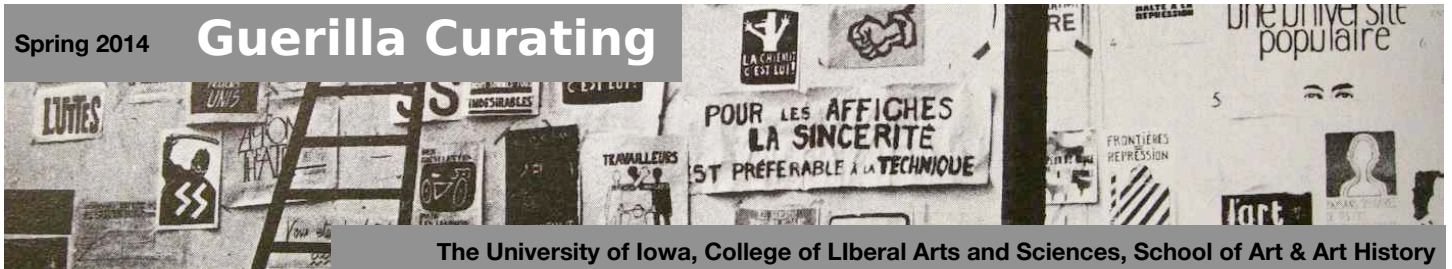


Spring 2014

Guerilla Curating



The University of Iowa, College of Liberal Arts and Sciences, School of Art & Art History

Description

Out of the gallery and into the streets! This project-based workshop immerses students in the fiercely independent world of alternative art spaces, public art interventions, and artist-organized exhibitions. In addition to screenings, discussions, and readings on artist-led organizations and independent curating, students will gain hands-on experience conceiving, organizing, and promoting arts events. The class will collaboratively contribute to designing, mounting, and promoting an open-call exhibition at Public Space One in Iowa City and Legion Arts in Cedar Rapids in conjunction with the "Exuberant Politics" program. Students will also conceive and carry out temporary exhibitions that creatively exploit the margins and harness the potential of overlooked spaces on campus and in the community.

Goals and Objectives

1. Understand major themes in the history of artist-initiated cultural programming in North America since 1970 through readings and conversations with art workers.
2. Contribute to the regional arts community through production of and participation in exhibitions and events in Cedar Rapids and Iowa City.
3. Gain practical skills in exhibition conception, design, installation, publicity, and documentation.
4. Engage meaningfully in an interdisciplinary, collaborative learning environment.

Course and Faculty Information

INTM:3730:001/01J:100:001: Advanced Intermedia Topics

Topic: Guerilla Curating

1703 Studio Arts

Tuesdays and Thursdays, 1:30-3:20 PM

Instructor: Sarah Kanouse

Office Hours: Thursdays, 10:00 AM-1:00 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 upper division and graduate course explores the recent history of artist-initiated cultural programming through regular readings, discussions with guest artists, the mounting of a two-site exhibition of political art, and the development and execution of student-directed site-specific

INTM:3730/01J:100 Advanced Intermedia Topics - Guerilla Curating. Image: *Atelier Populaire*, 1968

curatorial projects. In contrast to the 'expert' model of education in which a professor dispenses knowledge to students and measures their synthesis and retention, this course operates in a tradition of mutual education and practical pedagogy. As your professor, I intend to sew this into the fabric of the course. I have a certain set of experiences with and knowledge of artist-run culture, but expect to learn at least as much from my guests and students as I bring to the course at the outset. One of the hallmarks of artist-run culture is a rigorous self-reflexivity about what we are doing and what it means. 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 practice 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 the execution of a project inevitably changes its conception. In addition to working on the design, installation, and publicity of one aspect of the Exuberant Politics show, you will be responsible for conceiving and carrying out a smaller group exhibition at a location in Iowa City of your design. 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 independent cultural production 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 project assistance.

Coursework and Grading

All students will complete the coursework outlined below. Grades will be based on a 1000-point scale, distributed as described. Final grades will not be assigned until you turn in documentation of all coursework in a digital portfolio at the end of the semester. This portfolio is due the first day of finals week. **Failure to turn in documentation of coursework will result in a failing grade in the course.**

Leading Discussion: 50 points

Three students will be responsible for leading discussion on assigned readings (or video) each time they are assigned. Every individual will do this once over the course of the semester.

