

New York Arts Program

Fall 2009 Faculty Seminars:

Art Worlds of New York

Emilie Clark

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 a rejection or a celebration of activism, theory, or popular culture, others simply through age, and still others through affiliation with an art institution like the Whitney ISP, Skowhegan or the MacDowell Colony. At one time the divisions among exhibitions 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.

In our area study students will explore how professional artists construct their own communities and networks, and how these relate to the existing institutions of the art world(s). We will do this by visiting artist studios, galleries and museums in Manhattan and Brooklyn, where we will talk to artists, curators and critics. Students will also be asked to visit exhibitions on their own and keep a journal of their responses. Each group visit will be followed by a discussion.

Attendance at all sessions is mandatory.

Viewing the Visual Arts

Gerry Griffin

Today, contemporary visual artists from around the world are creating art works in innovative ways with a myriad of styles, materials, technologies. These new works can be seen in exhibitions throughout the 5 boroughs of NYC.

The objective of this study group is to view this art through group and individual visits to special exhibitions of painting, sculpture, installations, and photography at art galleries, museums, and alternative spaces. The works will be discussed in a group meeting and analyzed in journal assignments

Topics in NY Theatre

Dana Tarantino

This seminar explores various topics of theater in New York, such as: the role and impact of the drama critic and criteria for the

analysis of dramatic and theatrical criticism/issues pertaining to non-traditional casting/professional union requisites/working as a performing artist in New York/commercial execution of play production. The goals are to examine and criticize current theatrical and dramatic trends in NYC; a main objective is to develop in student interns a sense of appreciation and understanding for the artistic efforts, which create drama and theater.

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 at least two comprehensive critical analyses of plays viewed during the semester. A guideline sheet will be distributed during the sessions.

Attendance at all four sessions is mandatory.

Music, Listening, and Other People Peter Zummo

This class will examine some of the music of today and of recent times, with an ear toward the listening limitations we, as individuals and as members of a society, place on ourselves. There will be a focus on innovation in contemporary and popular performance and composition. Innovation, consistent with tradition, will serve as a window into the nature of artistic motivation. Sessions will include Zummo's autobiographical lecture, trombone in hand; performance attendance at local venues; a visit by a guest lecturer; and in-class listening and discussion. A bonus session will be a workshop in laptop audio production – the class will record, mix, and master a segment for distribution in a variety of media. Light reading assignments.

Guest Artist Seminars:

Audition Clinic

Instructor - Kathryn Rossetter

This Audition Clinic is designed to prepare the student actor for the audition process they will encounter in the world of professional acting. It will address the pressures and stresses they will encounter and offer survival Techniques for overcoming rejection. The Clinic will use text work, and exercises for approaching a cold reading and also focus on presentation techniques for the audition monologue.

Inside the Studios: Artists in New York

Instructor: Steven di Benedetto

Beginning on Tuesday October 20 and for the next four Tuesday at around 7:00p.m. We will visit an established artist in their studio for an intensive and highly intimate look at how and where they work. In an informal but focused manner we will discuss with each artist what he or she are presently up to and what has led them to their current work. Any number of topics can be touched on, from personal history to how techniques are developed, as well as thoughts on the art world at large and how to approach a career. Afterwards the group will gather somewhere near the studio to talk about their impressions of the visit.

Artist's to be visited include-

Fabian Marcaccio

Keith Edmier

Cheryl Donegan

Matthew Barney

Philip Taaffe

Amy Sillman

Each visit should last about an hour with an approx. two-hour discussion

Poetry

Instructor - Dean Kostos

In "Digging," a poem about his father digging potatoes, Seamus Heaney writes that he'll dig with a pen. For our own poems, where do we begin digging? Like Heaney, we can start with memory, the greatest source of inspiration. The four workshop sessions will begin with reading poems by master poets: past and present, local and foreign. Discussion of these poems will help the students to understand the elements of craft, including: voice, imagery, figurative language, sound, syntax, and structure. This will lead us to distill poetry into three systems: students will acquire the tools necessary for critiquing each other's poems in a supportive and constructive atmosphere. Midway through the area study, we will explore some repeating forms, such as the villanelle, pantoum and sestina. On the final night, an established guest poet will read original work, and answer questions from the workshop participants. Attendance is required for all four classes. Writing assignments will be given at the end of each session; students will be expected to turn in copies of their poems at the subsequent class.

2009 New York Arts Program Faculty

Emilie Clark

Born in San Francisco, is a New York artist who works in drawing, painting, installation and the book medium (often in collaboration with poets). Her work has been exhibited internationally. Recent exhibits include the exhibition of her project "The Weeklies" in New York, and two solo shows in California and Oregon. Her work has been recently featured in Cabinet Magazine, The New Yorker, Art Week, and The Village Voice.

Gerry Griffin

Gerry is a Digital Multimedia artist, printmaker, and sculptor. He received his BFA and MFA from the School of the Art Institute of Chicago. He has had numerous group and one-person exhibits at national and international sites, and received awards from the Yaddo Foundation, NY State Council on the Arts, NJ State Council on the Arts, MacDowell Foundation and the Albee Foundation in Summer 2009. His art works are in various private and museum collections.

