th**

**SEMINAR:** *What is Modernism?*

**SITE VISIT:** *Guggenheim Museum* and *Neue Galerie*

**EXHIBITION (Guggenheim Museum):** *Robert Motherwell: Early Collages*
Devoted exclusively to papier collés and related works on paper from the 1940s and early 1950s by Robert Motherwell, this exhibition examines the American artist’s origins and his engagement with collage, which he described in 1944 as “the greatest of our [art] discoveries.”

**EXHIBITION (Neue Galerie):** *Vasily Kandinsky: From Blaue Reiter to the Bauhaus, 1910-1925*
An exhibition of masterworks that explores the development of Kandinsky’s art over a crucial period of time: from the Blaue Reiter period into the pure abstraction and total environments of his Bauhaus years. Connecting art, music, and theater, this gathering of loans from private and public collections traces the evolution of Kandinsky’s concept of the *Gesamtkunstwerk*, or total work of art. Key works by Kandinsky’s artistic peers, including Albert Bloch, Marcel Breuer, Paul Klee, August Macke, Franz Marc, László Moholy-Nagy, Gabriele Münter, and Marianne von Werefkin will also be on display.

**DAY 3: Sunday, January 5th**

**SEMINAR:** *Real/Surreal: From Breton and Freud to Baudrillard*
SITE VISIT: Museum of Modern Art (MoMA)

EXHIBITION: Magritte: The Mystery of the Ordinary, 1926–1938
This exhibition, co-organized by The Museum of Modern Art, The Menil Collection, Houston, and The Art Institute of Chicago, is the first to focus exclusively on the breakthrough Surrealist years of René Magritte, creator of some of the 20th century’s most extraordinary images. Displacement, transformation, metamorphosis, the “misnaming” of objects, and the representation of visions seen in half-waking states are among Magritte’s innovative image-making tactics during these essential years.

EXHIBITION: New Photography 2013
New Photography 2013 presents recent works by eight international artists who have expanded the field of photography as a medium of experimentation and intellectual inquiry. Their porous practices—grounded in photographic artist’s books, sculpture, photomontage, performance, and science—creatively reassess the themes and processes of making pictures today.

Additional Exhibitions on View:

There Will Never Be Silence: Scoring John Cage’s 4’33”
Commonly known as Cage’s “silent” piece, 4’33” comprises three movements during which a perform—or performers—are instructed to produce no intentional sounds for four minutes and 33 seconds. This radical gesture upended the conventional structure of music, shifting attention from the performer to the audience, and allowing for endless possibilities of ambient sounds to fill the space.

Images of an Infinite Film
Images of an Infinite Film brings together works that, through structural or material intervention, emulate processes of human knowing or thought, function as scores for imagined films, or take form entirely in the mind of the viewer.

DAY 4: Monday, January 6th

SEMINAR: Art of the Other? with guest lecture by Dr. Lawrence Waldron

SITE VISIT: Metropolitan Museum of Art

EXHIBITION: Ink Art:Past as Present in Contemporary China
The exhibition will present seventy works by thirty-five contemporary artists active in China and abroad during the past three decades. Organized into four thematic groupings—the written word, new landscapes, abstraction, and beyond the brush—the exhibition seeks to demonstrate that China’s ancient cultural pattern of seeking renewal through the reinterpretation of past models remains a viable creative path.
EXHIBITION: *Silla: Korea's Golden Kingdom*
This exhibition will be dedicated to the magnificent art created between 400 and 800 A.D., the seminal era of the Silla Kingdom. Co-organized with the National Museums of Korea in Seoul and Gyeongju and drawn from the holdings of these institutions, it will introduce audiences to the remarkable artistic achievements of a small kingdom that rose to prominence, embraced cosmopolitanism, and gained control of the entire Korean peninsula.

EXHIBITION: *Fifty Years of Collecting Islamic Art*
In 1963 the Museum's Department of Islamic Art was established as a separate entity. Since then, under the leadership of six successive department heads, the collection has grown through gifts, bequests, and purchases. The works of art in this exhibition are grouped by decade to highlight the trends and broadening focus in collecting Islamic art at the Met. From ceramics, glass and metalwork to carpets and contemporary art, this exhibition celebrates the half-century anniversary of the department and its collections.