Discussion leaders are expected to:

- Generate a 1-paragraph critical summary of each reading;
- Research the spaces/projects described in the readings and create a list of links concerning these projects;
- Develop three discussion questions for each reading;
- Prepare a document containing the above materials, print it, and bring it to class to use as a foundation to...
- Facilitate group discussion

Show/Tell: 100 points

Students will write 750 word profiles of an artist-initiated cultural project (e.g. multiuse space, gallery exhibition, public space intervention, microcinema, etc) that exceeds the exhibition of his/her/their own work. These short profiles will be assembled into a zine for distribution to the class and must include:

- Narrative description of the project
- Duration
- Principle people and organizations involved
- Intended audience/actual audience
- Sources of support
- Outcome/impact
- Critical/historical assessment
- Bibliography

Exuberant Politics Exhibition Team: 250 points

Each student will be assigned, taking into account background and preferences, to an exhibition team for the group Exuberant Politics show. These exhibition teams include the two site-based teams (Legion Arts and Public Space One) and a third team in charge of special events and off-site projects. With faculty guidance, each team is responsible for the design and install of the exhibition, the creation of wall texts and exhibition statements, development and distribution of publicity materials, the documentation of all work, and the de-install of the show. Evaluation will be based on faculty observation and also on a written personal reflection discussing individual and group contributions to the overall effort.

Self-Directed Curatorial Project: 450 points

For the final project, all students will conceive and carry out a group exhibition/screening/intervention at a location of their choosing in Iowa City. The only requirement is that the project MAY NOT take place at an official university gallery. Given the short timeline, collaborative work is encouraged. Projects will be evaluated on the basis of

- Project proposal (25 points)
- Curator's written statement (75 points)
- Instructor's evaluation of project (200 points)
- Project documentation (100)
- Self-evaluation statement (50 points)

Participation: 150 points

Given the structure of the class, active participation in exhibition production, reading discussion, and guest presentations is vital. Students must arrive prepared and willing to help less-experienced peers by sharing their thoughts and talents generously, respectfully, and frequently.

Student may earn up to 10 participation points each week (excepting the first week of the semester), according to the following criteria:

- Does the student share his/her thoughts verbally at least once per class?
- Do the student's comments build on the class's discussion while advancing it in meaningful ways?
- How helpful are students comments, suggestions, and offers of assistance to other members of the class?

Grade Scale

Grading on all course components will be on a A to F scale, with plus and minus grades awarded, according to the rubrics above. Letter grades should be interpreted 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

Statement on Collaborative Work

All your work in this course may be collaborative if you so choose; Exuberant Politics exhibition teams will necessarily be collaborative. Everyone in a collaborating team is expected to contribute a similar effort, though the nature of that work will inevitably vary according to individual skills. While it is difficult to disentangle individual contributions to a collective effort, any collaboration must be accompanied with a reflection statement from each individual describing the collaborative process and the equality of effort (or lack thereof). Collaboration can be difficult, and it is more than OK to express and work through frustrations in your reflection statement. However, students who misrepresent themselves as equal partners in this collaborative project but who are actually letting others do the bulk of the work are not only inconsiderate but also wasting their education. Shirkers will be graded accordingly and/or referred to CLAS for academic dishonesty. Please report any problems to me before it gets to this point, and I will do my best to mediate a solution.

