

Description

The goal of this workshop is to create conditions where students evolve conceptually and aesthetically. The workshop prepares students to interpret their culture in terms of new languages of representation. In particular, students gain critical skills in analyzing established visual languages and are encouraged to produce and perform such languages. Students learn to merge scholarly practices with workshop practices, thus challenging the barriers between so-called academic and creative areas. The work involves hands-on experience in production of video art, performance, and installation, as well as the creation of objects.

Goals and Objectives

- Develop and refine your self-directed studio practice
- Produce a strong artwork or body of creative practice
- Place new artworks encountered in the course in a critical, historical, and cultural context
- Build formal, analytic, and critical vocabularies for understanding and discussing creative work

Course and Faculty Information

INTM:4775:001 Intermedia Workshop
1703 Studio Arts
TH 3:30-7:20 PM

Instructor: Sarah Kanouse
Office Hours: T|TH 1:30-3:00 pm and by appointment
Office: 1642 Studio Arts
319-384-0992 | sarah-kanouse@uiowa.edu

DEO: John Scott
School of Art & Art History
150 Art Building West

The administrative home of this course is the College of Liberal Arts & Sciences.

Expectations

This course is designed to support and deepen your self-directed studio research and practice. Concept and content is stressed in this course, but a rigorous practice of making will be expected of all students because execution inevitably changes conception. Instruction in specific methods and technologies is *not* provided; rather, critical questions will be asked, avenues for exploration suggested, and aesthetic and conceptual feedback offered. This open structure demands that everyone - students and instructor alike - be exceptionally cooperative, respectful, good-humored, and well-prepared while also willing to take intellectual and creative risks. Students are expected to make a serious, sustained commitment to individual and group research, discussion, and production over the course of the entire semester. Per CLAS guidelines, expect to spend no fewer than eight

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hours per week outside of class meetings on your specifically for this course, keeping in mind that a serious, professional commitment to your creative and intellectual work will demand many more.

As course instructor, I expect to be consistently challenged to expand my knowledge and deepen my understanding of contemporary practice over the course of the semester. I pledge to personalize each student's experience of the course by forwarding information, articles, and announcements, returning email within 24 hours (excepting weekends), and meeting with students outside of class and office hours when necessary for discussion and technical assistance.

Coursework

The backbone of this course is critique and discussion of your creative work. Each student will receive more than two hours of the class's undivided attention over the course of the semester in the form of a preliminary discussion/presentation and two critiques. In addition, the smaller size of the class this semester will allow two 45-minute studio visits between the instructor and each student in which ideas, process, and work-in-progress may be discussed at length.

An additional area of emphasis this semester will be to consider the role of reflective and analytical writing in the context of studio MFA study. We will read about artist scholarship and do some exercises to being developing stronger topics, methods, and structures for student MA and MFA thesis papers. Part of your work for the course will be to write a tentative thesis abstract and outline, due at the end of the semester.

Creative Work: 50%

You are expected to present your creative work twice during the semester. This work should be "completed;" in other words, the form and content should be at a point of coherence, with attention given paid to the presentation and viewer experience. We will not critique hypothetical work. While many people with research-based practices work on projects for a very long time, it is possible bring moments, elements, or iterations of the project to a place where they can be presented to an audience.

The forms you may use to present your work are completely open. If you expect your work to demand more than an hour to fully view and discuss, or require travel to an off-site location, or must take place at an alternate time, please raise this question in class on the first day.

Participation: 30%

Because this is a critique- and discussion-based class, your respectful and constructive verbal participation is essential. If you are a person who tends to withhold your thoughts, challenge yourself to speak up more often. If you are a person who tends to respond immediately, consider how to make space for other voices.

Participation in this course extends to events that take place outside of class meetings. We are tentatively taking a field trip to Chicago to attend the symposium, "A Lived Practice," on socially-engaged art. Additionally, Anita Jung and Sarah Kanouse are applying for official off-site screening status for the 2014 Creative Time Summit, which will involve group viewing of streaming video and additional local programming. Your attendance at both is encouraged, and attendance at at least one of the two events is expected.

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Class meetings are long and extend into customary dinner hours. To combat low blood sugar, we will serve snacks at the beginning of each class. Sharing food is a remarkable community-builder. Perhaps echoing kindergarten more than you ever imagined graduate school would, each student will bring snack once per semester.

Writing Development: 15%

While students in this class come from a range of graduate disciplines and are at many different points in their study, a portion of this course will be devoted to considering the role of the MFA thesis paper in the context of studio or media arts graduate study. After review of past thesis papers, readings into arts scholarship, writing exercises, and a talk on writing productivity by Writing Center staff, you will develop a formal abstract and outline for a possible MA or MFA thesis paper.