DAY 5: Tuesday, January 7

SEMINAR: *Identity and Gender*

SITE VISIT: Museum of Art and Design and Studio Museum Harlem

EXHIBITION (Museum of Art and Design): *Body & Soul: New International Ceramics*
The exhibition underscores the power of the figure to convey strong emotions, and also to the accessibility of the ceramic medium. Through clay the figure becomes the catalyst for addressing the emotional impact of contemporary pressures that confront our society today. Each work, inspired by a personal incident or symbolic tale, expresses a deep emotional identity, contrasting societal, political, and personal views on themes such as anxiety, bias, mortality and memory. The exhibition will highlight approximately 25 international artists who came to clay as painters, draughtsmen, or sculptors. Many are being shown for the first time in the United States.

EXHIBITION (Studio Museum Harlem): *Radical Presence: Black Performance in Contemporary Art*
Features an array of video, performance-based photography, and documentation, alongside set pieces or objects used during or remnants resulting from the artists’ actions, marking the many methods employed in making performance.

DAY 6: Wednesday, January 8

SEMINAR: Art and Politics

SITE VISIT: Brooklyn Museum of Art

EXHIBITION: *WAR/PHOTOGRAPHY: Images of Armed Conflict and Its*
Aftermath
Including the work of some 255 photographers from around the globe who have covered conflicts over the last 165 years, WAR/PHOTOGRAPHY examines the interrelationship between war and photography, reveals the evolution of the medium by which war is recorded and remembered, and explores the range of experience of armed conflict: recruitment, training, embarkation, daily routine, battle, death and destruction, homecoming, and remembrance. In addition to depicting the phases of war, WAR/PHOTOGRAPHY includes portraits of servicemen, military and political leaders, and civilians and refugees.

EXHIBITION: Wangechi Mutu: A Fantastic Journey
The first survey in the United States of this internationally renowned, Brooklyn-based artist. Spanning from the mid-1990s to the present, the exhibition unites more than fifty pieces, including Mutu’s signature large-scale collages as well as video works, never-before-seen sketchbook drawings, a site-specific wall drawing, and sculptural installations. Born in Nairobi, Kenya, Mutu scrutinizes globalization by combining found materials, magazine cutouts, sculpture, and painted imagery. Sampling such diverse sources as African traditions, international politics, the fashion industry, pornography, and science fiction, her work explores gender, race, war, colonialism, global consumption, and the exoticization of the black female body.

DAY 7: Thursday, January 9

SEMINAR: Ritual and Performance

SITE VISIT: Whitney Museum of Art and New Museum

This exhibition illuminates a radical period of 1970s performance art that flourished in downtown Manhattan, or what filmmaker and performance artist Jack Smith called “Rented Island,” and still remains largely unknown today. Working in lofts, storefronts, and alternative spaces, this group of artists, with backgrounds in theater, dance, music, and visual art, created complex new forms of performance to embody and address contemporary media, commercial culture, and high art.

EXHIBITION (New Museum): Chris Burden: Extreme Measures and visit with Curator of Education, Johanna Burton
An expansive presentation of Chris Burden’s work that marks the first New York survey of the artist and his first major exhibition in the US in over twenty-five years. Burden’s epoch-defining work has made him one of the most important American artists to emerge since 1970. Spanning a forty-year career and moving across mediums, “Extreme Measures” presents a selection of Burden’s work focused on weights and measures, boundaries and constraints, where physical
and moral limits are called into question.

**OPTIONAL: 6-8pm Visits to Lower East Side Galleries including *Dodge Gallery***
meet with Gallerists Kristen Dodge and Patten Hindle.

**DAY 8: Friday, January 10  (last day of class)**

**SEMINAR: *The Art of Now***

**SITE VISIT: Chelsea Art Galleries**
Visit Chelsea Galleries & Walk the Highline to look at various public art installations.

**6-8 pm Farewell Reception**

**DAY 9: Saturday, January 11 - Travel Home**