

<b>DEREE COLLEGE SYLLABUS FOR: AR 4002 MEDIUM AND DISPLAY</b>	
(previously AR 4002 Art Techniques and Media) (Updated Fall 2022)	
<b>LEVEL 6</b> <b>UK CREDITS: 15</b> <b>US CREDITS: 3/1/3</b>	
<b>PREREQUISITES:</b>	None
<b>CATALOG DESCRIPTION:</b>	An exploration of the references inherent in the Medium used for the creation of an artwork and how the method of its Display can define its meaning.
<b>RATIONALE:</b>	<p>The course enables students to acquire critical awareness of how their choice of Medium when creating artworks, evoke its historicity, specificity and the references implied by its use. Emphasis is given to sustained experimentation in the studio by utilizing interdisciplinary approaches.</p> <p>Students explore the methods of presenting their work and how context affects/alters meaning of the 'displayed' artwork as well as the way it is perceived by an audience. Traditional methods of display are challenged and debated. The creation of narrative by appropriation and juxtaposition as well as the connection between the Object, the Collection, the Display, and the Museum are explored both by research and studio practice.</p>
<b>LEARNING OUTCOMES:</b>	<p>As a result of taking this course, the student should be able to:</p> <ol style="list-style-type: none"> <li>1. Apply interdisciplinary methods: combinations of drawing, painting, mixed media, video, digital image and time-based media.</li> <li>2. Relate in visual, oral and written forms with different disciplines and professionals from a wide range of backgrounds in the development or enhancement of work.</li> <li>3. Construct independent research on a given topic.</li> <li>4. Formulate a language for the critical examination of projects.</li> </ol>
<b>METHOD OF TEACHING AND LEARNING:</b>	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> <li>➤ Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions.</li> <li>➤ Studios: students are encouraged to use studio facilities for the completion and installation of their works.</li> <li>➤ Media labs: students use media labs for the completion of projects and portfolios</li> <li>➤ Gallery and Museum visits</li> <li>➤ 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.</li> <li>➤ Online platform (ie. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>

<p><b>ASSESSMENT:</b></p>	<p><b>Summative:</b></p> <table border="1" data-bbox="704 260 1495 447"> <tr> <td data-bbox="704 260 1308 352">First assessment Submission of project and presentation</td> <td data-bbox="1308 260 1495 352"><b>40%</b></td> </tr> <tr> <td data-bbox="704 352 1308 447">Final assessment Submission of project and in – class presentation. Submission of portfolio*</td> <td data-bbox="1308 352 1495 447"><b>60%</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1" data-bbox="704 510 1495 602"> <tr> <td data-bbox="704 510 1308 573">In-class diagnostic test – formative Submission of project</td> <td data-bbox="1308 510 1495 573"><b>0</b></td> </tr> <tr> <td data-bbox="704 573 1308 602"></td> <td data-bbox="1308 573 1495 602"></td> </tr> </table> <p>The formative test aims to prepare students for the projects.</p> <p>The first assessment tests Learning Outcomes 1, 2</p> <p>The final assessment tests Learning Outcomes 1, 3, 4</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 project and presentation	<b>40%</b>	Final assessment Submission of project and in – class presentation. Submission of portfolio*	<b>60%</b>	In-class diagnostic test – formative Submission of project	<b>0</b>		
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<p><b>INDICATIVE READING:</b></p>	<p><b>RECOMMENDED READING:</b></p> <p>Adler, Dan. <i>Hanne Darboven, Cultural History 1880-1983</i>. Afterall Books, 2009.</p> <p>Baudrillard, Jean. <i>The System of Objects</i>. Verso, 1996.</p> <p>Bennet, Tony. <i>The Birth of The Museum</i>. Routledge, 1995</p> <p>Borja-Villel, Manuel, Christophe Cherix.. <i>Marcel Broodthaers</i>. The Museum of Modern Art, 2016.</p> <p>Brandon, Taylor. <i>Collage: The Making of Modern Art</i>. Thames and Hudson Ltd, 2006.</p> <p>Flood, Richard, et al. <i>Collage: The Unmonumental Picture</i>. New Museum/Merrell, 2007.</p> <p>Herkenhoff, Paulo, et al. <i>Cildo Meireles</i>. Phaidon Press Limited, 1999.</p> <p>Hudek, Antony. <i>The Object</i>. Whitechapel Gallery and The MIT Press, 2014.</p> <p>Knell, Simon, et al. <i>Museum Revolutions</i>. Routledge, 2007.</p> <p>Krauss, Rosalind. <i>A Voyage on the North Sea</i>. Thames &amp; Hudson, 1999.</p> <p>Miller, Daniel. <i>Stuff</i>. Polity Press, 2010.</p> <p>Pearce, Suzan M. <i>On Collecting</i>. Routledge, 1995.</p>								
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> Upon needs of the assignments</p>								
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Ability to use appropriate terminology when discussing works of art in class.</p>								

<b>SOFTWARE REQUIREMENTS:</b>	Word processing and slide presentation software (such as Microsoft Word and PowerPoint), Microsoft Teams or similar online platform, Digital Imaging software (such as Adobe Photoshop, Krita)
<b>WWW RESOURCES:</b>	<ol style="list-style-type: none"> <li>1. Art in the Twenty-first century: <a href="http://www.art21.org/films">http://www.art21.org/films</a></li> <li>2. <a href="http://www.e-flux.com/journals/">http://www.e-flux.com/journals/</a></li> <li>3. Database: The Museum of Modern Art: <a href="http://arcade.nyarc.org/search~S8">http://arcade.nyarc.org/search~S8</a></li> </ol>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Collage: poetic &amp; revolutionary (Hannah Hoch, Karel Teige, Max Ernst, John Heartfield, Martha Rosler, Linder, Wangechi Mutu, et al.)</li> <li>2. Assemblage (R. Rauschenberg, et al.) – Decollage (Mimo Rotella, et al.)</li> <li>3. Medium Specificity – Post-Medium condition</li> <li>4. Appropriation</li> <li>5. Juxtaposition of Images/Archive (Aby Warburg, Hanne Darboven, et al.)</li> <li>6. The Box - The Diorama (Joseph Cornell, Fluxkit, Bettye Saar, et al.)</li> <li>7. Collecting as artistic practice – Creation of narrative</li> <li>8. Cabinet of Curiosities (Mark Dion, et al.)</li> <li>9. Birth of the Museum (Marcel Broodthaers, Barbara Bloom, et al.)</li> <li>10. Contemporary Discourse on the Nature of the Museum</li> <li>11. Institutional Critique (Hans Haacke, Andrea Fraser, et al.)</li> <li>12. Installation (Cildo Meireles, Ilya &amp; Emilia Kabakov, Sarah Sze, Pierre Huyghe, Kader Attia, et al.)</li> <li>13. Cross-Media Environment (The Captain Lied, The Boat is Sinking exhibition, 2017)</li> <li>14. Time Based Media - combination of traditional painterly techniques in animation (William Kentridge)</li> </ol>