

Description

This upper-division course is intended for students pursuing advanced study in time-based art forms such as single channel film/video, live performance, internet art, sound art, film/video installation, and event-based projects. Course content will be tailored to the practices of students in the class while supporting the exploration of new thematic and formal areas. Activities may include in-class creative assignments, readings, screenings, field trips, student and guest presentations, professional development exercises, critiques, and the production of original works of time-based art.

Goals and Objectives

1. Develop a deeper understand of where one's time-based art practice is critically and historically situated.
2. Experiment with new themes and forms in time-based practice.
3. Enhance research and writing skills for critical and creative inquiry in the time-based arts.
4. Build aesthetic, critical, and verbal skills through the creation and critique of new time-based artwork.
5. Engage in an interdisciplinary, collaborative learning environment by giving a presentation, leading a discussion, and utilizing electronic communication tools.
6. Prepare and submit a proposal or artwork for inclusion in a festival, screening, or exhibition.

Course and Faculty Information

01J:106:001: Time-Based Media/Video II
Communication Center 308
Thursdays, 3:30-7:30 PM

Instructor: Sarah Kanouse
Communication Center 300C
Thursdays, 12-3 PM and by appointment
319-384-0992
sarah-kanouse@uiowa.edu

DEO: Dorothy Johnson
School of Art & Art History
Seashore Hall, 6th Floor

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

Expectations

This upper-division course is structured to be responsive to students' backgrounds, interests, and existing creative practices while encouraging them to explore or further develop original work in the time-based arts. In content to the "expert" model typically found in higher education in which a professor determines everything that will be presented and discussed in class, this course is structured as a collaborative, creative laboratory. Beyond two experimental creative exercises, the description of key themes, and the detailed resource list appended to this syllabus, the specific content of the course will be student driven, with the instructor acting as a resource person, respondent, and creative facilitator for student work. 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 (including the maintenance of a wiki), discussion, and production over the course of the entire semester.

As course instructor, I expect to be consistently challenged to expand my knowledge and deepen my understanding of time-based media 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. It should be noted that I am due to have a baby in early June and have enjoyed a remarkably healthy pregnancy thus far. In the extremely unlikely event that pregnancy-related complications result in the disruption of the course, I will work with Intermedia Area Head Jon Winet and School of Art and Art History DEO Dorothy Johnson to enable students to successfully complete course requirements in a timely fashion.

Texts and Materials

There is no required text for this course; readings will be distributed as photocopies, pdfs, and web links as assigned.

There is a \$70 course fee to cover the cost of maintenance for lab software and a limited range of equipment available for checkout from the Intermedia Equipment Pool. Students are expected to acquire any additional supplies their work requires.

Experimentation with different materials is encouraged, but students must exercise good judgement. Due to the communal space of the Communications Buildings, the use of solvents, spray paint or any fume producing chemical is prohibited. 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 in advance if you are uncertain about the safety of a material.

Coursework

All students will complete the following coursework, with approximate grade weighting:

Key themes/forms research and presentation: 5-10%

20 minute presentations in the second week of class providing an overview of a major contemporary theme or form that relates to the students' own work or planned work. The form and/or theme selected will guide each student's inquiry for the entire semester and should be chosen with care. Presentations may be drawn from the resource list appended to this syllabus but are not limited to these topics. Students departing from the forms and themes should contact me to discuss their topic. Presentations should include a slideshow with visuals and/or media from key artists and the full screening of a relevant piece of each student's work. A narrative summary of the key theme should be posted to the class wiki.

Leadership of class session: 20%

Following the initial key themes/forms presentations, students develop a 4-hour class session (including a 20 minute break) for the deeper exploration of some aspect of their investigation. Leadership of a class session requires the assignment of readings, the facilitation of discussion, the selection and acquisition of viewing materials, and the posting of a narrative summary of session content to relevant pages of the wiki. Other options to explore include developing in-class, hands-on projects; preparing a slide lecture; organizing a guest presentation; or planning an in-town field trip. Students should discuss their plans with me and give their classmates at least a week's notice of readings and any special requirements prior to leading their class sessions.

Experimental creative projects: 10%

Students will complete short-term, experimental video and/or sound projects that take place either in class or over one week and may extend thematic explorations from class presentations. Documentation of these projects should be included in the comprehensive digital portfolio submitted at the end of the semester.

Exploratory creative project: 20%

Students will complete one creative project relating to a theme and/or form presented in class that they have never explored before. For example, a student who has worked exclusively in single-channel video using original footage may choose to develop a multi-channel installation piece with found footage. Projects are due for critique in class on March 11 and must be "exhibition ready". Students are encouraged to fine-tune their work in response to feedback received during critique and submit the final project (or documentation) in their comprehensive digital portfolio at the end of the semester.

Final creative project: 25-30%

Students will develop final creative projects employing the forms, media, and themes explored in the class sessions they designed. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to current debates in the field. Proposals for final

projects will be due in written form (2-4 pages, with sketches) and for in-class presentation (15-20 minutes with slides) on March 25. Final projects are due for in-class critique on May 6 and must be included in the comprehensive digital portfolio.

Professional Development Exercises: 5%

Students will research relevant exhibition/presentation opportunities. Students will then prepare submission packets, including all relevant supplementary materials (e.g. dvds, proposals, documentation, sketches, floorplans, slidelists, synopsis) and send to the researched opportunity. Students will also write artist statements that discuss their final projects. These materials will be reviewed in class periodically in group editing session. The final artist statement is due in class on May 6, while documentation of the submission should be included in the digital portfolio.

Participation: 5%

Given the structure of the class, active participation in discussion and critique is vital. Students must share their thoughts generously, respectfully, and frequently in order to earn a top grade in the course.

Additional requirement for students who have elected to take the course for 4 credit hours:

Artist paper: 10%

This short paper (5-7 pages, double spaced) should critically reflect an artist whose work relates to the thematic area the student is investigating. Papers should incorporate relevant history and theory and include visual examples. Papers are due and will be presented on April 29.

Grading

Grading will be on a A to F scale, with plus and minus grades awarded. While I do not notify students of grades on individual course components, I will prepare written feedback for each student at midterm that indicates progress to date and an approximate midterm grade. Students are also welcome to contact me at any time to learn how they are doing in 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 creative projects and written work will not be accepted under any circumstances. Because this course is student-driven, failure to give a presentation on the expected date will not merely inconvenience the instructor but rather undermine the entire class. Only in extreme and documented circumstance, to be evaluated on a case-by-case basis, may presentations be rearranged with the consent of other course participants.

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.

Schedule of Class Meetings (subject to change)

| | |
|-----------------------|---|
| January 21 | Introduction, wiki, research tools for the fine arts |
| January 28 | Key Themes/Forms Presentations Experimental project: <i>Architectural Explorations</i> |
| February 4 | Student-led session: |
| February 11 | Student-led session: |
| February 18 | Student-led session: |
| February 25 | Student-led session: Professor Kanouse at CAA conference in Los Angeles |
| March 4 | Student-led session: |
| March 11 | Critique of exploratory creative project Artist statement/submission guidelines |
| Spring Break/March 19 | Midterm narrative evaluations will be distributed |
| March 25 | Final project proposal presentations Artist statement round-robin |
| April 1 | Experimental project: <i>Man with a Movie Camera</i> |
| April 8 | Workday/TBD |
| April 15 | Work-in-progress critique |
| April 22 | Proposal editing and feedback round-robin Workday |
| April 29 | Artist papers due Workday |
| May 6 | Final projects and artists' statements due for critique |
| May 11 | Digital documentation of final project due, 12 pM |