

**DEREE COLLEGE SYLLABUS FOR: :
AR 1009 FUNDAMENTALS OF 4D FORMS – TIME BASED MEDIA I**

US CREDITS: 3/1/3

Fall 2015

**LEVEL 4
UK CREDITS: 15**

PREREQUISITES:

None

**CATALOG
DESCRIPTION:**

New forms and concepts of art that use time as an artistic medium. Time-based practices in experimental performance, happenings, sound and text. Development of 4-dimensional art projects. Strategies for non-linear experience and simultaneity. Experiential and performative aspect of time-based work.

RATIONALE:

Cultural production today takes place in a wide array of forms that radically depart from traditional art disciplines and systems for evaluating them. Social, historical, and technological developments drive the creation of new forms of art that require new paradigms for experiencing and participating in the work. Time is the medium through which these new paradigms can be understood. This class will challenge students to understand the way new media and new forms of communication are transforming the form and content of contemporary art, and to take part in creating and discovering time-based projects relevant to our changing world.

LEARNING OUTCOMES:

As a result of taking this course, the students should be able to:

1. Analyze how changing technologies and societies develop the creation of new art forms.
2. Apply techniques for creating performances.
3. Experiment with techniques and methodologies for structuring images and other content in time.
4. Examine the work of noted artists who have developed new art forms in 4-dimensional space.
5. Formulate a language for the critical examination of time-based art.

**METHOD OF TEACHING AND
LEARNING:**

In congruence with the teaching and learning strategy of the College, the following tools are used:

- Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions.
- Studios: students are encouraged to use studio facilities for the completion and installation of their works.
- Media labs: students use media labs for the completion of projects and portfolios
- Gallery and Museum visits
- Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.
- Blackboard site, where instructors post lecture notes,

	assignment instructions, timely announcements, as well as additional resources.		
ASSESSMENT:	"Diagnostic" test – formative. Submission of project	0	
	Midterm assessment – summative. Submission of project and presentation	40%	
	Final assessment- summative. Submission of project and presentation	60%	
	The formative test aims to prepare students for the projects. The midterm project Learning Outcomes 1, 2, 3 The final project Learning Outcomes 4,5		
INDICATIVE READING:	REQUIRED READING: Essays on reserve in library: Marshall, McLuhan. <i>“The Medium is the Message,”</i> Gingko Press; 2001 McCloud, Scott. <i>“Time Frames”</i> from “The New Media Reader”, The MIT Press, 2003 Cage, John. <i>“Composition as Process Part II: Indeterminacy”</i> , from <i>“Silence”</i> , Wesleyan University Press, Middletown, 1961 Borges, Jorge. <i>“The Garden of Forking Paths”</i> , Editorial Sur, 1944 Excerpt From: Augusto, Boal. <i>Theatre of the Oppressed</i> , Theatre Communications Group, 1993 Richard, Schechner. <i>Performance Studies, An Introduction</i> , Routledge; Second edition, 2006 Valie, Export. Suzanne, Lacy. Tom, Marioni. Adrian, Piper. <i>‘Theories and Documents in Contemporary Art: a Sourcebook of Artists’</i> , University of California Press; Second edition, 2012		
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	Sample of artist slides and videos shown in class: Marina Abramovic, John Baldessari, Gunter Brus, Chris Burden, John Cage, Karen Finley, Alexandros Georgiou, Gutai, Sharon Hayes,		

	Tehching Hsieh, Allan Kaprow, Yves Klein, The Living Theater, Ana Mendieta, Paul McCarthy, Linda Montano, Bruce Nauman, Shirin Neshat, Helio Oiticica, Yoko Ono, Orlan, Guillermo Gomez Pena, Adrian Piper, Martha Rosler, Gregory Sale, Cheri Rosado Seijo, Stelarc, Mark Thompson, Rikrit Tiravanija, Bill Viola, Lee Wen
COMMUNICATION REQUIREMENTS:	Ability to use appropriate technical language when speaking or writing about new media, video and performance art. Written work must be word-processed.
SOFTWARE REQUIREMENTS:	
WWW RESOURCES:	
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Where is the art work? A question of framing <ol style="list-style-type: none"> 1.1. Art without pictures 1.2. Art and life, artist and audience 2. Workshops - experiential art 3. Time shifts: process and the perception of time 4. Body Politic <ol style="list-style-type: none"> 4.1 Lecture: artistic strategies for identity, self-determination, and relationships within society 4.2-Workshop: identity on camera 5. Workshops: performance 6. Events in time and space- the Happening <ol style="list-style-type: none"> 6.1 Walking fieldtrips: Our environment considered.