December 6, 2010

DEPARTMENT OF ART
STRATEGIC PLAN

ABOUT THE DEPARTMENT

The Department of Art at Stony Brook University has consistently been at the forefront of developments in art history, criticism and practice. Our programs have built on our strengths in the sphere of modern and contemporary art to embrace new directions in the study and making of art, offering an integrated curriculum for both undergraduates and graduates. In art history, these range from interdisciplinary perspectives in 19th and 20th century art history and criticism to more non-canonical topics: the scholarly analysis of visual and material culture, including the moving image and digital media, global artistic traditions and contemporary diasporic art. Our studio artists work in a wide spectrum of traditional and new media, from sculpture, printmaking, painting and photography, to digital media, installation art, and performance.

Undergraduates can major or minor in Art History and/or Studio Art, and can enroll in the Digital Arts Minor. Field trips to major cultural resources in New York City are a standard ingredient of our courses in Art History and Criticism. Our graduate degrees are the M.F.A. in Studio Art, and the M.A. and PhD in Art History and Criticism. These programs have worldwide reputations: currently Art has 18 international students from 13 countries, including 4 Fulbright Scholars. All our students, and our faculty, are well served by the resources of a large research university: our emphasis on critical theory has led to a natural connection to both Philosophy and Women's and Gender Studies, just as our concern for performance has with Music and Theater Arts. The field of visual and material culture has given rise to collaborations between Art and the Humanities Institute, Comparative Literary and Cultural Studies, and a range of other humanities and social science departments; and our concern with digital media has led to productive partnerships with Music and Computer Science in the College of Engineering.

The Stony Brook Art Department has achieved national prominence as a leader in forming the next generation of art historians, critics and curators of modern and contemporary art, and as a leader in forming artists who are trained to integrate into their work opportunities offered by new technologies and modern materials science.

VISION FOR THE FUTURE: ART HISTORY

Stony Brook's Art History and Criticism program has an established reputation in modern and contemporary art history, criticism and theory, with an emphasis on interdisciplinary approaches to the study of art and visual culture in a global context.

We have recently revised our Graduate program curriculum to reflect the strengths of our current faculty, maintained the selective size of our PhD program, and in the last five years, doubled the size of our incoming MA class. Recent undergraduate revisions have included the addition of a Senior Seminar to prepare majors for graduate school or curatorial employment. We are revamping our long-running journal *Art Criticism*, a project that requires no new additional resources.

The retirement of Donald Kuspit has left a significant gap in our art history offerings at both graduate and undergraduate levels. A position in Modern European Art and Criticism is our top priority for future hires, and is essential for maintaining the character of our program. In addition, over the course of the next 10 years, two new faculty hires in Asian and Latin American Art History would propel our department in the direction we envision for it; both represent areas of explosive artistic growth and potential for collaboration with other global initiatives on campus. These hires

would also reflect the increasing diversity of our student body, our alumni, and the region's extended community. They thus also offer the potential for significant fund raising, possibly in the form of endowed chairs.

Art History and Criticism plans to continue to develop existing programs, such as the joint MA/MBA and five year BA/MA, in addition to a track in Museum and Critical Curatorial Studies that builds on existing faculty.

Art History Faculty Hires in the Next Ten Years

Historian of Modern European Art
Our top priority will be to seek to hire an innovative scholar with expertise in the history of Modern / pre-WWII / early 20th century European art. The ideal candidate will have a strong research and teaching foundation in social history, critical theory, criticism, and/or visual culture. We will be looking for someone to teach the art and architecture of the dominant European avant-garde centers in the first half of the twentieth century at both the undergraduate and graduate levels, but being able to incorporate a more global perspective, i.e., non-canonical centers, artists, movements, and/or media, in their teaching and research on early modernism is also desirable in the candidate.

Historian of Asian Art
We propose the hiring of an innovative scholar with an emphasis on the history of either East Asian or South Asian Art History. The ideal candidate will have a strong focus on contemporary Asian art in a global perspective, but will also be able to teach historical surveys of Asian art. Curatorial experience may be a benefit as we move to develop a Museum Studies track at either the undergraduate or graduate level. Additionally, the candidate should be able to incorporate Asian Art History into an interdisciplinary environment, since collaboration with other departments at Stony Brook is essential.

