

DEREE COLLEGE SYLLABUS FOR: AR 3110 TIME BASED MEDIA II							
(Previously AR 3110 FUNDAMENTALS OF 4D FORMS - TIME BASED MEDIA II) (Updated Fall 2022)							
LEVEL 5 UK CREDITS:15 US CREDITS: 3/1/3							
PREREQUISITES:	AR 2009 Time Based Media I						
CATALOG DESCRIPTION:	Examination of art that uses time as an artistic medium. Time-based practices including happenings, chance and process-based work, installations, interdisciplinary collaboration, and works that engage communities outside of traditional art spaces. New art practices within social contexts are explored.						
RATIONALE:	Contemporary life offers many instances that emphasize process over product. Similarly, experiences that are shaped in space and address the ways in which viewers interact and co-create environments can be found in all fields. An interdisciplinary, participatory approach to art practice gives students the tools to both analyze complex, fluid, and interactive experiences, and to create or collaborate within them.						
LEARNING OUTCOMES:	As a result of taking this course, the students should be able to: 1. Apply techniques to incorporate chance and open-ended processes. 2. Utilize techniques for creating installations. 3. Experiment with methodologies for creating collaborative projects across disciplines or within public space. 4. Identify the work of noted artists who have developed new art forms in four- 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: <input type="checkbox"/> Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions. <input type="checkbox"/> Studios: students are encouraged to use studio facilities for the completion and installation of their works. <input type="checkbox"/> Media labs: students use media labs for the completion of projects and portfolios <input type="checkbox"/> Gallery and Museum visits <input type="checkbox"/> 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. <input type="checkbox"/> Online platform (i.e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.						
ASSESSMENT:	<table border="1"> <thead> <tr> <th colspan="2">Summative</th> </tr> </thead> <tbody> <tr> <td>First assessment Submission of project and presentation</td> <td style="text-align: center;">40%</td> </tr> <tr> <td>Final assessment</td> <td style="text-align: center;">60%</td> </tr> </tbody> </table>	Summative		First assessment Submission of project and presentation	40%	Final assessment	60%
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	<table border="1" data-bbox="657 205 1448 268"> <tr> <td data-bbox="657 205 1258 268">Submission and presentation of final project Submission of portfolio*</td> <td data-bbox="1258 205 1448 268"></td> </tr> </table> <p data-bbox="657 304 792 331">Formative:</p> <table border="1" data-bbox="657 331 1448 363"> <tr> <td data-bbox="657 331 1258 363">Formative exercises</td> <td data-bbox="1258 331 1448 363">0</td> </tr> </table> <p data-bbox="657 399 1360 489">The formative test aims to prepare students for the projects. The first assessment tests Learning Outcomes 1, 2, 4 The final assessment tests Learning Outcomes 3, 4, 5</p> <p data-bbox="657 520 1464 548">*The submission of portfolio is a mandatory condition to pass the class.</p> <p data-bbox="657 579 1409 606">Students are required to resit failed assessments in this module.</p>	Submission and presentation of final project Submission of portfolio*		Formative exercises	0
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<p data-bbox="186 640 479 667">INDICATIVE READING:</p>	<p data-bbox="657 640 933 667">REQUIRED READING:</p> <p data-bbox="657 699 1015 726">Essays on reserve in library:</p> <p data-bbox="690 730 1502 793"><i>Bishop, Claire. Introduction to Installation Art, A Critical History. Tate, 2010.</i></p> <p data-bbox="690 793 1490 856">Graham Dan, "Theater, Cinema, Power." <i>Rock My Religion: Writings and Projects 1965-1990</i>, The MIT Press, 1994.</p> <p data-bbox="690 856 1513 972">Situationist International.. <i>Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action</i>. Guy Debord, Revised and Expanded Edition, 2006.</p> <p data-bbox="657 972 868 999">Selected essays:</p> <p data-bbox="690 1003 1448 1031">Mirzoeff, Nicholas. <i>The Visual Culture Reader</i>, Routledge, 2012.</p> <p data-bbox="690 1035 1481 1098">Stiles, Kristine. <i>Theories and Documents of Contemporary Art, A Sourcebook of Artists</i>. University of California Press, 2012.</p> <p data-bbox="690 1098 1485 1182">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 data-bbox="690 1186 1453 1249">Wardrip, Noah, Montfort, Nick. <i>The New Media Reader</i>. The MIT Press, 2003.</p>				
<p data-bbox="186 1281 576 1371">INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p data-bbox="657 1281 950 1308">REQUIRED MATERIAL:</p> <p data-bbox="657 1312 1291 1339">Sample of artist slides and videos shown in class:</p> <p data-bbox="657 1371 1502 1675">Jennifer Allora and Guillermo Calzadilla, Artists without Borders, Joseph Beuys, Black Market International, Louise Bourgeois, Trisha Brown, John Cage, Judy Chicago, Jake and Dinos Chapman, Mel Chin, Merce Cunningham, Tacita Dean, Agnes Denes, Marcel, Duchamp, Olafur Eliasson, Group Material, Ann Hamilton, Tehching Hsieh, Pierre Huyghe, Ilya and Emilia Kabakov, Mike Kelly, -El Lissitzky, -Meredith Monk, Soulis Moustakidis, Cai Gho Quiang, Robert Rauschenberg, Laurie Jo Reynolds, Jason Rhoades, Diether Roth, Jon Rubins, Julia Scher, Kurt Schwitters, -Robert Smithson, Rirkritt Tirivanija, Mark Thompson, Tristan Tzara</p> <p data-bbox="657 1675 803 1703">Artist films:</p> <p data-bbox="657 1707 1481 1770"><i>Andy Goldsworthy: Rivers and Tides, The Five Obstructions</i>- Lars von Trier and Jørgen Leth</p>				
<p data-bbox="186 1827 422 1890">COMMUNICATION REQUIREMENTS:</p>	<p data-bbox="657 1827 1481 1890">Ability to use appropriate technical language when speaking or writing about new media, video and performance art.</p>				

	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. Changing environments and other fluid contexts <ol style="list-style-type: none"> 1.1 Chance, Process, Indeterminacy 2. Workshops: choreographies within a microclimate 3. Revealing, colliding and creating worlds: Installation <ol style="list-style-type: none"> 3.1 The politics of immersion and critical distance 4. Workshops: experiments with space, observation, preparation 5. Exquisite Corpse and other Networks <ol style="list-style-type: none"> 5.1 Analysis of strategies for artistic collaboration, the politics of collaborative models 5.2 Social sculpture and social practice 6. Workshops: trust, conflict, and collaborative play