

# ART WORKSHOPS

online workshops

March 15 – April 19, 2 ECTS, 1 U.S.

Bard Master of Fine Arts will offer three art workshops designed and led by current Masters candidates through the Open Society University Network (OSUN). The workshops function as immersive microcosms in the worlds of contemporary sound, sculpture and photography through focused projects and discussions. In addition to being open to all levels of art experience, the workshops will examine and maximize the latent potential for art making under virtual or remote conditions. The workshops are open to students from all OSUN universities.

Registration deadline: **March 10**

Contact: **Hannah Barrett**, [hbarrett@bard.edu](mailto:hbarrett@bard.edu)

## PROBLEMATIZING THE OBJECT IN REMOTE CONDITIONS

Katya Tepper

Tuesdays and Thursdays, 12.30 – 2.00 pm EDT

Welcome to students with or without an art background, this workshop will incorporate research and prompts that put critical pressure on the presumption that sculpture is best experienced by direct physical encounter. Together we will work to trouble definitions of distance, virtuality, and intimacy, looking especially to artists whose practices have been informed by questions of physical accessibility: from states of disability to policed borders to sites of nuclear catastrophe, and of course, the current global pandemic. Each week will have a sub-theme, ranging from ‘virtual sculpture’ to ‘secret sculpture’, in which we will study and discuss a diverse range of artworks, followed by creative exercises. We will collectively try to answer questions like: How can an object exist in a virtual realm, or as a poetic description? What ecological, class, and other political concerns can immateriality address? Can quarantine support a new level of embodied intimacy, with objects that are kept secret/ intended only for one other person/for another time and place? In the final week we will have a focused critique session of students’ final work and produce a collaborative index of our findings.



**Katya Tepper** is an artist based in the Southeastern US. They earned a BFA from the Cooper Union and are currently an MFA candidate at Bard College. Solo exhibitions of their work include White Columns, NY and Atlanta Contemporary, GA, and their work was recently in the group show “Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying” at Red Bull Arts, Detroit.

# LISTENING AS PRAXIS

Lucy Lie

Wednesdays, 12.30 – 3.30 pm EDT

In his book, aptly titled *Listening*, the philosopher Jean-Luc Nancy asks the following questions about aural subjectivity:

- What does *to be* listening, *to be* all ears, as one would say “to be in the world,” mean?
- What does it mean to exist according to listening, for it and through it, what part of experience and truth is put into play?
- What is at play in listening, what resonates in it, what is the tone of listening or its timbre?
- Is even listening itself sonorous? (Nancy 2002)

These questions do not lead to an answer or ending, but rather towards further inquiry, an opening of possibilities. The aim of this workshop is to expand our practice of listening to include a multiplicity of approaches and perspectives, and to develop a sense of awareness around our own aural perspective. Through short readings, collaborative exercises and dialogue, students will be able to extend their knowledge base and techniques while re-examining their own subject position in the causal link between sound source and sound reception. One’s ‘ear’ is not only determined by the anatomy of a sensory organ, it is also culturally determined by education, socioeconomic background, nationality, identity and life experience, among many other factors. By expanding and sharpening our listening skills we can access a greater capacity for empathy and a new appreciation for both music and the world around us.

We will use Pauline Oliveros’s methodology of Deep Listening as a starting point, and then delve further into topics of causal listening, semantic listening, reduced listening, psychoacoustics and transduction. We will explore the work of an array of artists and composers who employ various forms of listening and field recording, such as Maryanne Amacher, Annea Lockwood, Hildegard Westerkamp, Camille Norment, Christina Kubisch, Peter Ablinger, Christine Sun Kim, Francisco Lopez and Aki Onda. In the end of the workshop each student will create an original composition out of field recordings that they have gathered.



**Lucy Lie** is an artist and musician based in New York. Her music practice has been, largely, an experimentation with analog hardware devices, taming and routing feedback paths, which are used as a generative modulation source. Lucy uses “liveness” or live transduction and loss to create a heightened sensitivity towards the material processes of energy through time. She also works with digital photography, video, field recording, and live digital processing incorporated into installations. She is currently pursuing a MFA at the Milton Avery Graduate School of the Arts at Bard College. Her performances have been included in programming for MATA Festival, MoMA PS1, Non-Event, Goethe-Institut and The Kitchen, among others.

# FICKLE MIRROR: SELF-PORTRAITURE IN HISTORY AND PRACTICE

Mehves Lelic

Mondays, 12.30 – 3.30 pm EDT

This 6-week workshop aims to take participants through the history and the making of self-portraiture in photography. Through weekly thematic discussions and layered exercises that can be completed with basic technology at hand, including smartphones, laptop cameras, and DSLRs, participants will explore the dynamics between the self as subject and the viewer, cover technical and conceptual key points in portrait photography, and make inquiries into the nuances of photographic self-representation in popular culture.

From the first staged photograph in the medium's history ("Self-Portrait as a Drowned Man" by Hippolyte Bayard) to present day's unceasing flow of auto portraiture in social media, self-portraiture has expanded the possibilities of photography as a medium, as it has allowed for the photographer-subject to take advantage of the medium's debatable claim to truthfulness. Making a self-portrait, the image-maker must exercise self-introspection only to imagine and prepare oneself as the subject of an outside gaze. This workshop will look closely at the various socioeconomic, political, visual and poetic forces that may contextualize the making of self-portraits, as well as think about the potential practical uses of these images, from Zoom thumbnails to biometric photographs. The participants will be asked to consider these forces as they place themselves in front of the camera and realize creative and inquisitive versions of the self.



**Mehves Lelic** is an artist, educator and curator. She received her BA from the University of Chicago and is an MFA candidate at Bard College. She has been awarded the National Geographic Expeditions Council Grant, ArtTable Faith Flanagan Fellowship, the Turkish Cultural Foundation Cultural Exchange Fellowship, and a City of Chicago Individual Artists' Grant. Her work has been exhibited in venues including the Rotterdam Photo Festival, Institute of Contemporary Art Baltimore, the Ogden Museum, Filter Photo and Institute des Cultures D'Islam. She currently serves as curator at the Academy Art Museum in Easton, MD.