Historian of Latin American Art
We plan to hire an innovative scholar in post-contact Latin American Art History. The ideal candidate will have a strong focus on modern and contemporary Latin American art in a global perspective, but will also be able to teach historical surveys of Latin American art from the 17th-19th centuries. Curatorial experience may be a benefit as we move to develop a Museum Studies track at either the undergraduate or graduate level. Additionally, the candidate should be able to incorporate Latin American Art History into an interdisciplinary environment, since collaboration with other departments and study centers at Stony brook, in particular the well known Latin American and Caribbean Studies Center,is essential.

Art History Program Development

Art and Philosophy
We intend to strengthen our collaboration with the Philosophy Department's MA program in Art and Philosophy at SB-Manhattan, and utilize this valuable space as a way of more closely integrating New York's cultural institutions into our curriculum.

MA/MBA in Art History and Business Administration
We intend to implement and advertise the recently approved MA/MBA program designed to better prepare our graduates to take advantage of the wide range of curatorial, administrative, and entrepreneurial opportunities within the increasingly important world of art and media culture.

Museum Studies/Critical Curatorial Studies
We have long encouraged both undergraduate and graduate students to undertake professional curatorial training through museum and gallery internships, on campus and in Manhattan and the

greater metropolitan area. We would like to expand on this program by offering our museum studies courses on a more regular basis with the aim of developing a museum studies track at both graduate and undergraduate levels.

Journalism/Art Criticism
We intend to work with the School of Journalism to develop one or more cross-listed courses on art journalism and art criticism at the graduate level in addition to our existing Art Criticism Practicum. Since Master's students pay tuition, this would be an opportunity for Art to gain some additional revenue.

VISION FOR THE FUTURE: STUDIO ART

The MFA program at Stony Brook University has a reputation for being a small but potent and academically challenging program that encourages research across media and disciplines. Candidates choose Stony Brook University to take advantage of our interdisciplinarity, our extensive facilities, and the broad study opportunities in both the humanities and the sciences that the greater campus affords. We attract students from across the country and around the world, including many Fulbright scholars. Our undergraduate studio art program is a program students often find while trying to make headway in their undergraduate careers. They take a gateway course with us and stay to complete the major, or one of the minors that we offer. Since a strong MFA Program leads to a stronger undergraduate program through enhanced instructional capabilities and modeled behavior, we plan to continue to recruit talented MFA candidates who work in a variety of artistic media but develop introspectional and expository skills together in topics-oriented courses.

Over the past few years Studio Art has lost an inordinate amount of its full-time faculty due to illness, retirement, tenure denial and the budget crisis. Although the program is thriving and its students excel, these losses have left us with few full-time faculty to educate a growing population of Studio Art Majors/Minors and Digital Arts Minors. In 2010 the MFA program lost two new recruits due to unforeseen circumstances, but. We choose to see our current situation as an opportunity to strengthen, rebuild and refocus the aims of Studio Art at both the undergraduate and graduate levels.

We feel strongly that well prepared art students require a strong foundation in 2/3/4-D problem solving and creation learned through drawing, painting, printmaking, sculpture, performance and digital media classes. To enhance our program, as well as undergraduate student opportunity for jobs and graduate study in the future, we plan greater emphasis on the intersections of art and technology and of art and the humanities through the introduction of increasingly hybrid and collaborative working environments. Here students can develop their visions through a diverse range of materials and media, supplementing traditional methods with the most advanced practices in digital imaging, digital sound and video editing, computer aided modeling, and information visualization. In particular, our participation in the Center for Digital Arts, Culture and Technology (cDACT) will afford our students opportunities for interdisciplinary collaboration as well as access to contemporary manipulation and production methods that take advantage of high-end technologies.

An accelerated MFA program targeted at working artists and professionals will bring a new dimension of practical experience to our student body. Planned collaborations with Computer

Science and Materials Science will expand the productive, interdisciplinary relationships our MFAs have long enjoyed.

