

Course Title **Sample Syllabus**

Interdisciplinary Projects: Guided Practice

Course Number
ART-UE.9921D01

Fall 2018

Syllabus last updated on 10 Sep 2018

Lecturer Contact Information

Course Details

Wednesdays, 2:00pm to 5:30pm
Location: St. Agnes (SNTA 101)

Prerequisites

This course is primarily for students on the Studio Art and Emerging Media track. Some seats will be available to other students with relevant backgrounds (see Albert for application process).

Units earned

3

Course Description

This interdisciplinary studio art class introduces students to the full life cycle of artists' workings. We will reflect on the processes of making art as well as the complexity of the artist's condition and her/his/their relation to the sociopolitical, economic and cultural fields of today. We will employ different media, such as photography, film, writing, drawing, and assemblage to produce individual artworks. We will also meet several artists based in Berlin, to further investigate methodologies of practicing art. The studio at St Agnes provides an opportunity for lively debate and the sharing of ideas between each other and on a weekly basis.

The course emphasizes interaction and collaboration as well as research as an artistic practice. To conclude the course, we will prepare an exhibition with all the works made during this term, articulating the interrelation of space and format with each of our individual findings.

Course Objective

This class is conceived to strengthen each student's individual ideas as well as methodologies in view of a new surrounding: the city of Berlin and its myriad possibilities to encounter art.

Together we will develop prospects of conceiving and exhibiting your artworks. The course seeks to encourage each student to self-confidently commit to elaborating individual practice set against the highly aspired and international context of this city's charismatic settings.

Assessment Components

Class Participation - 15%

At the start of every session, each student shall engage in a conversation to update each other on their latest experiences and findings.

Weekly Reading Response -15%

For each session, students read the online texts/ watch the videos assigned. In class we will discuss the texts and videos about the artists listed under the session.

Class Presentations of Individual Works (length: 15 minutes) - 25%

Each student shall prepare a report on what he/she/they have been working on. This presentation will take place once or twice per course per student.

Final Exhibition or Final Research - 45%

Each student shall develop a piece for the final exhibition. Grades are given for the concept, the material choices as well as the presentation of the piece.

Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments

Required Text(s)

Film: Werner Fassbinder: Berlin Alexanderplatz.
Available at the Academics Office and on Youtube.

Walter Benjamin, A Berlin Childhood, Circa 1900.

Supplemental Text(s) (not required to purchase)

For each session, Aleksander Komarov will bring catalogs, artists' publications, and films. Please have a look at the documentaries below from Youtube on the general history and cultural history of Berlin and Germany. This will help you develop your subjects for your works. We will also refer to some of these topics regarding the works of artists we discuss.

[The fall of Berlin in 1945](#)

"A powerful and evocative film documenting the battle for Berlin in 1945. With some excellent original footage and testimonies"

[Cities At War - Berlin: The Doomed City \(WW2 Documentary\)](#)

"Documentary on the dictatorship in Germany"

[Photos of Berlin 1947](#)

"Take the S-Bahn from Jannowitzbrücke westbound via Alexanderplatz to S-Bahnhof Zoologischer Garten and back. Photos: Harry Croner "

[German Reunification \(German TV Doc w English voice over\)](#)

"The fall of the Berlin Wall changed the course of history overnight. But German Reunification was never a guarantee."

[That Was the GDR - A History of the Other Germany 2 of 7](#)

(from 19:00 a bit about Stalinalle) Part 5 of the same series is about artists in GDR

["War" of the buildings between East and West Berlin](#)

"On the occasion of the 25th anniversary of the fall of the Berlin Wall, two students from Berlin and their construction experts set out to search for famous and hidden buildings from the post-war years in East and West" (German Language)

Internet Research Guidelines

To be discussed in class.

