

Workshop #1:

Tracing History through Sound, Making History through Beats

MFA Fellow: Ricky Zoker

What is the history of ‘sampling’? How can we use sampling/sound to trace the history of globalization, modernization, and westernization? What does the Russian composer Stravinsky have in common with Bruno Mars? This course will use sampling as a way to examine the role that music technology plays in globalized cultural production through deep listening, sound-tracing and music production.

BIO

Ricky Sallay Zoker (fka. YATTA) is an artist, musician, and educator from Houston, Texas. Over the years, YATTA has shared the stage with musicians like Cardi B and The Sun Ra Arkestra, creating multimedia performances that tour astrally, nationally, and globally. Ricky has performed at MOMA PS1, MOMA, The Getty, MOCA, Sonic Acts Festival, and NTS x The Tate virtual festival. Their music has been highlighted in magazines like Pitchfork, Tiny Mixtapes, The Quietus, Fact Mag, Nylon, and The Wire. They are a former artist-in-residence of Pioneer Works, Otion Front, and Flux Factory. Ricky holds an MFA from Bard College’s Milton Avery Graduate School of the Arts.

Workshop #2:

Extensive Poetics

MFA Fellow: Nora Treatbaby

In “Extensive Poetics” students will learn to compose a long poem through the study and close reading of many different examples of the form. We will look at the ways expanding the scale of a poem allows one to work more deeply with techniques such as narrative and storytelling, drawing out the relation between the personal and the political, and experimenting with devices such as repetition or images. How does Alice Notley elaborate a feminist position through the use of the Epic? How can a tiny unit such as the haiku be repeated to compose an entire book? From studying questions such as these, each student will slowly write a work of their own that uses the techniques and forms that fit the goals for their poem.

BIO

Nora Treatbaby is a poet and artist based in New York. She is an MFA candidate at Bard College. Nora Treatbaby’s poetry has appeared in *E-Flux*, *We Want It All: An Anthology of Trans Poetics*, and the Poetry Project’s *Recluse Magazine*. Her chapbook *Hope Is Weird* was published by Other Weapons Distro. Her first full-length collection *Our Air* is forthcoming from Nightboat Books.

Workshop #3:

Interface with Architecture

MFA Fellow: Matthew Li

“Interface with Architecture” invites students to think about the social, physical, and political relationship of art to architecture. We will study a range of 19th and 20th-century artists who created work that questions architecture. Then each student will select a site as the basis of creating an architectural artwork that challenges or changes the original structure. Students will start with standard and cheap model-making materials, such as cardboard and foam board, and gradually transition to working with their desired materials. By the end of the course, students will produce a single project that engages with their site. Documentation of student projects and peer feedback will play an essential role in the experience of art-making.

BIO

Matthew Li received his BFA from The Cooper Union in 2022, and is a candidate for his MFA from the Milton Avery Graduate School of Arts at Bard College in 2025. Working in various mediums including drawing, installation, video, writing, and performance, Li calls attention to transitional structures in cities and questions how they condition our collective behaviour. His practice responds to modern urbanism’s “non-spaces” – sites that are meant to be ignored, such as public transit – to propose new ways of feeling present and connected to others in the city. His solo exhibitions Memory Impressions and Life in Between took place at The Cooper Union in 2020 and 2022 respectively, and group shows include Surprise! at Tilton Gallery in 2022. He has worked at Cooper Cole Gallery in Toronto, ON as a technician, and was also a Development and Fundraising intern at Eyebeam in Brooklyn, NY. Li currently lives and works in New York, NY.

Course Times

Interface with Architecture: Monday 11am-2pm (5pm - 8pm CET)

Tracing History through Sound, making history through Beats: Wednesday 1-4pm (7-10pm CET)

Extensive Poetics: Tuesday 11-2pm (5-8pm CET)