Studio Art Programs: Strategies for Rejuvenation and Growth

Curriculum Reform
To allow for more variety in classes and topics in the MFA curriculum, and for flexibility in course scheduling at both undergraduate and graduate levels we intend to reform our graduate curriculum under the three broad categories of *Image*, *Object*, and *Time and Space*. Instead of offering media-specific courses in Printmaking, Painting, Sculpture, Imaging and Digital Art taught almost exclusively by one faculty member, we will incorporate these skills into courses that allow flexibility in syllabus while ensuring a broad based foundation in different media. *Image*, for example, can be taught by a number of faculty who work in the realm of 2-D image making: Pindell (painting/ drawing), Levine (printmaking/drawing), Dinkins (still /moving imaging) and Buonagurio (Conceptual Drawing); whereas *Object* can be taught by Nagasawa (sculpture), Buonagurio (ceramic sculpture/ sculpture), Erickson (sculpture/physical computing), or Pindell (extended 2-D image). This revision will give our graduate students more flexibility in planning their curriculum and allow our small faculty to respond to the needs of the undergraduate curriculum while offering more variety in the way ideas and concepts are covered at the graduate level. In the long term this new structure could be carried over to the undergraduate curriculum as well.

Accelerated MFA Program for Exceptional Candidates
In addition to our 3-year MFA program, we plan a 2-year alternative version, for highly qualified artists who already have stature in the art world and extensive exhibition records. This new program will provide successful artists, who want to teach, an expeditious way to earn an MFA degree allowing them to enter the job market as teachers. Briefly put, accomplished candidates will enter the program in their second year of study by having earned academic credit towards the degree for exceptional professional experience and exhibition history. Reaching out to professional artists in the great metropolitan area will potentially bring stellar students into the program and provide significant revenue for the department.

Strengthen Collaborations among Studio Art, Music, Theater and Dance
Studio art students routinely work with students and faculty from related departments, creating collaborative working relationships that grow out of team taught classes, mutual artistic concerns and necessity. Animators and video artists often need music for their productions while musicians and dance productions seek visuals to accompany their production. Performance artists and thespians meet in courses on performance technique and theory. These are just a few examples of how our students can and do collaborate with other arts programs on campus; these bonds need to be encouraged.

Community Outreach and Continuing Education
Many students, teachers, professionals and amateurs in the area have over the years paid to use our foundry, casting and printmaking facilities, which are not duplicated on Long Island. These can be a source of revenue if handled creatively. Additionally, our facilities should enable us to generate revenue through continuing education courses in sculpture, digital media and painting, without additional costs.

MFA in Computational Studio Arts/Bachelor in Computer Science and Art
The growing collaborations between Studio Art and Computer Science and Engineering via cDACT offer the potential to develop an MFA in Computational Studio Arts and/or a Bachelors degree in Computer Science and Art. These are the type of degree program that Stony Brook is uniquely positioned to support. These will be interdisciplinary program designed to enable the development

of artistic practices that include computational skills, physical computing and the conceptual framework necessary to support such production. The studio based MFA will be underpinned by the necessary technical, theoretical and historical background, so students can mediate between the worlds of visual, performing and relational (or interactive) art, and those of technology and computer science. For example, our students will be able to explore people's relationship to the digital world through handmade, design or DIY projects that use sensors and microcontrollers to translate analog input to a software system. A similar program could be designed at the undergraduate level.

Studio Art Faculty Hires in the Next Ten Years

Adjunct Instructors
Studio Art has a large number of Studio Art Majors/Minors and Digital Arts Minors struggling to graduate and a severely reduced roster of classes that will enable them to do so. To meet this challenge we must negotiate with the Dean a stable schedule of adjunct appointments in Studio . Two adjuncts per term will go towards meeting demand for classroom instruction in the arts until Studio can hire at least 2 new faculty. It is understood that art must settle its deficit to take make full-time hires, but adjuncts provide a cost-effective way to sustain the program and allow our students to complete the courses they need to graduate.

