

<b>DEREE COLLEGE SYLLABUS FOR: AR 4130 CONTEMPORARY PAINTING</b>						
(Updated Fall 2022)	<b>LEVEL 6</b> <b>UK CREDITS: 15</b> <b>US CREDITS: 3/1/3</b>					
<b>PREREQUISITES:</b>	AR 3025 Painting					
<b>CATALOG DESCRIPTION:</b>	Experimentation on techniques and strategies of contemporary painting. Physical, and virtual spaces are examined through their transposition on painted imagery.					
<b>RATIONALE:</b>	The course uses contemporary and experimental practices to address space relationships through the mediation of painting. Historical and theoretical material presented in class help students articulate concepts on the contemporary specialities developed through the painting practice. The physical space, the virtual space, the blended space of the physical/corporeal and the digital, are sources of visual information that enhance the delivery of the works. Through the course, the students are called to approach blurring and disturbing genres and styles in painting, which is a vivid contemporary practice in painting. Painting is approached as an expanded field for the observation and expression of urgent societal, environmental, and scientific issues.					
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, students should be able to: <ol style="list-style-type: none"> <li>1. Develop competence in utilizing painting materials, techniques, technologies and a variety of painting tools for the production of paintings.</li> <li>2. Create paintings by manipulating a variety of contexts.</li> <li>3. Evaluate ideas on personal approaches through arguments and discussions on theoretical texts.</li> <li>4. Analyze the background and the sources that inform the works.</li> </ol>					
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <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>					
<b>ASSESSMENT:</b>	<table border="1" style="width: 100%;"> <tr> <td colspan="2"><b>Summative:</b></td> </tr> <tr> <td>First assessment</td> <td rowspan="2" style="text-align: center;"><b>40%</b></td> </tr> <tr> <td>Submission of project and presentation</td> </tr> </table>	<b>Summative:</b>		First assessment	<b>40%</b>	Submission of project and presentation
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<b>INDICATIVE READING:</b>	<p data-bbox="704 856 1520 884"><b>Excerpts from the texts below online or on reserve at the library:</b></p> <p data-bbox="727 888 1474 947">Breuvart, Valerie. <i>New Perspectives in Painting</i>. Phaidon Press Limited, 2002.</p> <p data-bbox="727 951 1459 1010">Fried, Michael. <i>Art and Objecthood; Essays and Reviews</i>. The University of Chicago Press, 1998.</p> <p data-bbox="727 1014 1523 1041">Grosenick, Uta, Burkhard, Riemschneider. <i>Art Now</i>. Taschen, 2002.</p> <p data-bbox="727 1045 1208 1073">Grosenick, Uta. <i>Art Now</i>. Taschen, 2005.</p> <p data-bbox="727 1077 1490 1136">Hoptman, Laura. <i>The Forever Now, Contemporary Painting in an Atemporal World</i>. MoMA publications, 2015.</p> <p data-bbox="727 1140 1451 1167">Hudson, Suzanne. <i>Painting Now</i>. Thames and Hudson, 2015.</p> <p data-bbox="727 1171 1479 1199">Richter, Hans. <i>Dada: Art and Anti-Art</i>. Thames &amp; Hudson, 1997.</p> <p data-bbox="727 1203 1459 1257">Varnedoe Kirk. <i>Pictures of Nothing: Abstract Art since Pollock</i>. Princeton University Press, 2006.</p>														
<b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)	<p data-bbox="704 1287 1560 1346">All painting related materials and other materials chosen by the students. Digital camera, video camera</p> <p data-bbox="704 1377 1094 1467"><b>Recommended:</b> ARTFORUM Magazine (Monthly) ARTNEWS Magazine (Monthly)</p>														
<b>COMMUNICATION REQUIREMENTS:</b>	Ability to use appropriate terminology when discussing works of art in class.														
<b>SOFTWARE REQUIREMENTS:</b>	Word processing software, and any slide presentation software that allows export to pdf files, Adobe Photoshop														
<b>WWW RESOURCES:</b>	<p data-bbox="704 1749 889 1776"><a href="http://www.art21.com">www.art21.com</a></p> <p data-bbox="704 1780 979 1808"><a href="http://www.e-flux.com/journal">www.e-flux.com/journal</a></p>														

**INDICATIVE CONTENT:**

1. Applications on representations and abstractions
2. Applications by using computer generated images, digital camera, mixed media
3. Appropriation
4. Installations of paintings
5. Social structures that inform the imagery
6. Painting in the expanded field
7. Historical and cultural backgrounds in reference to the imagery
8. Local-global issues and the new normal