Preliminary presentation: 5%

We will devote the first two weeks of the semester to preliminary presentations as a way of getting to know one another, or, in many cases, getting to know each other's work in a different context. Each student will create a 20-minute presentation on your current work in which you discuss your influences. As an interdisciplinary group, we may need to be given more background on the context that produced the work you will present in class. What are the artists, the experiences, and the people who have shaped you?

Facilities, Equipment, and Fees

This is not a production- or tech-focused course, but many students will rely on technology to produce their work. Software workshops will be offered Fridays at 10 AM through the end of September will cover an overview of Adobe Premiere and introduce students to the audio mixing software Logic and sound cleaning package Izotope. Enrollment provides you access to Intermedia's computer lab and sound editing suite, which are open 24 hours per day with exceptions for cleaning. You must respect all School of Art and Art History safety protocols while working in our facilities. Please note that the Studio Arts Building and all labs and offices are locked after 10 PM. Those who have not been granted 24-hour access must enter the building prior to 10 PM and remain inside until they plan to leave for the night. A keybox is available outside each room for access after hours; the combinations will be announced the first week of class and should not be shared with anyone.

All students are permitted to check out a **2 TB external hard drive** for the duration of the semester. Production equipment (e.g video cameras, microphones, audio recorders, light kits, etc.) is available for one-week checkout and must be returned on time. Students are required to undergo training before checking out select specialized equipment, such as light kits. Checkout hours will be posted after the first week of classes but are generally 1-2 hours each workday.

Lockers are provided for after-hours equipment return; there is a seven day return policy for graduate students. Email the equipment pool manager, Angela Regas (angela-regas@uiowa.edu), to renew checked-out items or report equipment malfunction or damage. Equipment loans are subject to late fees of one dollar per hour, and up to five dollars daily. Habitual late returns will result in loss of checkout privileges. As per the policy of the checkout contract, you will be charged the cost of

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repairs, or replacement of equipment if damaged or lost. Additionally, **you are asked to erase materials on your camera prior to check in as a courtesy to others.**

The University of Iowa offers all students access to online instruction on a wide range of software platforms through Lynda.com. You are encouraged to make use of these tutorials and lessons in as needed to realize your projects. To access these exercises, go to lynda.uiowa.edu and login with your HawkID and password.

Special Events

While additional special events will no doubt come up over the course of the semester, several planned events in particular warrant your attention. These and others are included in the week-by-week schedule that follows.

Intermedia Open House is a decades-long tradition that has been on hiatus for a few years but is returning with a one-night program of video, installation, performance, and art, organized by students in undergraduate Intermedia courses. The event is planned for **October 31, 8-10 PM, Public Space One.**

I have proposed a **field trip to Chicago at attend the symposium, "A Lived Practice," at the Art Institute November 7 and 8.** The symposium is being held in conjunction with a major exhibition on Chicago-based social practice art, curated by Mary Jane Jacobs. The field trip will involve van rental and an overnight stay, leaving early on November 7 and arriving back in Iowa City very late on November 8. Funding is pending.

The annual **Creative Time Summit on expanded forms of public practice will take place in Stockholm November 14 and 15.** Anita Jung and I are partnering with Public Space One in Iowa City and Legion Arts in Cedar Rapids to become official screening sites. This will allow our community to view and discuss the presentations and organize complementary local activities.

Grading

In this graduate course, excellence is understood to mean performing at the level of a professional. Excellent creative work shall reflect a progressive development of self-motivated thematic and material investigations. Work presented in critique shall be formally and conceptually resolved, with materials and execution reinforcing content and concept. Through the introductory presentation and in critiques, the student should be able to articulate the area of cultural practice in which s/he situates the work and how the work represents a contribution to this discourse, while remaining open to the perspectives and suggestions of others. Excellence in participation is demonstrated by making consistently thoughtful, insightful, and constructive contributions to discussions and critiques. Finally, the excellent student is highly engaged in our local university and community arts scene and is able to evaluate local events with an understanding of national and international cultural contexts.

Grading will be on an A to F scale, with plus and minus grades awarded, though the grade A+ is only assigned in extraordinary circumstances. Although you will receive grades on your presentation and review the week after delivering them, your creative work will not be evaluated for a grade until you

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turn in all coursework in a digital portfolio at the end of the semester. This portfolio is due first day of finals week and should document all projects in order to receive a grade in the course. **Failure to turn in documentation of coursework will result in a failing grade in the course.**

Course Policies

Attendance

Because class meets only once per week, attendance is imperative. Students may be absent for any reason or no reason ONCE during the semester. Any absences beyond the first will result in a grade reduction, excepting extreme and documented circumstances to be evaluated on a case-by-case basis. An unexplained habit of late arrival or early departure will also result in a grade reduction. Late digital portfolios will not be accepted under any circumstances.