Visiting Artist(s)
We plan to initiate a system of recruiting Visiting Artists to teach within Studio Art The visitors should be artists with stature in the art world who can draw attention to the department and add instructional depth and support; they will be selected so that their media and the courses they can teach, match the instructional needs and goals of the department.

Assistant Professor: Foundations 2-D / 3- D
Studio needs to hire a junior faculty member with a demonstrated commitment to 2 and 3-D foundation studies as central to conceptual growth, technical problem solving via visual design, and an interest in a wide variety of media and diverse approaches to art. This person must be able to work with other faculty to develop and implement cohesive and consistent foundations courses that provide the basis for further study in art. Interdisciplinary interests and commitment to working with other programs and departments in the liberal arts and sciences are also valued. The position could be offered as tenure track position or as a 3-year contract that is full-time and renewable.

Professor Photo/ Imaging (Assistant to Associate)
Studio art needs permanent faculty to effectively teach the whole range of traditional and digital photographic methods to undergraduate and graduate students. This recruit should have a broad knowledge of photographic theory and history as it relates to contemporary art practice, as well as an understanding of the practical and theoretical implications of new technologies. He or she should have previous college level teaching experience and occupy a full time tenure track position at the assistant or associate level.

Digital Technologies Staff Specialist
This position is unique for its combination of computer AND artistic skills and knowledge. It is therefore more demanding than most computer technician positions. The position will provide the technical and managerial skills and assistance necessary to a department that is moving increasingly toward digital technology in both art history and studio art. The Assistant will have primary technical (including systems administration) and supervisory responsibility for the Department's various digitally equipped teaching and research labs. The Assistant will help to train and supervise students assigned to day-to-day collaboration with faculty for their courses, as well as those assigned to the maintenance and expansion of the visual resources collection, web sites, and the Department's general web presence. Duties will include some faculty training as well. The Assistant will provide a bridge between the traditional areas of photography and printmaking and

the new areas of digital art.

Professor Painting (Assistant to Associate level)
With the retirement of Mel Pekarsky, and the impending loss of his teaching contributions, Studio will soon need to augment its painting/drawing instruction with a full-time faculty member able to effectively teach a broad range of painting and drawing techniques to undergraduate and graduate students. The ideal candidate must be engaged in contemporary and theoretical issues as evidenced by their work and posses a current exhibition record that demonstrates emerging or established national recognition. This hire should be at the assistant or associate level and could be offered as tenure track or as a 3-year contract that is full-time and renewable.

Assistant Professor, Interactivity and Innovative Information Technologies
The department should hire a junior faculty member with expertise in the art of information-based technologies. This position will support the proposed computational arts degrees by bringing to the department a hybrid integration of creative practices and the development of innovative information technologies. This person will teach courses in multimedia programming and physical computing, as well as seminars on discipline- related critical theory and interaction design practices at both the graduate and undergraduate levels. The position could be offered as tenure track or as a 3-year contract that is full-time and renewable.

Studio Art Facilities

The Studio Art program's facilities are distinguished by our light-filled painting, sculpture and printmaking studios, and by digital media labs that seamlessly combine production in 2/3-D imaging, moving image and professional sound production. The breadth and scope of our facilities and of the processes available to students in our sculpture shop, printmaking studio (including a lithography space that still prints on rare large scale stones), and digital media labs are unparalleled in the region. These facilities support the interdisciplinary creation that is our main departmental strength and is the reason many students choose Stony Brook over other schools in the area.

To augment the facilities currently in use, we will develop a plan for acquisition, maintenance and renewal of state-of-the-art equipment suitable for developing student proficiency in high tech production, such as 3-D printing, laser cutting and the use of highly specialized recording devices. Here cooperation with the College of Engineering and with the Art Outreach Program of the Simons Center for Geometry and Physics should allow costs to be shared.

We will work with related departments such as theater, music and dance to increase access to theaters and black box spaces and recording studios for art, theater and music student productions/research. We will work with science-based departments such as computer science, engineering and material science to increase artist access to technological facilities and expertise on campus, and to encourage intra-institutional research.