

**DEREE COLLEGE SYLLABUS FOR: AR 4934 SENIOR PROJECT I**

(previously AR 4934 Studio Projects and Installation)

(Updated Fall 2022)

**UK LEVEL 6**  
**UK CREDITS: 15**  
**US CREDITS: 3/1/3**

**PREREQUISITES:**

AR 2003 Drawing I  
AR 2005 Color I  
AR 2007 Sculpture I  
AR 2009 Time Based Media I  
AR 3025 Painting  
AR 3104 Drawing II  
AR 3106 Color II  
AR 3108 Sculpture II  
AR 3110 Time Based Media II  
AR 3019 Video Art  
AR 3035 Art Research: Happening Now

**CATALOG DESCRIPTION:**

Emphasis on individual artistic choices, either formal or contextual. Emphasis on reading material and on the advancement of technology. A variety of art practices as well as installations are explored.

**RATIONALE:**

The course is an exploration of personal choices in art through exposure to a substantial number of art works and analysis of selected art theory texts. Contemporary art making is a complex practice; students become confident in creating personal studio practices by using a variety of techniques that enable them to make decisions about the work that they will prepare for the capstone course.

**LEARNING OUTCOMES:**

As a result of taking this course, students should be able to:

1. Examine the different possibilities of creating artworks by being guided and inspired by a range of media and contexts.
2. Create artworks by using painting, drawing, digital images, video, film, sound, fabrication techniques, performance etc.
3. Develop installations and engage in independent research.
4. Elaborate on personal work by engaging in art critiques about solutions to problems.

**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.

	<p>➤ Online platform (ie. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</p>						
<p><b>ASSESSMENT:</b></p>	<p><b>Summative:</b></p> <table border="1" data-bbox="706 405 1495 495"> <tr> <td>First assessment Submission of project and presentation</td> <td style="text-align: center;"><b>40%</b></td> </tr> </table> <table border="1" data-bbox="706 495 1495 621"> <tr> <td>Final assessment Submission and presentation of final project Submission of portfolio*</td> <td style="text-align: center;"><b>60%</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1" data-bbox="706 680 1495 743"> <tr> <td>Diagnostic exercise either in class or at home</td> <td style="text-align: center;"><b>0</b></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 The final assessment tests Learning Outcomes 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 and presentation of final project Submission of portfolio*	<b>60%</b>	Diagnostic exercise either in class or at home	<b>0</b>
First assessment Submission of project and presentation	<b>40%</b>						
Final assessment Submission and presentation of final project Submission of portfolio*	<b>60%</b>						
Diagnostic exercise either in class or at home	<b>0</b>						
<p><b>INDICATIVE READING:</b></p>	<p><b>Excerpts from the following, to be found online or on reserve in the library:</b></p> <p>Baudrillard, Jean. <i>The Ecstasy of Communication</i>. Semiotext(e), 1987.  Beck, Ulrich. <i>What is Globalization?</i> Polity, 2000.  Benjamin, Walter, <i>The Author as Producer</i>, 1934  Benjamin, Walter, <i>The work of Art in the Age of Mechanical Reproduction</i>. 1936  Bishop, Claire. <i>Artificial Hells: Participatory Art and the politics of Spectatorship</i>. Verso, 2012.  Blackmore, Susan. <i>The Meme machine</i>. Oxford University Press, 1999.  Bourriaud, Nicolas. <i>Postproduction</i>. Sternberg Press, 2000.  Bourriaud, Nicolas. <i>Relational Aesthetics</i>. Les Presse Du Reel, 2002.  Brown, Andrew. <i>Art and Ecology Now</i>. Thames &amp; Hudson, 2014.  Castells, Manuel. <i>Networks of Outrage and Hope, Social Movements in the Internet Age</i>. Polity, 2015.  Christakis, Nicolas. <i>Connected: The Suprising Power of Our Social Networks and How They Shape Our Lives</i>. Little Brown Spark, 2009.  Debord, Guy. <i>Society of the Spectacle</i>. Black &amp; Red, 1967.  Deitch, Jeffrey. <i>Post Human</i>. Cantz/Deste Foundation for Contemporary Art, 1992.  Dewey, John. <i>The public and its Problems</i>. Swallow Press, 1988.  Foster, Hal. <i>The Anti –aesthetic: Essays on Postmodern Culture</i>. The New Press, 1983.  Foster, Hal. <i>Vision and Visuality</i> (Discussions in Contemporary Culture). Bay Press, 1988.</p>						

	Groys, Boris. "The Politics of Installation." <i>e-flux</i> , Issue 02, 2008. Helguera, Pablo. <i>Education for Socially Engaged Art</i> . Jorge Pinto Books, 2011.
<b>INDICATIVE MATERIAL:</b> <i>(e.g. audiovisual, digital material, etc.)</i>	To be specified by the instructor.
<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>	<a href="http://www.art21.com">www.art21.com</a> <a href="http://www.e-flux.com/journal">www.e-flux.com/journal</a>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Dealing with the New Normal and other urgent issues in contemporary art.</li> <li>2. Appropriation: Second and third generation materials</li> <li>3. Working on a constellation of art forms or on a series</li> <li>4. Paintings, drawings, photographs</li> <li>5. Sculpture</li> <li>6. Video, performance, sound art</li> <li>7. Technology based works – works online</li> <li>8. Documentation of works</li> <li>9. Curating the work of one own</li> <li>10. Contextualizing the work by drafting texts</li> <li>11. Preparing a portfolio for the Senior Project</li> </ol>