Course Outline (subject to change)

Week 1	January 21	Syllabus review, paperwork, safety training Reading Discussion: Toward Collective Culture Skype conversation with Marc Fischer on Public Collectors
	January 23	Meet at Public Space One, 120 N. Dubuque St. Iowa City Tour and conversation with John Engelbrecht Orientation to Exuberant Politics exhibition

Week 2	January 28	Reading discussion: Artist-Run Art Worlds Discussion leaders: _____/_____/_____ Skype conversation with Gina Badger
	January 30	Meet at Legion Arts, Cedar Rapids Tour and conversation with F. John Herbert Formation of exhibition teams: PS1, Legion Arts, Events

Week 3	February 4	Reading discussion: Experimental Cultural Centers Discussion leaders: _____/_____/_____ Skype conversation with Rozalinda Borcila on Mess Hall
	February 6	Exhibition team proposals and feedback

Week 4	February 11	Reading Discussion: The Right to the City Discussion leaders: _____/_____/_____ Skype conversation with Emily Foreman
	February 13	Practical aspects of exhibition design Exhibition team worktime

Week 5	February 18	Reading Discussion: Microcinemas Discussion leaders: _____/_____/_____ Conversation with Jesse McLean on Headroom Screening Series
	February 20	Reading Discussion: Curating the Net Discussion leaders: _____/_____/_____ Skype conversation with Marisa Olson

Week 6	February 25	Exhibition team workday
	February 27	Installation

Week 7	March 4	Walkthrough and final tweaks for exhibition
	March 6	Reading: practical aspects of curatorial work Documenting exhibitions Expectations for exhibition proposal presentations

Week 8	March 11	Show/Tell: project profiles
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March 13 Show/Tell: project profiles

March 14-15 Brett Kashmere visit as part of Jesse McLean's [Headroom Screening Series](#)

Week 9 March 18 Spring Break - No Class

March 20 Spring Break - No Class

Week 10 March 25 In-class visit: Laurie Jo Reynolds, Tamms Year 10

March 27 Exhibition proposal presentations/feedback

March 27-29 Obermann Center's [Affect & Inquiry Symposium](#)

Week 11 April 1 Exhibition proposal presentations/feedback

April 3 Exhibition proposal presentations/feedback

April 1-6 [Mission Creek Festival](#)

Week 12 April 8 Deke Weaver, WOLF, Public Space One

April 10 Exuberant Politics de-install

Week 13 April 15 Exuberant Politics wrap-up/final project workday
Exuberant Politics reflection statements due

April 17 Final Project Workday

April 17-19 [Iowa City International Documentary Film Festival](#)

Week 14 April 22 Final Project Presentations

April 24 Final Project Presentations

Week 15 April 29 Final Project Presentations

May 1 Final Project Presentations

Week 16 May 6 Final Project Presentations

- May 8 Class wrap-up, potluck, and evaluation
- May 15 Documentation of final projects and self-evaluations due

Texts

Required readings and links to online content will be distributed via ICON. There is no required textbook or course packet. Readings are as follows:

Due January 21: Toward Collective Culture

Walter Benjamin, "The Author as Producer," John Heckman, trans. *New Left Review* 1/62 (July-August 1970).

Marc Fischer, "Against Competition," *Blunt Art Text* #2, April 2006.

Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (New York: Pluto Press, 2011) 23-45.

Christian Viveros-Fauné, "Art's Dirty, Big Secret," *The Village Voice*, January 1, 2014.

Due January 28: Artist-Run Artworlds

Melissa Rachleff, "Do It Yourself: Histories of Alternatives," in Lauren Rosati and Mary Anne Staniszewski, eds., *Alternative Histories: New York Art Spaces 1960-2010* (Cambridge, MA: The MIT Press/Exit Art New York, 2010) 23-39.

Lauren Rosati, "In Other Words: The Alternative Space as Extra-Institution," in Lauren Rosati and Mary Anne Staniszewski, eds., *Alternative Histories: New York Art Spaces 1960-2010* (Cambridge, MA: The MIT Press/Exit Art New York, 2010), 41-43.

Maibritt Borgen, "The Inner and Outer Form of Self-Organisation," in Stine Hebert and Anne Szefer Karlsen, eds., *Self-Organised* (London: Open Editions, 2013), 37-49.

Due February 4: Experimental Cultural Centers

Brett Bloom, "Radical Space for Art in a Time of Forced Privatization and Market Dominance," n.d.

Mess Hall, Statement of Principles, 2007.

Mike Wolf, "[Can Experimental Cultural Centers Replace MFA Programs?](#)," *AREA* 9 (2007).

Coco Castro, "[Expanded Appropriation: An Interview with Sean Dockray](#)," *East of Borneo*, April 12, 2013 (focus on 00:00-12:05 and 36:30-end).

