



## 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

01J:110:sca Intermedia Workshop  
1703 Studio Arts  
Thursdays, 4-8 PM

Instructor: Sarah Kanouse  
1642 Studio Arts  
Tuesdays, 10 AM-1 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 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

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 ongoing creative practice. Each student will receive almost three hours of the class's undivided attention over the course of the semester in the form of a preliminary discussion/presentation and two critiques. Additional coursework includes a written and oral review of a cultural event and attendance at a visiting artist presentation.

### 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. 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: 25%

Because this is a critique-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.

Class meetings are long and extend over customary dinner hours. To combat low blood sugar problems that have plagued this time slot in past semesters, 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.

### Preliminary reading, discussion, and presentation: 15%

Early in the semester, students will assign and lead discussion on a reading of 10-25 pages. This reading should contextualize the student's work in contemporary cultural practice in terms of the content, form, approach, or all three. The reading should merit discussion of 20-30 minutes - in other words, it should not be merely 'background information' for a project. Readings in contemporary art theory, cultural studies, politics, media theory, etc. are encouraged. Readings

are generally due the Friday before your scheduled presentation, with the exception of the first round of presenters who must turn in their readings by Sunday, January 26.

To prepare to lead the discussion:

- Create and print a handout that lists the major points and questions for your discussion.
- Contextualize the reading (if such context is not present in the text itself). When was it written? What is the background of the writer? What is the critical intervention being performed by the writing? What was the response to it?
- Give students opportunities to respond to your points and those made by others in class.
- Keep the discussion focused, and lead it smoothly from one topic to another.
- Bridge the general discussion of the reading to a slide presentation of your own work - either current work-in-progress or recently completed - of no more than 15 minutes. This presentation should make clear how the questions addressed in the reading are being taken up in your practice.

Total time for these discussions, presentations, and subsequent questions will be no more than 45 minutes per person.

#### **Review: 10%**

Iowa City has a remarkably rich cultural landscape, with some combination of literature, theater, music, dance, film, visual arts, or scholarly lectures on offer nearly every day of the week during the academic year. Students are encouraged to take advantage of these programs and to share information about upcoming events. In addition, each student must write a 500-750 word review of one cultural event that they attend anywhere (e.g. Chicago, New York, etc.) and present it orally to the class, supplemented by visuals in a brief, 15 minute presentation.

#### **Texts**

In this course, we will create our own reader. Each student will be responsible for assigning and leading a discussion of 10-25 pages of reading to contextualize their cultural work. These texts will be assembled into a reader distributed to the members of the class at the end of the semester.

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](http://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, two planned events in particular warrant your attention.

First, Intermedia/MSPD Visiting Artist Steve Rowell has a planned visit April 3-5. Rowell is an artist, curator and researcher whose transdisciplinary practice focuses on overlapping aspects of technology, perception and culture related to the landscape. He contextualizes the built and the

natural environment, appropriating the methods and tools of the geographer, cartographer and geospatial analyst to produce hybrid works that combine visual, textual, and experiential approaches. In addition to his role as a Program Manager at The Center for Land Use Interpretation since 2001, he collaborates with SIMPARCH and The Office of Experiments. Steve's work (collaborative and solo) has been exhibited internationally at a range of galleries and museums, including Temporäre Kunsthalle and NGBK, Berlin; The 2006 Whitney Biennial and PS1, New York; Yerba Buena Center for The Arts, San Francisco; The Smithsonian American Art Museum, Washington, DC; The Barbican Art Centre and the Frieze Art Fair, London; The John Hansard Gallery, Southampton; Ballroom Marfa, Marfa; and The Center for PostNatural History, Pittsburgh. He is a recipient of a 2013 Creative Capital grant in Emerging Forms for his project "Uncanny Sensing, Remote Valleys."

In addition to a public lecture scheduled to take place during this class on April 4, Steve Rowell's visit will include an optional field trip open to interested graduate students in the School of Art and Art History. Rowell has often used the guided tour as a form for presenting his creative research, and the field trip will involve an original tour of the ruins of the Savannah Army Depot, now part of the Upper Mississippi River National Wildlife and Fish Refuge. The field trip will allow students to directly experience Steve's approach to creative research and presentation, with opportunities to engage him in discussion of questions concerning the relationship of form and content. Sign-up for the field trip will begin after February 1, with field trip costs paid out of departmental travel funds.

Second, the annual School of Art and Art History ArtsFest is taking place Friday, May 3. Intermedia will plan some kind of participation in the event, the details of which will be taken up periodically in this class. Attendance is expected.

### **Facilities, Equipment, and Fees**

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. 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. Intermedia Lab Specialist Steve Strait ([steven-strait@uiowa.edu](mailto:steven-strait@uiowa.edu)) is available during business hours to help with extraordinary technical needs.

Production equipment (e.g video cameras, microphones, audio recorders, light kits, etc.) is available for two-day 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 are as follows**

- Monday/Wednesday 7:00-8:00 PM
- Tuesday/Thursday 4:00-5:00 PM
- Friday 12:30-1:30 PM

Lockers are provided for after-hours equipment return; items are due by the end of office hours two days after checkout begins (e.g items checked out Monday are due before 8 PM on Wednesday). Items checked out Thursday or Friday are due on Monday. Email the equipment pool manager, Angela Barr ([angela-barr@uiowa.edu](mailto:angela-barr@uiowa.edu)), to make reservations, 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 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 and to avoid excessive use of the XSAN.**

**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 camera.

## 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 a 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 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

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 in courses, on the Web, and in electronic and print communications.

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, 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 notify the instructor so they can notify other students ahead of the event in order to avoid making people feel uncomfortable.

### Course Outline (subject to change)

January 24	Course Introduction
January 31	Snack: _____ Preliminary presentations: _____, _____, _____
February 7	Snack: _____ Review: _____ Preliminary presentations: _____, _____, _____
February 14	Snack: _____ Review: _____ Preliminary presentations: _____, _____, _____
February 21	Snack: _____ Review: _____, _____ Preliminary presentations: _____, _____
February 28	Snack: _____ Review: _____ Critique Round One: _____, _____, _____
March 7	Snack: _____ Review: _____ Critique Round One: _____, _____, _____

March 14	Snack: _____ Review: _____ Critique Round One: _____, _____ _____
March 21	<i>Spring Break, no class</i>
March 28	Snack: _____ Review: _____ Critique Round One: _____, _____ _____
April 4	Snack: _____ Review: _____ Critique Round One: _____, _____ Steve Rowell visit and lecture
April 11	Snack: _____ Review: _____ Critique Round Two: _____, _____ _____
April 18	Snack: _____ Review: _____ Critique Round Two: _____, _____ _____
April 25	Snack: _____ Review: _____ Critique Round Two: _____, _____ _____
May 2	Snack: _____ Review: _____ Critique Round Two: _____, _____ _____
May 9	Snack: _____, _____ Review: _____ Critique Round Two: _____, _____ ArtsFest debrief, course evaluation, and wrap-up
May 15	Digital portfolio due, 5 PM in instructor's XSAN dropbox

**SPRING 2013**  
**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](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.