

DEREE COLLEGE SYLLABUS FOR: AR 2009 TIME BASED MEDIA I

(Previously AR 1009 FNDLS 4D – Time Based Media I)

(Updated Fall 2022)

LEVEL 4
UK CREDITS: 15
US CREDITS: 3/1/3

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, video and text. Experiential and performative aspect of time-based work. Time-based, ecological and social aspects of materials and methodologies used in art. Development of 4-dimensional art projects.

RATIONALE:

This class will challenge students to understand the way social, technological, and environmental developments drive the creation of forms of art that radically depart from traditional art disciplines. These require new time-based paradigms for experiencing and evaluating them. Students will explore new genres in contemporary art and 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. Analyse 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. Demonstrate knowledge and understanding when using pertinent terminology 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.
- Online platform (i.e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.

<p>ASSESSMENT:</p>	<p>Summative:</p> <table border="1" data-bbox="706 268 1529 489"> <tr> <td data-bbox="706 268 1333 363">First assessment Submission of projects and presentation</td> <td data-bbox="1333 268 1529 363">40%</td> </tr> <tr> <td data-bbox="706 363 1333 489">Final assessment Submission and presentation of final project. Submission of portfolio*</td> <td data-bbox="1333 363 1529 489">60%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="706 552 1495 590"> <tr> <td data-bbox="706 552 1307 590">In-class "diagnostic" exercise</td> <td data-bbox="1307 552 1495 590">0</td> </tr> </table> <p>The formative test aims to prepare students for the projects.</p> <p>The first assessment tests Learning Outcomes 1, 2, 3</p> <p>The final assessment tests Learning Outcomes 3,4,5</p> <p>*The submission of portfolio is a mandatory condition to pass the class.</p> <p>Students are required to resit failed assessments in this module.</p>	First assessment Submission of projects and presentation	40%	Final assessment Submission and presentation of final project. Submission of portfolio*	60%	In-class "diagnostic" exercise	0
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Final assessment Submission and presentation of final project. Submission of portfolio*	60%						
In-class "diagnostic" exercise	0						
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Essays on reserve in library: Borges, Jorge. <i>The Garden of Forking Paths</i>. Editorial Sur, 1944. Cage, John. "Composition as Process Part II: Indeterminacy." <i>Silence</i>, Wesleyan University Press, 1961. Marshall, McLuhan. <i>The Medium is the Message</i>. Gingko Press, 2001. McCloud, Scott. "Time Frames." <i>The New Media Reader</i>, The MIT Press, 2003.</p> <p>Excerpt From: Boal, Augusto. <i>Theatre of the Oppressed</i>. Theatre Communications Group, 1993. Export, Valie, et al. <i>Theories and Documents in Contemporary Art: a Sourcebook of Artists</i>. University of California Press, 2012. Schechner, Richard. <i>Performance Studies, An Introduction</i>. Routledge, 2006. Tsing, Anna, et al. <i>Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene</i>. University of Minnesota Press, 2017.</p>						
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>Sample of artist slides and videos shown in class: Marina Abramovic, John Baldessari, Gunter Brus, Chris Burden, John Cage, Karen Finley, Alexandros Georgiou, Gutai, 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, Chemi Rosado Seijo, Stelarc, Mark Thompson, Rikrit Tiravanija, Bill Viola, Lee Wen</p>						

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:	Word processing software, and any slide presentation software that allows export to pdf files
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 – concept and experience 1.2 Time shifts: process and perception of time 1.3 Art and life/ artist and audience 2. Body Politic <ol style="list-style-type: none"> 2.1 Artistic strategies for identity, self-determination, and relationships within society 2.2-Representation: identity on camera 2.3 Performance 3. Interdisciplinary <ol style="list-style-type: none"> 3.1 From theory to practice or the other way around 4. Events in time and space- the Happening <ol style="list-style-type: none"> 4.1 Walking fieldtrips: Our environment considered. 4.2 Frames beyond: materials, labor and waste in cultural production