Additional Required Equipment

Not applicable

Session 1 – 5 Sept 2018

We will meet in the studio at 2 pm sharp. Short introductions. Then we take Bus M 29 to the Alte Nationalgalerie, where we visit the exhibition [Wanderlust](#). "With Rousseau's call to get "back to nature!" and Goethe's Sturm und Drang poetry, wandering around 1800 became the expression of a modern awareness of life. As part of a reaction against the rapid social changes that began during the French Revolution, a new form of decelerated self- and world knowledge developed, whose presence can still be felt today. Since the Romantic period, artists have discovered nature for themselves, exploring it on foot and looking at it from new angles. Wandering, in art, came to stand for life's journey, for symbolic pilgrimage. For the traveler, the self-determined journey on foot brought with it a new, intensified encounter with nature and a form of world-appropriation that was both sensual and physical. Significant loaned works from important museum collections in Europe and the USA complement selected works from the collection of the [Nationalgalerie](#), resulting in a large show of more than 120 exhibits." ([Staatliche Museen zu Berlin, Alte Nationalgalerie, 20 August 2018](#)).

Session 2 – 12 Sept 2018

Please come prepared to give a *short* audio-visual introduction to your practice, 8 minutes maximum. Use an internet link, bring a usb stick, or bring your laptop. Please contact Aleksander Komarov if there are questions regarding these presentations.

Meet your guest mentor [Professor Susanne Kriemann](#), artist and professor at the Karlsruhe University of Arts and Design.

In response to your presentations, Aleksander Komarov and Susanne Kriemann will give individual assignments to start working on/researching.

Session 3 – 19 Sept 2018

IMPORTANT NOTE: Each of our sessions will feature a group discussion about Berlin based artists you have encountered, a workshop and presentations of each student's works in progress/research developments, unless otherwise stated.

Please bring all relevant materials as digital files, unless otherwise possible.

In this session, we will discuss works by artists Judith Hopf and Henrik Olesen.

Both artists are working on contemporary issues of object-hood and politics of display.

Reading Response:

Please follow the links to prepare the discussed artists' works. Take short notes on the biography of the artist, the concept of the exhibition and description of one of his/her works.

Text(s)

Judith Hopf

[KW Institute for Contemporary Art](#)

[Portikus in Frankfurt / Main](#)

Henrik Olesen

[Frieze](#)

[Studio Voltaire](#)

We will discuss the following videos during the session:

[KW Institute for Contemporary Art](#) in Berlin a solo exhibition of artist Judith Hopf.

Judith Hopf and Falke Pisano at [Praxes Center](#) for Contemporary Art, Berlin.

"Doors", the exhibition at the [Portikus in Frankfurt / Main](#), Germany, shows a collaborative project developed by Judith Hopf and Henrik Olesen. "Doors".

IMPORTANT NOTE: Each session will end with working on individual projects unless otherwise stated.

Session 4 – 26 Sept 2018

Assigned presentations of works by artists Pilvi Takala and Annika Eriksson.

Followed by a screening of the video [The Committee](#) (Pilvi Takala).

Reading Response:

[Interview](#) with Pilvi Takala

[Frieze](#) Annika Eriksson

[E-flux](#) Annika Eriksson

3 Oct 2018: No Class. Public Holiday

Session 5 – 5 Oct 2018 (Make-up Friday)

Meeting with guest mentor Professor Susanne Kriemann.

Screening: Video [Handle \(With Care\)](#) by Ho Rui An.

Ho Rui An is an artist and writer working in the intersections of contemporary art, cinema, performance and theory. He is a recipient of the 2018 DAAD Berliner Künstlerprogramm. He lives and works in Singapore and Berlin.

Afterwards: Group discussion of individual projects.

Session 6 – 10 Oct 2018

Class Presentations of Individual Works.

Afterwards we will visit an exhibition at [DAAD Galerie](#) where we are scheduled to meet with London-based artist Lawrence Abu Hamdan. He is a recipient of the 2018 DAAD Berliner Künstlerprogramm.

His new video (Walled Unwalled, 2018) was created in Berlin and shot inside Funkhaus Berlin, the recording studios of the former GDR radio broadcasting center.

Reading Response:

[Frieze](#) Lawrence Abu Hamdan

Session 7 – 17 Oct 2018

Screening of works by Berlin-based artist duo Fischer/ El Sani and artist Nevin Aladag. We will discuss contemporary issues of artists working with modern architecture within historical contexts.