Dana Tarantino

Dana is a professional stage director. She was awarded the Madolin Cervantes Grant from the Stage Directors and Choreographers Foundation at Lincoln Center. New York directing credits include: The Swede, Hamlet, Entrepreneurs, Cabaret, Hamlet, Finishing Stroke, Penguins & Peacocks, The House of Bernarda Alba, Man of La Mancha, Jesus Christ Superstar, Vanities, The Father, In the Gravy, and the off Broadway comedy, Lady L. For the APACHE Project, she directed The Arabian Nights, the 50th anniversary of West Side Story, and The Last Days of Judas Iscariot. Her musical staging has been featured for the Coca-Cola Concert Series at the Theatre at Madison Square venues. She is on the boards of several cultural organizations in New York City. Tarantino was a student of the late Lehman Engel and a member of the BMI Musical Theatre Workshop, and has Tarantino is a member of the Dramatists Guild, the Association of Italian American Writers, and the Society of Stage Directors and Choreographers Society (SDC). She holds a Ph.D. in theatre from New York University.

Peter Zummo

Peter has been composing for ensemble since 1967, and for trombone since 1971, in pursuit of the evolving boundary of music-making and brass culture. From 1975 to the present, he has performed and recorded for composers, ensembles, bands, film, theatre groups, and dance companies worldwide. Since 1978, he has been artistic director of The Loris Bend Foundation, Inc., a nonprofit presenter of music, dance, and media. Professional studies were with Carmine Caruso, Stuart Dempster, James Fulkerson, Dick Griffin, Makanda Ken McIntyre, Roswell Rudd, and Sam Rivers. His work has been associated with the contemporary classical tradition, in combination with or in juxtaposition to the minimal, jazz, world music, and rock genres. He has pioneered new approaches to instrumental technique on the trombone, and also uses the dijeridoo, euphonium, trumpet, keyboards, percussion, electronics and his voice in performance. His many compositions for ensemble build on original melody and melodic fragments, generating interactive situations for musicians in which they explore the boundaries of common and extended practice without, however, having to act arbitrarily. Venues have included Brooklyn Academy of Music Next Wave Festival, City Center, Dance Theater Workshop, Walker Art Center, Danspace, Joyce Theater, LaMama, New Music America, Experimental Intermedia Foundation, Boston Opera House, Jacob's Pillow, Roulette, Snug Harbor Cultural Center, American Center in Paris, Seibu in Tokyo, and Logos Foundation in Ghent. His music is released on LORIS, New World Records, XI, Penumbra, Persian Cardinal, and Lovely Records. Recent film work includes *Wild Combination* - a portrait of Arthur Russell, by director Matt Wolf, and *Tramas*, by Augusto Contento.

Guest Seminar Leaders

Dean Kostos

Dean recently edited the anthology *Pomegranate Seeds* (Somerset Hall, 2008), the debut reading for which was held at the UN. He is also the author of *Last Supper of the Senses* (Spuyten Duyvil, 2005), which was submitted for a Pulitzer Prize; *The Sentence That Ends with a Comma* (Painted Leaf, 1999); and the chapbook *Celestial Rust* (Red Dust, 1994). He co-edited the anthology *Mama's Boy* (Painted Leaf, 2000), a Lambda Book Award finalist. His poems have appeared, or are forthcoming in over 200 journals; these include: *Barrow Street*, *Big City Lit*, *Boulevard*, *Chelsea*, *Cimarron Review*, *Cincinnati Review*, *Confrontation*, *Southwest Review*, *Western Humanities Review*, on Oprah

Winfrey's Web site *Oxygen.com*, in the anthology *Reading Brokeback Mountain*, and in many other leading journals. Voices of Ascension commissioned him to write the text for the choral work *Dialogue: Angel of Peace, Angel of War*, set to music by James Bassi. *Box-Triptych*, his choreo-poem, was staged at La Mama. A Pushcart Prize nominee, he has taught poetry writing at NYU, The Columbia Scholastic Press Association, Gotham Writers' Workshop, Pratt University, Teachers & Writers Collaborative, York College, and Berkeley College. Recipient of a Yaddo fellowship, he has served as literary judge for Columbia University's Gold Crown and Gold Circle Awards.

Steve DiBenedetto

Steve has been showing in New York for over twenty years. He has had numerous solo shows in the U.S. as well as Europe. He has received a Guggenheim Fellowship award as well as the Louis Comfort Tiffany award and the Rosenthal award from the American Academy of Arts and Letters. His work is included in the collection of the Museum of Modern Art and the Whitney Museum of American Art. He is represented by the David Nolan Gallery in New York and Judin-Nolan Gallery in Berlin.

Kathryn Rossetter

Kathryn is an actress/ writer/ teacher/director. Broadway: opposite Dustin Hoffman in **"Death Of a Salesman"** and **"Time Of The Cuckoo"**, at Lincoln Center. Off Broadway she has appeared in numerous productions at The Working Theatre, The WPA Theatre, Public Theatre, Vineyard Theatre, Hudson Guild Theatre, UBU Rep, Playwrights Horizons, New Dramatists, Village Gate, Workhouse Theatre and The Ensemble Studio Theatre where she is a member. Films include **"Death Of A Salesman"**, **"Speed II"**, **"Fearless"**, **"Shakedown"**, **"The Night We Never Met"**, the Independent short, **"Girls In Suits At Lunch"**, and the Independent Sundance hit. She has recently completed work on **"Pose Down"** In Spring 2005 she was a recipient of a Tennessee Williams Theatre Fellowship for developing the one-person show. Her current show, **"Starving, Hysterical Naked"**, the result of that fellowship, is in development in NYC. She currently teaches at, NYU Tisch, Strasberg Institute, Marymount Manhattan College, and privately in Manhattan.