Collaboration

Your creative work in this course may be collaborative if you choose. Due to University of Iowa guidelines concerning individual authorship of thesis papers, your writing exercises must be individual work. If you choose to pursue a collaborative studio practice, a written statement describing the nature and reflecting on the process of the collaboration will be expected as part of your final portfolio. Students who misrepresent themselves as equal partners in a collaborative project but who are actually letting others do the bulk of the work are missing out on the greatest rewards of collaboration. Additionally, the College of Liberal Arts and Sciences considers unequal collaboration a variation of academic dishonesty.

Personal Electronic Devices

The use of personal electronic devices interferes with the creation of a shared classroom environment of collective presence and is prohibited. Please use a sketchbook or notebook to record your thoughts and reactions and silence your electronic devices when entering the classroom. You may check messages, email, and Facebook during regularly scheduled breaks. If you must be accessible to others (such as in the case of child- or elder-care responsibilities), set your phone to vibrate and inform the instructor. Students checking devices during class time will be asked to bring cookies to the next class.

Retention of Student Work and Consent to Photography

Student work completed in this course will be archived by the Intermedia program and the instructor and may be used for documentation, demonstration, and promotional purposes in courses, on the Web, and in electronic and print communications. Wherever practical, students will be credited by name. In addition, photographs of class activities may be taken and posted online, used in presentations, or reproduced in print or electronic form. Enrollment in this course implies consent to be photographed; if you would like to rescind permission for whatever reason, please let your instructor know.

Safety and Sensitivity Concerns

Due to the public nature of the Studio Arts Building and Art Building West, the following materials are forbidden in this course: bodily fluids including spit, blood, urine, feces, and phlegm, mucus,

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semen, earwax, explosives, guns, dead animals, live animals, gasoline, harmful solvents, alcohol, illegal substances, prescription/non-prescription medication, and other items that might pose a safety or hygiene hazard. In addition, nudity as part of an artwork is permitted but only in the confines of the classroom or galleries. Nudity is not permitted in the public or administrative spaces of Studio Arts or Art Building West. If you plan to perform nude or show work that might be offensive, violent, or considered pornographic, please alert the instructor so they can notify other students as to the general nature of the artwork.

Course Outline (subject to change)

- August 28 Course Introduction and Walking with Pictures activity
- August 29 *Lasansky Exhibition Opening, 4:30 PM, Art Building West*
- September 4 Snack: _____
Preliminary presentations: _____, _____,

- September 9 *Jesse McLean screens at FilmScene, 4:30 PM*
- September 11 Snack: _____
Preliminary presentations: _____, _____,

- September 16 *Chris Marker's "Level Five" screens at Film Scene*
- September 18 First round of individual studio visits this week
- September 25 Snack: _____
Critique Round One: _____, _____,

- October 1 *Alloy Orchestra live-scores "The Sheik," Englert Theater, 8 PM*
- October 2 Snack: _____
Critique Round One: _____, _____,

- October 2 *Waswo X. Waswo, Visiting Artist in Printmaking, 7:30 PM, 116 ABW*
- October 9 Snack: _____
Critique Round One: _____, _____,

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- October 16 Second round of individual studio visits this week
Homework: read G. James Daichendt, *Artist-Scholar* (excerpts); browse UI Library thesis collection and bring in one electronic and one print thesis for next week that you think are particularly successful
- October 16 Julie Heffernan, Visiting Artist in Painting and Drawing, 7:30 PM, 116 ABW*
- October 23 Meet at Fredric Jameson lecture, Capote Award Lecture, Old Capitol, 4 PM
Show and Tell MFA thesis papers
Discussion of *Artist-Scholar* and MFA thesis paper
Generation of research questions and methods for thesis papers
Homework: write an abstract and outline for a hypothetical thesis paper exploring one of the research questions you generated in class today.
- October 30 Snack: _____
Reading/discussion/group editing of thesis abstracts
Visit from Writing Center staff @ 4:30 PM
Effective writing habits - tips and tricks
- October 31 Intermedia Open House at Public Space One*
- November 6 'A Lived Practice' Symposium at the Chicago Art Institute*
- November 13 Third round of individual studio visits this week
- November 13 Raphael Rubenstein, Visiting Artist in Painting and Drawing, 116 ABW*
- November 14-15 Creative Time Summit events*
- November 20 Snack: _____
Critique Round Two: _____, _____,

- November 27 Fall Break - No Class
- December 4 Snack: _____
Critique Round Two: _____, _____,

- December 11 Snack: _____
Critique Round Two: _____, _____,

- December 17 Digital portfolio due, 5 PM, instructor's server dropbox

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School of Art and Art History Syllabus Information - STUDIO

The University of Iowa

Course policies are governed by the College of Liberal Arts & Sciences

Safety

The goal of the School of Art and Art History is to create a safe working environment. You are required to take the appropriate ICON safety training for your area of course work. You will not be allowed access to certain areas in the studios until you have completed the appropriate ICON course for that area. Once you have completed the ICON course and provided the documentation to your primary instructor, you will then be given access.