Reading Response:

Fischer/ El Sani

[Palast der Republik](#)

Nevin Aladag

[Frieze](#)

24 Oct 2018: No Session. Fall Break.

Session 8 – 31 Oct 2018

Screening and discussing the works of artist duo Slavs and Tatars and artist Daniel Knorr. Both artists' debates on political and theoretical content.

Reading Response:

[Culture](#) Slavs and Tatars

[Documenta14](#) Daniel Knorr

Working on individual projects

Session 9 – 7 Nov 2018

Meet at St. Agnes. We will visit the Berlinische Galerie. [Novembergruppe 1918-1935](#)

“In the revolutionary turmoil of 1918, artists, sculptors and architects in Berlin formed the *Novembergruppe* as an ‘association of radical fine artists’. Its aim was to ‘mix people and art as closely as possible’. By 1932 the Group had exhibited about 3,000 works by 470 artists, among them many key figures of Classical Modernism, but also artists still waiting to be rediscovered.”

Session 10 – 14 Nov 2018

Screening of films by artist/ filmmaker Haroun Farocki and artist Andreas Bunte.

In this session we will discuss certain historical events that took place in Berlin, which influenced artists' critical take on history and economics, such as Haroun Farocki and more recently artist Andreas Bunte.

Meeting with artist Andreas Bunte (tbc).

Reading Response:

[NBK](#) Harun Farocki

[Safe Disassembly](#) Andreas Bunte.

See Supplemental Text(s) above.

Session 11 – 21 Nov 2018

Art Platforms in Berlin: Promotion and distribution, new forms of presentations.

[Arsenal – Institute for Film and Video Art](#)

[Transmediale](#)
[Flusser Archive](#)
[ABA](#)

Session 12 – 28 Nov 2018

This session will follow the work of architect Hans Scharoun, a German architect famous for designing the Berlin Philharmonic concert hall and an important exponent of organic and expressionist architecture.

Assigned presentations on work by architect Hans Scharoun.

Reading Response:

[The Eccentric, Democratic Architecture of Hans Scharoun](#)

Video

[Hans Scharoun: Berliner Philharmonie, Berlin](#)

Session 13 – 5 Dec 2018

Extended group discussion of students' works/research in the advent of our exhibition.

Meeting with guest mentor Professor Susanne Kriemann.

Individual meetings and technical advice for producing the work for the exhibition (display, installation).

Session 14 – 12 Dec 2018

Setting up an exhibition, documentation of research.

14 Dec 2014 (Friday) – Exhibition at St. Agnes

Session 15 – 19 Dec 2018

Review of the final exhibition

Classroom Etiquette

To be discussed in class.

Suggested Co-Curricular Activities

Many events, exhibitions, performances happening during your stay in Berlin. See [INDEX](#) for upcoming events.

Theatre performance: [Projecting \[Space\]](#), an in situ creation by Meg Stuart/Damaged Goods dramaturge Jeroen Peeters and scenographer Jozef Wouters. "Imagine a nomadic tribe would travel from the future to today's time to share their lore – the stories, songs and dances that reflect their ways of living together, of practicing labour, care and ritual. Would we look at today's world with different eyes? Would we be spurred on to sensitize ourselves and experiment with spaces and situations of encounter?" ([Hebbel am Ufer](#)). Presentations on 26.+28.–30.9. Venue: Reinbeckhallen, Reinbeckstraße 17, 12459 Berlin. To get there: from Alexanderplatz via BVG around 35 minutes – S45, S46 or S47 to S Schöneweide, various tram lines from there directly to Reinbeckhallen (stop: Firlstr.).

One of the big events in contemporary art is [Berlin Art Week](#) (26-30 September 2018): "The Berlin art scene is hosting art fairs, exhibition openings, award ceremonies, artist films, and

numerous special events. Visitors can expect large-scale exhibitions on established artists as well as countless presentations in a wide range of genres by artists yet to be discovered. Once again, a main focus of attention is on the art fairs art berlin and Positions Berlin Art Fair, which this year both present their galleries in the hangars of the former Tempelhof Airport.

The partners of Berlin Art Week 2018 are: art berlin, Positions Berlin Art Fair, Akademie der Künste, Berliner Festspiele/Immersion, Berlinische Galerie, C/O Berlin, daadgalerie, Berliner Festspiele/Gropius Bau, HAU Hebbel am Ufer, Haus am Waldsee, Haus der Kulturen der Welt, KINDL — Center for Contemporary Art, KW Institute for Contemporary Art, me Collectors Room, Nationalgalerie — Staatliche Museen zu Berlin/Hamburger Bahnhof, neue Gesellschaft für bildende Kunst (nGbK), Neuer Berliner Kunstverein (n.b.k.), PalaisPopulaire and Schering Stiftung.“ ([Berlin Art Week](#))

Exhibition of Sam Pulitzerat at Hamburger Bahnhof - Museum für Gegenwart – Berlin. [Whim or Sentiment or Chance](#)

“The title of the installation and the exhibition refers to Keynesian theory, according to which decisions are not based on rational calculations but on animal instincts (‘animal spirits’) and ‘whim or sentiment or chance’.”

Your Lecturer

Aleksander Komarov was trained as a visual artist in Glebov Art Lyceum in Minsk (BY) and at the University of Fine Arts in Poznan (PL); he attended the Rijksakademie van Beeldende Kunsten in Amsterdam (NL). His filmic and written essays are concerned with questions of migrating identities, cultural globalization, the condition of contemporary art and its relation to broader economic contexts. Komarov’s oeuvre includes essay-films like *Estate* (2008); *Capital* (2009), *Glosy/Voices* (2011), *Palipaduzennje* (2012), *Language Lessons* (2013) and generative artworks such as *Stock Estate* (2015), *Afterglow* (2016) and *Optische Täuschung* (2017). His works were exhibited most recently at the National Art Museum Riga (LV), at WRO Biennale Wroclaw (PL), ZK/U Berlin (D), at the Moscow Biennial (RU) and ISCP New York (USA), the MCA Chicago (USA) and Museoa, Donostia-San Sebastián (ES); Aleksander Komarov is currently preparing a solo exhibition at Gallery Y in Minsk (BY) to open in 2019.

Since 2009 he has been the program director of ABA e.V ([Artists in Research Berlin Alexanderplatz](#)), which he co-founded with visual artist and professor at University of Arts and Design Karlsruhe Susanne Kriemann.

Aleksander Komarov is also the co-founder of PXFLUX, an online platform for the exhibition, promotion, distribution and collection of time based, computational, digital art, to be launched in 2019 (<https://pxflux.net/#/>)

Texts

[ATLÁNTICA # 56](#) text by Peio Aguirro

Academic Policies

Assessment Expectations

Grade A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in their work. The student writes comprehensive essays / answers to exam questions and their work shows strong evidence of critical thought and extensive reading.

Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Grade Conversion

Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100 or 4.0

A- = 90-93 or 3.7

B+ = 87-89 or 3.3

B = 84-86 or 3.0

B- = 80-83 or 2.7

C+ = 77-79 or 2.3

C = 74-76 or 2.0

C- = 70-73 or 1.7

D+ = 67-69 or 1.3

D = 65-66 or 1.0

F = below 65 or 0

Attendance Policy

Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. Your professor or NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equating one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three

(consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Please note that for classes involving a field trip, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive in time at the announced meeting point.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Academics Office; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

Attendance Rules on Religious Holidays

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)

Late Submission of Work

1. Written work due in class must be submitted during the class time to the professor.
2. Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work and will write the date and time of submission on the work, as above.
3. Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.
4. Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.
5. End of semester essays must be submitted on time.

6. Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.
7. Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Provisions for Students with Disabilities

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their [website](#) for further information.

Plagiarism Policy

The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the [NYU library guide](#) to referencing styles).

NYU Berlin takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you **MUST** inform your professor.

For a summary of [NYU Global's academic policies](#).