



Description

This workshop supports study and production in the media arts, including digital video, sound, installation/performance, and Internet and new media art, for students with a range of experiences with media technologies. Conceptual development is stressed through regular readings and screenings, while technology skills are built in hands-on workshops using a range of media production equipment and platforms. In class and short-term projects lead to the development of a significant final piece of work that may relate to students' ongoing creative interests.

Goals and Objectives

1. Develop a deeper understanding of media art theory and practice through readings and viewings.
2. Experiment with new themes and forms in time-based practice through in-class workshops.
3. Build aesthetic, critical, and verbal skills through the creation and critique of new time-based artwork.
4. Engage in an interdisciplinary, collaborative learning environment.
5. Create one finished, original piece of media art and multiple short-term projects over the course of the semester.

Course and Faculty Information

01J:104:001: Media Art Lab

1703 Studio Arts

Thursdays, 3:30-7:30 PM

Instructor: Sarah Kanouse

1642 Studio Arts

Wednesdays, 9:30 AM-12:30 PM and by appointment

319-384-0992 | sarah-kanouse@uiowa.edu

DEO: John Scott

School of Art & Art History

Seashore Hall, 6th Floor

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

Expectations

This multi-level course hopes to balance an open, experimental approach to doing media art, instruction in specific technologies, and an advanced discussion of contemporary media art practice. Some in-class work and many projects will be completed in multi-level groups to encourage an atmosphere of mutual education. This 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.

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. You will complete one major project during the semester as well as smaller, short-term and in-class experimental and/or group projects around a certain concept or technology. Specific technologies will be taught in in-class workshops, but students will need to supplement this in-class instruction with self-teaching at their own pace, outside of class hours. Per CLAS guidelines, expect to spend about eight hours per week outside of class meetings on your coursework and projects.

As course instructor, I expect to be consistently challenged to expand my knowledge and deepen my understanding of media art 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.

Texts

The University of Iowa offers all students access to online instruction on a wide range of software platforms through Lynda.com. Specific, introductory online tutorials will be required for students in this course, but you are encouraged to make use of advanced tutorials and lessons in other software platforms, as needed, to realize your projects. To access these exercises, go to lynda.uiowa.edu and login with your HawkID and password.

In addition to the online tutorials, readings in the history and theory of media arts are required. These will be distributed to members of the class as pdfs via the Intermedia Xsan. They are arranged by date due in `skanouse>public>FA11_MAL>Readings`. There is no required textbook or course packet.

Materials and Equipment

Intermedia makes every effort to provide equipment for its students. There is a lab fee of \$70 to cover the cost of equipment and software maintenance. Each student will receive 100GB of free storage on the Intermedia XSAN, an account for the computer lab, and access to our equipment pool, including specialized equipment once required trainings are covered in class. Your course fee also covers an electronics kit that we will assemble in class.

To help insure equipment is available and in working order for everyone, please test equipment condition upon check-out and report problems, damage or loss as soon as possible. All equipment must be returned on time. 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. Students will be charged the cost of repair or replacement of equipment if damaged or lost.

The purchase of an external storage device, such as an external hard drive, is highly recommended for backing up during the semester and archiving work once the class is concluded. Students are expected to acquire any additional supplies their work requires. Panasonic mini DV tapes are available for purchase at the checkout window, and we ask that you refrain from using non-

Panasonic tapes in our professional cameras.

Facilities

Enrollment in this course provides you access to Intermedia's computer lab and sound editing suite, which are open 24 hours per day with exceptions for cleaning on Tuesdays and Thursdays from 10-10:30 PM. 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. Please note that the Studio Arts Building is 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. There are limited lab monitor hours weekday evenings and weekend afternoons.

Experimentation with different materials is encouraged, but students must exercise judgement. Due to the communal space of the Studio Arts Building, the use of solvents, spray paint or any fume producing chemical is prohibited outside of designated areas. Guns, blood, bodily fluids, live animals, smoke, fire, alcohol, and broken television tubes (which contain lead) are absolutely prohibited. Be aware of the toxicity of your materials and consult with the instructor if you are uncertain about the safety of a material.

Coursework

All students will complete the coursework outlined below, with the grade weighting indicated. Although you will receive a tentative grade shortly after turning in an assignment, you are encouraged to revise work based on feedback from critique. Final grades will not be assigned until you 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.**

In-class and short-term assignments: 40%

Students will complete four short media projects that take place either in class or over a week's time. Projects may be individual or group, as assigned, and each is worth 10% of your final grade. These experimental projects teach technology skills and extend thematic explorations. Documentation of these projects must be included in the comprehensive digital portfolio submitted at the end of the semester.

