DEREE COLLEGE SYLLABUS FOR:
AR 3035 ART RESEARCH

(Previously AR 3035 ART RESEARCH: HAPPENING NOW)

UK LEVEL 5
UK CREDITS: 15
US CREDITS: 3/1/3

Fall 2022

PREREQUISITES:	None
CATALOG DESCRIPTION:	Deep dive into a current topic or methodology in contemporary art practice. The topics of the seminar will be chosen to reflect changing research and supplement the existing visual arts program. Students produce creative projects that reflect changing social, ecological and technological contexts.
RATIONALE:	The seminar allows students to work on research-directed projects, putting the analytical and critical skills they have acquired in the program to use to realize a larger creative project. Methodologies and collaborative skills employed will help prepare students for postgraduate study or professional projects.
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: 1. Demonstrate ability to undertake independent and collaborative research on a specific topic, including the use of scholarly sources, research on artists, and practice-based research. 2. Analyze critical debates and scholarly views related to the topic under investigation. 3. Utilize relevant techniques in 2D, 3D and 4D toward the completion of a substantial project. 4. Apply professional standards of presentation, reflection, and documentation.
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 Team), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.
ASSESSMENT:	**Summative**:

First assessment Submission and presentation of preliminary research and methodological experiments. Essay	40%
Final assessment Submission of final project and documentation. In- class presentation. Reflective essay. Submission of portfolio*.	60%

Formative:

Research Paper draft	0
Oral Presentation: In-class presentation of topic and methodology of research project	0

Formative assignments and relative instructor feedback aim to better prepare students for the summative assessments.
The first assessment tests Learning Outcome 1 and 2
The final assessment tests Learning Outcomes 3 and 4

*The submission of portfolio is a mandatory condition to pass the class.

Students are required to resit failed assessments in this module.

INDICATIVE READING:

Reading varies according to the seminar topic.

Excerpts from the indicative readings below:

Askanius Tina, Ostergaard Stubbe Liv. *Reclaiming the Public Sphere, Communication, Power and Social Change*, Palgrave Macmillan, 2014, or, https://lup.lub.lu.se/record/4431936

Berlant, Laurent. *Cruel Optimism,* Duke University Press, 2011

Berlant, Laurent. *The Commons: Infrastructures for Troubling Times*, 2016, https://www.researchgate.net/publication/303092216_The_commons_Infrastructures_for_troubling_times

Bishop Claire. *Artificial Hells: Participatory Art and the politics of Spectatorship*, Verso, 2012

Braidotti, Rosi, Post Human Feminism, Polity Press, 2022

Brown, Andrew. *Art and Ecology Now*, Thames and Hudson, 2014

Castells Manuel. *Networks of Outrage and Hope, Social Movements in the Internet Age*, Polity, 2nd edition, 2015

Danowski Deborah, Eduardo Viveiros de Castro. *The Ends of the World*, Polity Press, 2017

Dewey, John. *Art as Experience*, Perigee Books, 2005

Haraway, Donna. *Staying with the Trouble: Making Kin in the Chthulucene (Experimental Futures)*, Duke University Press, 2016

Hoy, Meredith. *From Point to Pixel; A genealogy of Digital Aesthetics*, Dartmouth College Press, 2017

Irvin, Sherri. *Appropriation and Authorship in Contemporary Art*, British Journal of Aesthetics, 2005,

	https://www.semanticscholar.org/paper/Appropriation-and-Authorship-in-Contemporary-Art-Irvin/855040279805b84a9ebf015838c40da97bc8116d Jakob Mary Jane, Zeller Kate. *A Lived Practice*, School of the Art Institute of Chicago, 2015 Kester, Grant. *Conversation Pieces, Community and Communication in Modern Art*, University of California Press, 2013 Shiva Vandana. *Earth Democracy*, Justice, Sustainability and Peace, South End Press, 2015 Sholette, Gregory, Bass Chloe, and Social Practice Queens. *Art as Social Action. An Introduction to Principles and Practices of Teaching Social Practice Art,* Allwarth Press, 2018 Sholette, Gregory. *Delirium and Resistance: Activist Art and the Crisis of Capitalism*, Pluto Press, 2017 Neyrat, Frederic. *The Unconstructable Earth,* Fordham University Press, 2018 Stengers, Isabelle. *Another Science is Possible: A Manifesto for Slow Science*, Wiley, 2018 Sullivan, Graeme. *Art Practice as Research: Inquiry in the Visual Arts*. Sage Publications, 2nd edition, 2009
INDICATIVE MATERIAL: *(e.g. audiovisual, digital material, etc.)*	Artist projects, audio-visual materials and online resources will vary according to the seminar topic and the students' or instructor's current research.
COMMUNICATION REQUIREMENTS:	All written work must be word-processed on Word and adhere to Chicago Manual guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Word processing software, and any slide presentation software that allows export to pdf files, Adobe Photoshop
WWW RESOURCES:	Varies according to seminar topic/s.
INDICATIVE CONTENT:	1. The Artist as Theorist / Art Practice as Research 2. The Politics of Authorship 3. Research-directed socially engaged projects 4. Art and Ecology 5. Communicating through a Screen and other mediations 6. Post Humanism and Art 7. The New Normal