Electronic Communication

University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences.

Homework Expectation

For each semester hour of credit that an Art and Art History course carries, students should expect to spend approximately two hours per week outside of class preparing for class sessions. That is, in a three-credit-hour course, instructors design course assignments on the assumption that students will spend six hours per week in out-of-class preparation.

Your Responsibilities

Your responsibilities to this class -- and to your education as a whole -- include attendance and participation. This syllabus details specific expectations the instructor may have about attendance and participation. You have a responsibility to help create a classroom environment where all may learn. At the most basic level, this means you will respect the other members of the class and the instructor and treat them with the courtesy you hope to receive in return.

Student Classroom Behavior

The ability to learn is lessened when students engage in inappropriate classroom behavior, distracting others; such behaviors are a violation of the [Code of Student Life](#). When disruptive activity occurs, a University instructor has the authority to determine classroom seating patterns and to request that a student exit the classroom, laboratory, or other area used for instruction immediately for the remainder of the period. One-day suspensions are reported to appropriate departmental, collegiate, and Student Services personnel (Office of the Vice President for [Student Services](#) and Dean of Students).

Academic Fraud

Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level. See the CLAS Academic Fraud section of the [Student Academic Handbook](#). www.clas.uiowa.edu/students/handbook/x/#2

Making a Suggestion or a Complaint

Students with a suggestion or complaint should first visit the instructor, then the course supervisor, and then the departmental DEO. Complaints must be made within six months of the incident. See the CLAS [Student Academic Handbook](#).

Accommodations for Disabilities

A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. For more information see [Student Disability Services](#) at www.uiowa.edu/~sds/

Understanding Sexual Harassment

Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI [Comprehensive Guide on Sexual Harassment](#) for assistance, definitions, and the full University policy at <http://www.uiowa.edu/~eod/policies/sexual-harassment-guide/index.html>.

Reacting Safely to Severe Weather

In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety [web site](#).

Resources for Students

- [Writing Center](#) 110 English-Philosophy Building, 335-0188, www.uiowa.edu/~writingc
- [Speaking Center](#) 12 English-Philosophy Building, 335-0205, www.uiowa.edu/~rhetoric/centers/speaking
- [Mathematics Tutorial Laboratory](#) 314 MacLean Hall, 335-0810, www.uiowa.edu/mathlabTutor
- [Referral Service](#) Campus Information Center, Iowa Memorial Union, 335-3055, www.imu.uiowa.edu/cic/tutor_referral_service

CLAS Final Examination Policies

Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum.

Missed exam policy

University policy requires that students be permitted to make up examinations missed because of illness, mandatory religious obligations, certain University activities, or unavoidable circumstances. Excused absence forms are required and are available at the Registrar web site: www.registrar.uiowa.edu/forms/absence.pdf

University Examination Policy Final Examinations

An undergraduate student who has two final examinations scheduled for the same period or more than three examinations scheduled for the same day may file a request for a change of schedule before the [published deadline](#) at the Registrar's Service Center, [17 Calvin Hall](#), 8-4:30 M-F, (384- 4300).

Plus-Minus Grading

All the department's instructors can append plus or minus grades to the letter grades they assign for the course. If the instructor does not specifically indicate in the syllabus that he or she will not assign plusses or minuses, students should assume that this form of grading will be used.

Woodshop Use and Fees

The School of Art and Art History Woodshop is a common use facility for any student enrolled in a studio art class. The woodshop has a \$25 per student per semester fee. All students who use the woodshop must pay this fee, which goes towards the replacement of consumables as well as equipment repairs, replacements and other shop related expenses. Students can opt to pay a one-time use fee of \$5 to work for one day only. However if they come back in for further use they must pay the \$25 lab fee at that time. This will mean that in total they will be charged \$30. The students will be U-Billed by the lab coordinator before they begin working. Students must also complete safety training and fill out a woodshop safety release form every semester to work in the shop. To do this they must see the Woodshop Lab Specialist, Adam Krueger. Woodshop open hours and schedules are posted on the door of the woodshop.

Students enrolled in classes that require the use of woodshop as part of their class instruction will be U-billed at the time of use.

Studio Model Policy and Guidelines

Drawing from the live nude model will be part of some drawing courses and may include models of any gender identity. Instructors and students should demonstrate consideration for the model and behave professionally and with respect. This will include an instructor discussing the purpose of particular poses with the model, and the right of the model to choose to accept or reject a given assignment. It is not appropriate to touch the model or ask that models touch one another in a pose. All sheets used in any modeling session are to be put in the laundry box located in 1820 SA. Only the faculty member and the students enrolled in the class are allowed in the studio classroom when the model is posing. The doors to classrooms using studio models should be kept closed, and signs posted on the door for privacy.