Final Creative Project: 25%

All students will complete one major piece of original media art over the course of the semester. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to current debates in the field, but the form is open and may or may not represent an extension on a theme or technology covered in class. You must prepare a formal proposal for your project and present it to your peers as a Pecha Kucha slideshow on October 20. Optional work-in-progress critiques or individual meetings will take place on November 17, with critiques December 8 and 13 (during exam week).

Intermedia Open House Project: 10%

Each fall, the Intermedia opens its doors to share what we do with the the rest of the School of Art and Art History and with the general public. The class will collaboratively develop a project using the radio transmitters and synthesizers we build to present at this event. Your grade will be based on the quality of your contribution to the project and the written reflection you prepare about the piece as a whole.

Reading Discussion Leader: 10%

In a small group of 3-4, each student will be responsible for leading discussion of the readings once per semester. These leaders will ask provocative and thought provoking questions related to the texts and help us better understand the text in the context of our class, our work and the work of other artists, scholars, critics, and intellectuals. Discussion leaders must:

- Read the material thoroughly and thoughtfully and take notes
- Discuss the readings in advance of class with your partners to formulate key questions or topics for your discussion. This should be done face-to-face no later than the night before the class meeting.
- Create and print a handout that lists the major points and questions for your discussion.
- Keep the discussion focused, and lead it smoothly from one topic to another.
- Give students opportunities to respond to your points and those made by others in class. For example, "I think A made an excellent point. How does that change how you think about the readings, B?"

Reading Responses: 5%

For the reading discussions that you are not reading, you are expected to write responses of about 500 words. These responses should demonstrate your comprehension of each text's premise or argument; point out areas of similarity or difference between different texts; pose thoughtful questions for discussion; and critique the texts on the basis of content. These reading responses should be typed and brought to class the day the readings are due for discussion. Late reading responses will not be accepted.

Verbal Participation/Critique 10%

Given the structure of the class, active participation in discussions, critiques, and workshops is vital. Students must arrive prepared and willing to help less-experienced peers by sharing their thoughts and talents generously, respectfully, and frequently.

Grading

Grading will be on a A to F scale, with plus and minus grades awarded. All assignments will be graded, and all students must meet with me at midterm to discuss their progress in and experience of the course. I interpret letter grades to mean the following:

- A+ / A / A- Superior accomplishment
- B+ / B / B- Above average achievement

C+ / C / C-	Average work
D+ / D / D-	Below average achievement
F	Failure to meet basic course requirements

Course Policies

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.

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.

Course Outline (subject to change)

Unit I: Video Visions	The revolution in consumer technology that today gives us YouTube and the Flip began forty years ago with the release of the first portable video camera, the Sony PortaPak. Soon, artists began pooling their money to purchase camcorders that were like nothing ever seen before, even if by today's standards they seem neither lightweight (over 18 pounds) nor cheap (\$8000 in 2011 dollars). Early video art was inherently interdisciplinary: musicians and painters, activists and dancers, sculptors and performers all experimented with the technology, and video, performance, installation, and community-based art all "grew up" together. Today, video art draws on a forty year legacy of formal, conceptual and technological innovation and encompasses work ranging from single-channel narratives to multi-screen installation works to short pieces distributed over the internet and mobile devices to images that migrate between stillness and motion. This unit will explore shooting video, digital non-linear editing, and single- and multi-channel installation possibilities for the moving image.
August 25	Video Visions lecture Skills inventory Pro camera workshop Assignment 1: Video Exquisite Corpse Reading due next week: Spielmann, Huber, Halleck, Lambert
September 1	Assignment 1 screening/critique Reading response due/reading discussion Lighting and prosumer camera workshops

- Assignment 2: Twelve Second Video Trio
Homework: Lynda.com Final Cut Pro Essential Training Introduction and exercises 1, 14, 2, 3, 15 (allow 3 hours); shoot footage for your twelve second videos
- September 8 Final Cut Pro Demo/Assignment 2 Workday
Homework: Lynda.com Final Cut Pro Essential Training exercises 4-12 (inclusive, allow 4 hours)
- September 15 Assignment 2 screening/critique
Screens and Bodies lecture
Assignment 3: Screens and Bodies (preparation)
Reading due next week: Mondloch, Kaye
- September 22 Reading response due/reading discussion
Assignment 3: Screens and Bodies (in-class work, presentation, and critique)
Reading due for next week: Russolo, Chion, Jordan

Unit II: Audio Visions

Although visuality - the cultural primacy assigned to the sense of vision, with all its attendant technologies and art forms - has long been seen as a hallmark of modern Western culture, many artists and scholars are turning to sound and auditory culture for critical insight and creative material. Now a digital commonplace, sampling, was raised to an art form by early hip-hop artists and experimental musicians long before the word "download" was coined. Indeed, technologies of sound recording and transmission have their own cultural lives, independent of moving images. This unit looks more closely at audio, too often overlooked in favor of the visual, while teaching field and studio techniques in greater depth and exploring experimental approaches to sound as art.

