

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

Syllabus: Intermedia I

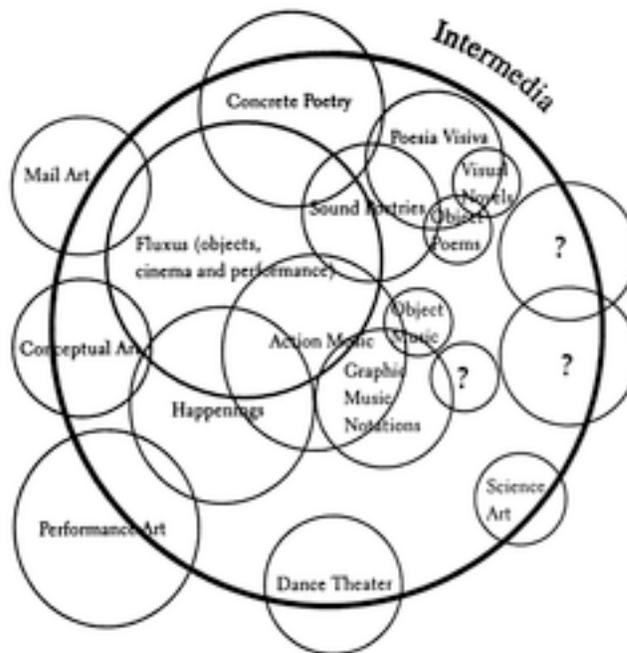
01J:090:003 Fall 2009

1:30PM - 3:20P M/W

1719 Studio Arts

www.uiowa.edu/~interart

Intermedia Chart
Dick Higgins



Molvena Italy
19 January, 1995

Instructor: Katie McGowan

Office location and hours: Weds 3:30-6:30PM [SA 1650] & Thurs [at Java House on Washington St. from 2-5PM] and by appointment.

Email address: kathleen-mcgowan@uiowa.edu

Course Supervisor: Isabel Barbuzza Isabel-Barbuzza@uiowa.edu

Office location and hours: Sculpture Area, SA 1328 M/W 1:30- 4:00 PM and by appointment.

COURSE DESCRIPTION

This is a studio survey course designed as an introduction to the possibilities inherent in conceptual work and in Intermedia, and satisfies the 3-D requirement for a B.F.A. degree. In this course, you will be asked to develop your methods for conceptual art-making through "hands-on" studio work, readings, research into topics of interest to individual students, and through development of a critical vocabulary and an individual approach to process. You will have the opportunity to explore performance art, site-specific art, installation, video, and new media. Slide lectures, presentations, and reading

assignments provide a historical context to investigations into the media unique to the development of intermedia art forms.

Prerequisites: Basic Drawing and Design Fundamentals.

COURSE STRUCTURE

Class time will be used for discussion of relevant artists and critical issues, as well as student critiques. Students will be responsible for four major projects and an open house presentation over the course of the semester, accompanied by smaller exercises, homework and readings. These projects will be explorations into the concepts and methods that we will discuss in historical and critical context, and will be completed, for the most part, outside of class time, directed by in-class progress presentations and individual discussion with the instructor. Students are expected to work a minimum of two hours outside of class for every hour of in-class time.

CRITIQUES

Studio critiques are an extremely useful resource for the development of ideas, and your full participation is absolutely required. We will discuss methods for quality critiques and students will be encouraged to direct the critique. Sharing your work with the class will give you a chance to articulate ideas about your work and to get feedback from your peers. Grades will be assigned to each of the projects based on personal growth, strength of concept, ability to defend choices, motivation, and enthusiasm.

DOCUMENTATION

You will be expected to document all of your work this semester. Digital still cameras are available for checkout from the DeckLab. We also have a still and video camera available for use during class. Keep in mind that you will be expected to present a final portfolio at the end of the semester (may be hard copy, CD or DVD, or a website).

OPEN HOUSE

Each semester, Intermedia participates in the SAAH Open House. This is a fantastic opportunity for you to exhibit your work and participate in the community of peers in Intermedia and the School of Art at large. Each student will participate. I hope that this will prove to be an exciting, challenging and fun highlight for the semester.

Grading System

The total number of available points is subject to change according to the needs of this particular class.

| Assignment | Points Available | Student Score |
|---|-------------------------|----------------------|
| Attendance | 95 | |
| Participation (in class and on the blog) | 50 | |
| Projects--4 x 25pts | 100 | |
| Presentation | 25 | |
| Final Portfolio—incl. Open House documentation. | 30 | |
| TOTAL points available in class | 300 | |

A = active participation in class discussions and critiques, full and thoughtful engagement with readings, the highest level of attention to both craft and conceptual

development in projects, and the highest level of personal initiative in furthering one's own learning and art production.

B = thoughtful engagement with assignments, active participation in class discussions, and evidence of independent research

C = adequate engagement in discussions and work, lack of initiative regarding independent research

D = serious lack of effort in craft and conceptual development of artwork, no in-class participation, dormant intellectual attitude

F = failure to meet basic requirements for completion of the course

Course Policies:

First and foremost, I want all of you to know that I am available for you. Good communication between a student and instructor often makes the difference between a successful and unsuccessful class experience. I expect you to take on the responsibility of contacting me with any questions or concerns about this class. You can reach me via e-mail at any time (I check it often!), during office hours and also by appointment.

Cell phones, iPods, handheld games, and BlackBerry devices must be silenced and put away. I don't want to see them out or in your ears; see you looking at them, or hear them during class!

Decorum: As your instructor, I am committed to fostering a rigorous and respectful learning environment. Due to the nature of the critique format, it is especially important to consider the ways in which we articulate our opinions. This is a great opportunity to apply sensitive cross-cultural communication skills. Your collaboration in this effort is key to building a nurturing and artistically challenging group dynamic.

Materials and Safety:

Be aware that our building has a shared air circulation system. Therefore, it is **ABSOLUTELY PROHIBITED** to use any solvents, turpenoids, spray paint, or any fume-producing chemicals in this building. Other materials that are prohibited by the Intermedia area include: guns, blood or other bodily fluids, live animals, smoke (including fog machines), fire, alcohol, broken television tubes (which contain lead), or any other substance that presents an excessive health risk to you or other students. