

Bergen Community
College Division of
Humanities Department of
Visual Art

ART-129 Collage: Materials and Techniques

Date of Most Recent Syllabus Revision: _____
Course Typically Offered: Fall_ Spring_ Summer_ Every Semester_ **X** Other_
Syllabus last reviewed by: BCC General Education Committee Date: _
(Most courses need review Ad Hoc Committee on Learning Assessment Date: _
By only one of the following Curriculum Committee: Date: _

A syllabus for this course must include as much of the following information as is applicable.

Basic Information About Course and Instructor

Semester and Year: Spring 2014
Course and Section Number: **ART129**
Meeting Times and Locations:
Instructor:
Office Location:
Phone:
Departmental Secretary: [optional]
Office Hours:
Email Address:

Course Description

ART-129 Collage: Materials and Techniques

This studio course takes a hands-on approach to exploring the techniques, materials, and history of collage through in-class exercises and lectures. Students will examine the role of collage in a variety of art movements, including Cubism, Surrealism, and Pop Art. Students will explore the profound impact of collage on modern and contemporary design culture.

3 credits, 4 contact hours

Prerequisites: none

Co-requisites: none

Student learning objectives:

As a result of meeting the requirements of this course students will be able to:

- Demonstrate a historical knowledge of collage in Art and Graphic Design
- Utilize a range of collage techniques
- Analyze and discuss basic elements of visual composition
- Utilize digital and handmade collage techniques in projects for portfolio enhancement

Means of Assessment

- Course projects: 80% of grade
 - class participation during in class work, critiques and discussions: 20% of grade
- * See grading policy for details.

Course Content

Each week will begin with a web enhanced presentation of relevant artists, techniques and concepts, followed by in class studio work incorporating traditional and digital media. The course will explore techniques such as photo transfers, creating a monotype and combining collage with digital tools and software. Artists discussed include Marcel Duchamp, Kurt Schwitters, Hannah Hoch, Max Ernst, Romare Bearden, Robert Rauschenberg, Paul Rand and many others.

Special Features of the Course (if any)

N/A

Course Texts and/or Other Study Materials

No Required Textbook.

Suggested Supplementary Reading (These titles will be available in the library on reserve):

Collage Techniques: A Guide for Artists and Illustrators by Gerald Brommer

- Paperback: 160 pages
- Publisher: Watson-Guption; Reprint edition (August 1, 1994)
- ISBN-10: 0823006557
- ISBN-13: 978-0823006557

Collage : A New Approach by Jonathan Talbot

- Paperback: 55 pages
- Publisher: Jonathan Talbot; 5 edition (March 2001)
- Language: English
- ISBN-10: 0970168128
- ISBN-13: 978-0970168122

Collage Lab: Experiments, Investigations, and Exploratory Projects by Bee Sha

- Sold by: Amazon Digital Services, Inc.
- ASIN: B004PLNS9K

Equipment

** Materials list may be added to throughout the course

- Drawing Pad 18 x 24 inches, Strathmore (80lb. White)
- Newsprint Pad (rough), 18 x 24 inches (100 sheets)
- Masonite Drawing Board with clips (for 18' x 24'' paper)
- Pencils (graphite HB, 2B, 4B, and 6B)
- Erasers: White and Kneaded
- Vine Charcoal (Soft)
- Felt Tip Markers (large and small)
- Calligraphy markers
- Exacto knife and blades
- Glue sticks
- Matte Medium, Gel Medium, Modeling Paste
- Various Types of Paper and Magazines
- Exacto knife
- Scissors
- Sketchbook (size and style can vary, but no smaller than 6"x 8")

Research, Writing, and/or Examination Requirement(s)

Students will be required to read selected chapters from our text and to carry out preparatory research related to our projects.

Grading Policy

1. Successful completion of projects: 80% of grade

In assignments that involve multiple stages of planning, each stage will count EQUALLY (i.e. thumbnails and sketches count as much as final version).

Projects and assignments are evaluated based on achievement of technical and creative concepts, thoughtfulness, attention to detail and originality of approach. As this class involves primarily hands-on learning, class participation is an essential component of student success.

Class Projects: Each project will be graded as follows:

- **Grade of A (100):** This project shows originality in its approach and a mastery over technical skills. It also displays

attention to detail in all phases of execution and presentation. Substantial work is done in free lab hours and class time is used effectively. **This project will reflect an independent commitment and interest on the part of the student.** The A grade is reserved for the best work in the class.

- **Grade of B (90):** This project is fully completed and shows technical competence as well as solid design decisions. The project fulfills all of the requirements of the assignment.
 - **Grade of C (80):** This project is completed in a sloppy fashion. The project will demonstrate a weak grasp over relevant techniques and/or it lacks creativity and cohesiveness.
 - **Grade of D (70):** This project is only partially complete or does not address the requirements of the assignment.
 - **Grade of F (60):** Project is not completed; it is very late and/or done poorly.
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- Late assignments will be accepted, but each week they are late will result in an automatic lowering of your grade by one letter (i.e. an 'A' assignment handed in one week late is an automatic 'B', 2 weeks late is an automatic 'C' and so on.
 - If you are absent on the day an assignment is given, you can turn work in late by one week only with no penalty. After this period, the above conditions apply.

3. Class participation: 20% of grade

This includes positive participation such as being involved in class discussions and critiques, making use of class time to work on projects and behaving with a general level of professionalism and respect for the class environment. It also includes not talking or texting during a lecture period or group critique.

Attendance Policy

BCC Attendance Policy:

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Attendance Policy

Attendance will be taken during each class period. Success is dependent upon the student's participation in the discussions and interaction with other students. Skill and knowledge is acquired as much by doing and participating as it is by reading and responding. This cannot occur if a student is not in class. Therefore, three unexcused absences will result in the lowering of a full letter grade at the end of the semester. Late arrivals and early departures will be noted and count as a half of an absence. Frequent absence and/or tardiness will result in the failure of the course. In the event of an absence or lateness, it is your responsibility to talk with me about making up missed work.

Other College, Divisional, and/or Departmental Policy Statements [optional but recommended]

None

Student and Faculty Support Services [optional but recommended]

Student and Faculty Support Services

The Distance Learning Office – for any problems you may have accessing your online courses	Room C-334	201-612-5581 psimms@bergen.edu
Smarthinking Tutorial Service	On Line at:	www.bergen.edu/library/learning/tutor/smart/index.asp
The Tutoring Center	Room L-125	201-447-7908
The Writing Center	Room L-125	201-447-7908
The Online Writing Lab (OWL)	On Line at:	www.bergen.edu/owl
The Office of Specialized Services (for Students with Disabilities)	Room S-131	201-612-5270 www.bergen.edu/oss
The Sidney Silverman Library – Reference Desk	Room L-226	201-447-7436

The Bergen Community College Food Pantry is available to meet the urgent needs of members of our campus community. The Food Pantry provides non-perishable food items, toiletries, and additional support services in an environment that emphasizes discretion and confidentiality. Anyone needing assistance is encouraged to visit HS-100 (Office of Health Services) Monday through Thursday from 9am-4pm and on Fridays from 9am-3pm. Donations will also be accepted at HS-100. Please call 201-447-9257 for more information.

Include a Course Outline and Calendar

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class.

Week(s)	Date(s)	Topics/Activities/Assignments
1-2		<p><u>Intro to class. Cubism and the everyday</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ● Cubist invention of collage ● Collage as an aesthetic informed by mass production and print media ● literal and pictorial use of material ● simulation and mimetics <p><u>Techniques</u></p> <ul style="list-style-type: none"> ● Creating collages with text and found newsprint ● Integrating texture: paper and fabric etc <p><u>Project</u></p> <ul style="list-style-type: none"> ● Create a still life image on cardboard/canvas ● Limit yourself to drawing only mechanically straight, diagonal or curved lines ● Intersperse your drawing with found bits of newspaper, string, cardboard or other printed

		<ul style="list-style-type: none"> ● Allow the ground to play an active part in your composition <p><i>Artists discussed include: Pablo Picasso, George Braque</i> <i>HW: for next week, bring in magazine/newspaper images on topics you are interested in commenting on, playing with.</i></p>
3-4		<p><u>Dada: Collage as Social critique</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ● Dada and WWI ● International Movement that was anarchist, anti-war, anti-aesthetic and rejected bourgeois culture ● Borrowed from Cubism's engagement with culture to more overtly literal and critical ends ● Photomontage, ready-mades and assemblage as an outgrowth of collage aesthetic <p><u>Techniques</u></p> <ul style="list-style-type: none"> ● Cutting and tearing photos ● Building Layers and Sanding back ● Modeling Pastes and Gel Mediums <p><u>Project</u></p> <p><u>option 1:</u> Create an image using a cultural topic you are interested in as the subject. Integrate photomontage/assemblage. Try to use exaggerated scale, shocking juxtapositions of imagery/color to produce an opinionated/absurd take on the subject, rather than a journalistic or realistic one.</p> <p><u>option 2:</u> Create a text poem that uses letterforms to both phonetic and pictorial ends. Allow for expressive jumps in scale, layering and composition so that the collage can be both read and looked at</p> <p><i>Artists discussed include: Kurt Schwitters, Hannah Hoch, Marcel Duchamp, John Heartfield</i></p>
5-6		<p><u>Surrealist collage part one</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ● Surrealist Movement was an outgrowth of the Dada movement and it's emphasis on the irrational or absurd as revolutionary states ● Influenced by Freud and psychoanalysis ● Led by Andre Breton, a physician and writer, it has a literary basis, and many of the techniques were used for poetry and film ● Like Dada artists, they embraced startling juxtapositions of imagery, often violent or erotic in nature ● Continues to have a link to contemporary culture in many media including the writing of William S. Burroughs

		<p>(which used a surrealist cut-up technique) and the films of David Lynch, and things such as the skittles commercials.</p> <p><u>Techniques</u></p> <ul style="list-style-type: none"> • Automatism • Decalomania • Cubomania • Frottage • Exquisite Corpse • Using Sponges and strings as drawing tools <p><u>Project</u></p> <p>Project 1: Choose one of the techniques discussed today (automatic drawing, frottage etc) to begin a new composition. As you work, combine multiple techniques as needed create a surrealist collage that utilizes chance and unpredictability to help create a composition/image</p> <p><i>Artists discussed include: Andre Masson, Max Ernst, Jean Arp, and Jean Miro</i></p> <p><u>Links:</u> Surrealist Automatism List of Surrealist Techniques</p>
7-8		<p><u>Abstraction and Non Objective Collage</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> • Exquisite Corpse as way of generating unexpected images • Juxtapositions of dissonant imagery as a way of communicating outside of logical narrative • Mixing of seeming opposites: Mixing media/ The animate and inanimate and the nameable(people, places, things) with the unnameable (paint swirls, abstract shapes and marks) as a way of forming unexpected connections and new scenarios • Continued relevance in contemporary art, photoshop age. <p><u>Techniques</u></p> <ul style="list-style-type: none"> • Photomontage • Mixed Media Collage • Exquisite <p><u>Corpse Project</u></p> <p>Using any of the collage techniques we have explored so far, we will trade off working on a series of shared collages to create exquisite corpse works that combine multiple contributions.</p> <p><i>Artists discussed include Man Ray, Hannah Hoch, Arturo Herrera, Max Ernst</i></p>
9-10		<p><u>Expressionism and Proto Pop</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> • Abstract Expressionism is the first major American Art movement. In many ways it continues

		<p>traditions of abstraction, but it also adds American sense of scale and individuality.</p> <ul style="list-style-type: none"> • The movement places an emphasis on scale, intuitive gestures and bold color • Pop Art and Proto Pop can be seen as reactions against Abstract Expressionism and expressions of Post War American and British economic success (contrast this with Sigmar Polke's German take on pop art) • Early Elements of Postmodernism also develop: A concern with art and culture as a text or archive that can be sampled, a concurrent interest in the intersection of art and language, a breaking down of cultural and artistic division • All of these can be seen as a result of a culture in flux, where traditional ideas of class and identity are becoming less stable and where the impact of mass media is becoming a dominant force in the culture. • Compositional ideas: all over composition, modular or serial composition <p><u>Techniques</u></p> <ul style="list-style-type: none"> • Photo Transfers • Masks and Stencils • Gestures on torn paper <p><u>Project 1</u> Create a stencil from a well known cultural motif (i.e. a flag, a famous face, numbers) Use this stencil as a starting point in a serial or all-over composition. Try creating a variety of textures/colors through the stencil.</p> <p><u>Project 2</u> Prepare the ground you want and create a series of photo transfers from newspaper on the page. Arrange them in an all over pattern. Think about choosing images around a cultural theme or event.</p>
11-12		<p><u>Pop Art and Minimalism</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> • Deskillling of the artist under pop and minimalism • Changing US economy • Return of representation in Pop • Serial composition <p><u>Techniques</u></p> <ul style="list-style-type: none"> • taping edges • using torn paper to form an image • Image Transfer with carbon paper • drawing with a protractor

		<p><u>Project</u> Using some of the techniques we've covered over the past two classes, create a collage using an all-over, serial or representational collage composition.</p> <p><i>Artists discussed include: james rosenquist, tom wesselman, frank stella, sol lewitt, andy warhol, roy lichtenstein</i></p> <p>Additional Reading: <u>Essay on artistic deskilling in the 20th century</u></p> <p>For next week: Please bring low relief collage items (a comb, button etc) that you don't mind getting paint on.</p>
13		<p><u>Postmodernism and the logic of collage</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ● Postmodernism is concerned with questioning modernist emphasis on medium specificity, a progressive relationship to art and objective truth ● Postmodernists question dichotomies of imperial/ colonial, male/female, gay/straight. ● A movement reflective of increasing globalization, feminism, late capitalism and an shift from manufacturing to service and spectacle ● Visually many artists use appropriation of preexisting sources as a way to speak back to a more dominant narrative (Barbara Krueger, Jenny Holzer, Kara Walker) or visualize a collapse of cultural hierarchy (David Salle, Sigmar Polke) <p><u>Techniques</u></p> <ul style="list-style-type: none"> ● Spray o gram ● Monotypes <p><u>Project</u> Utilize techniques of mechanical reproduction (stencil, rollers etc) in combination with brush strokes or other more organic tools to layer contradictory images/text</p> <p><i>Artists discussed include: David Salle, Barbara Kruger, Jenny Holzer, Kara Walker, David Salle, Sigmar Polke</i></p>
14		<p><u>Collage as attitude: contemporary art and collage</u></p> <p><u>Discussion</u></p> <ul style="list-style-type: none"> ● Movements and Trends of postmodernism that continue today

		<ul style="list-style-type: none"> ● Simulation and media culture/Identity Driven Art ● Simulation can include a simulation of earlier historical eras as well as an imitation of media or material. ● Identity driven artists often deal with issues of race, gender, nationality and biography-often as they are constructed by mass media. ● Collage logic in other media: Ryan Trecartin, The Jogging, dump.fm <p><u>Techniques</u></p> <ul style="list-style-type: none"> ● Using glitter or other dust based media to embellish a surface ● low relief collage, using plasticine, sculpey and textured gels ● Exploring personal directions with collage <p><i>Artists discussed include: Ashley Bickerton, Jeff Koons, Peter Halley, Jeff Wall, Matthew Barney, Kara Walker, Ellen Gallagher, Rob Pruitt</i></p>
15-17		<p><u>Final Projects</u></p> <p>In our final weeks you will work with me individually through one on one discussions and in class studio time to create a small body of work that is expressive of your aesthetic and conceptual interests in collage. We will conclude with a large class critique of our final project.</p>