



## 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

Wednesdays, 1:30-5:30 PM

Instructor: Sarah Kanouse

1642 Studio Arts

Wednesdays, 8:30-11:30 AM 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**

There is no required text for this course; readings will be distributed to members of the class as pdfs via the Intermedia Xsan. They are arranged by date due in [skanouse>public>SP11\\_MAL>Readings](#).

### **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 with a partner and which one of you will be able to keep.

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 higher-end cameras.

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.

Verbal Participation/Discussion: 20%

Given the structure of the class, active participation in class discussions and workshop days is vital. Students must arrive prepared and willing to help less-experienced peers. Those who share their thoughts and talents generously, respectfully, and frequently will earn a top grade in the course. In order to foster participation, students are expected to write short responses to each unit's readings and generate discussion questions to share with others in the class. These will be ungraded but will be collected and factored into your participation grade.

SAAH Open House Project: 10%

Each spring, the SAAH opens its doors to share what we do with the general public. The class will collaboratively develop a project using the microradio transmitters 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.

Final Creative Project: 30%

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. Optional work-in-progress critiques or individual meetings will take place on April 13, with final critiques April 20 and 27.

## **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, digital and analog video manipulation, and single- and multi-channel installation possibilities for the moving image.

January 19      Video Visions lecture, skills inventory

January 26      Reading due: Spielmann, Huber, Halleck, Lambert, McGarry  
Pro camera and lighting workshops  
Assignment 1: Video Exquisite Corpse

February 2      Assignment 1 screening/critique

	Final Cut Pro I Demo Assignment 2: Twelve Second Video Trio
February 9	Professor Kanouse in New York City Josh Eklow artist presentation Web video and Mpeg Streamclip Final Cut Pro II Demo
February 16	Assignment 2 screening/critique Screens and Bodies lecture Reading due: Mondloch, Kaye Assignment 3: Screens and Bodies (preparation)
February 23	Assignment 3: Screens and Bodies (in-class work, presentation, and critique) Video visions reflection

## 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.

March 2	Audio Visions lecture Reading due: Chion, Jordan Listening exercises and sound journal
March 9	Field recording and sound lab workshops Assignment 4: Audio Postcard
March 16	<i>Spring Break - no class</i>
March 23	Assignment 4 presentation/critique (with sound journal) Final Project Pecha Kucha
March 30	Guest presentations: student radio art Reading due: Friz, Kanouse, Mikas Microtransmitter workshop
April 6	Microradio experiments Open House planning
April 13	Work-in-progress critiques Open House/Final Project workday

April 20	Professor Kanouse in Toronto Guest Presentation by Derek Andes on Radio Intermedia Open House/Final Project workday
April 27	Final Project Critiques
May 4	Final Project Critiques
May 9	Digital portfolio due in Prof. Kanouse's Drop Box

## 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.

Kevin McGarry, "Medium Quality: The 2010 International Experimental Media Congress," *Rhizome*, April 21, 2010.

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.

### Sound Unbound

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

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

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.

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) .

**SPRING 2011**  
**School of Art and Art History Syllabus Information**  
**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](http://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/](http://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](http://www.uiowa.edu/~writingc)
- [Speaking Center](#) 12 English-Philosophy Building, 335-0205, [www.uiowa.edu/~rhetoric/centers/speaking](http://www.uiowa.edu/~rhetoric/centers/speaking)
- [Mathematics Tutorial Laboratory](#) 314 MacLean Hall, 335-0810, [www.uiowa.edu/mathlabTutor](http://www.uiowa.edu/mathlabTutor)
- [Referral Service](#) Campus Information Center, Iowa Memorial Union, 335-3055, [www.imu.uiowa.edu/cic/tutor\\_referral\\_service](http://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](http://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.