Robby Herbst, "Practicalities of Revolt, a Workshop?" in Abigail Satinski, ed., *Phonebook 3* (Chicago: Whitewalls, 2011), 246-248.

Due February 11: The Right to the City

Margaret Crawford, "[Urban Interventions and the Right to the City](#)," *Architect*, August 2012 and online for the Spontaneous Interventions exhibition.

Alan Moore with Jim Cornwell, "Local History: The Art of Battle for Bohemia in New York," in Julie Ault, ed., *Alternative Art New York, 1965-1985* (Minneapolis: University of Minnesota Press and New York: The Drawing Center, 2002), 321-365.

Daniel Tucker, "[Emily Foreman and Josh MacPhee](#)," *Never the Same: Conversations About Art Transforming Politics & Community in Chicago & Beyond*, 2011.

Chances Dances, "Party Out of Bounds: Queer Activism and Temporary Utopias," in Abigail Satinski, ed., *Phonebook 3* (Chicago: Whitewalls, 2011), 78-82.

Due February 18: Microcinemas

Paolo Davanzo, "[Sell Your TV and Come to the Cinema: How To Start a Film Center](#)," *Other Cinema Zine*, September 9, 2013.

Selections from *Incite*, Issue 4, Fall 2013 (see ICON)

Due February 20: Curating the Net

Beryl Graham and Sarah Cook, *Rethinking Curating: Art After New Media* (Cambridge: The MIT Press, 2010), 215-245.

Marisa Olson, "Postinternet: Art after the Internet," *FOAM* 29 (Winter 2011-2012), 59-63.

Course Policies

In this project-based course, attendance is imperative. About half our classes will involve coordination and work time for the public programs we will be putting on. Missing these meetings is missing work. Students may be absent for any reason or no reason TWICE during the semester. Any absences beyond this 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.

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 print, presentations, and on the Internet.

Materials and Equipment

Intermedia makes every effort to provide essential equipment for its students. There is a lab fee scheduled for each course to cover the cost of basic materials, equipment and software maintenance. Each student may use our digital media lab and access to our digital field production equipment pool. In addition, **Intermedia will loan a portable data storage device (2 terabyte firewire 800 hard drive) to our enrolled students through the equipment checkout pool for the duration of the class session.** Students will be responsible for any additional supplies needed for their research beyond these basics.

Equipment pool checkout hours for Spring 2014 are **Monday/Wednesday 9-11 AM and Tuesday/Thursday/Friday 11 AM-1 PM**. The checkout manager is Angela Barr (angela-barr@uiowa.edu). Contact her by email to reserve equipment or to make special arrangements if you cannot make it to the equipment pool's scheduled hours.

To help insure equipment is available and in working order, some equipment will require special training and certification (e.g. light kits, pro cams). Additionally, users are responsible for confirming that all equipment is accounted for and in good working condition during check-out, and to charge the batteries after receiving the equipment. Users are also responsible to report problems to the checkout pool, such as damage or loss as soon as possible. **All equipment must be returned on time. The checkout period for most equipment for this course is on week. Equipment loans are subject to late fees of five dollars per item per day.** Habitual late returns will result in loss of checkout privileges. Users will be charged the cost of repair or replacement of equipment if they are found to be responsible for the damage or loss.

Safety

This course requires you to work off-campus. While every effort has been made to ensure your safety, you are responsible for your own conduct and the effects of your actions. The University of Iowa is absolutely not liable for any bodily injury or property damage that might be sustained by students or non-students during the course of this class.

Within the Studio Arts Building, experimentation with different materials is encouraged, but students must exercise judgement. Be aware of the toxicity of your materials and consult with the instructor if you are uncertain about the safety of a material. All students are expected to abide by safety policies established of the School of Art and Art History and Intermedia. The policies will be reviewed on the first week of the semester and students are responsible to completing a safety training via ICON. Questions concerning these policies should be addressed to Ben Anzelc (benjamin-anzelc@uiowa.edu) or Steve Strait (steven-strait@uiowa.edu).

Spring 2014

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 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.