- September 29 Audio Visions lecture
Reading response due/reading discussion
Listening exercises
Field recording workshop
Assignment 4: Audio Postcard
Homework: Sound Journal following Copeland's "Ten Questions for a Listener;" Lynda.com Soundtrack Pro 3 Essential Training introduction and exercises 1-8 (inclusive) and 10 (allow 4 hours)
- October 6 Soundtrack Pro workshop and project workday
Homework: Lynda.com Logic Pro 9 Essential Training introduction and exercises 1, 2, 5, 6, 8, 9, 10, 11 (allow 3-4 hours)

October 10-12 Midterm meetings

- October 13 Professor Kanouse absent, Steve Strait subs
Logic/mixing suite workshop and project workday
- October 20 Assignment 4 presentation/critique (with sound journal)
Final Project Pecha Kucha
Reading due for next week: Friz, Mikas, Beuys, Kanouse

Unit III: Social Visions

Technology has long transformed the ways that people live, think, and experience the world. A belief in both the arts and technology's transformative potential has long underpinned exploration in 'new media,' long before it was even called that. This unit explores the social potential of art and technology by engaging with the very material substance of media we often think of as intangible - radio waves and sound waves - to create new ways of relating to technology and to each other.

- October 27 Skype guest presentation: Machine Project (TBC)
Reading response due/reading discussion
Electronics workshop (in Metals studio)

- November 3 Microradio/Synthesizer/Social experiments
Open House project brainstorming

- November 10 Open House/Final Project workday

- November 17 Final project work-in-progress critiques

November 24 Fall Break - no class

- December 1 Preparations for Intermedia Open House

December 2 Intermedia Open House

- December 8 Critiques

Final "Exam" December 13, 12 PM

Portfolios due December 16, 12 PM

Bibliography**Video Visions**

Dee Dee Halleck, "Paper Tiger Television" in *Hand-Held Visions* (New York: Fordham University Press, 2002) 114-123.

Jorg Huber, "Video-Essayism: on the Theory-Practice of the Transitional," in Ursula Biemann, ed., *Stuff It: The Video Essay in the Digital Age*, (Wein/New York: Edition Voldemeer Zurich/Springer, 2003), 92-97.

Kate Mondloch, "Be Here (and There) Now: The Spatial Dynamics of Screen-Reliant Installation Art," *Art Journal* 66:3 (2007), 21-33.

Nick Kaye, "Video Space/Performance Space," in *Multi-Media: Video, Installation, Performance* (London: Routledge, 2007), 97-139.

Joe Lambert, "Community Arts and Technology: Confessions of a Quiet Practitioner," *Community Arts Network*, May 2002

Yvonne Spielmann, "Video: From Technology to Medium," *Art Journal* 65:3 (2006), 55-69.

Audio Visions

Michel Chion, "The Three Listening Modes," in *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 1994), 25-34.

Copeland, Ken, "Ten Questions for a Listener," *Contact!* 10:2 (1997), available online at <http://www.darrencopeland.net/pdf/Ten%20Questions%20for%20a%20Listener.pdf>.

Ken Jordan, "Stop. Hey. What's That Sound?," in Paul D. Miller, ed., *Sound Unbound: Sampling Digital Music and Culture* (Cambridge, MA: The MIT Press, 2008), 245-264.

Luigi Russolo, "Art of Noises," available online at <http://www.unknown.nu/futurism/noises.html>, written 1913

Social Visions

Beuys, Joseph, "I Am Searching for a Field Character," (1973) in Claire Bishop, ed., *Participation* (Cambridge: The MIT Press, 2006), 125-126.

Anna Friz, "Transmission Arts in the Present," *PAJ: A Journal of Performance and Art* 31:1 (2009), 46-49.

Sarah Kanouse, "Take it to the air: radio as public art," *Art Journal* 70:1 (2011), page proofs.

Matt Mikas, "Tune((In)) Radio Community in Microcosm," in Galen Joseph-Hunter, ed., *Waveguide* (Acra, NY: free103point9, 2005).

FALL 2011
School of Art and Art History Syllabus Information - STUDIO
The University of Iowa
Course policies are governed by the College of Liberal Arts & Sciences

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 buy-back 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.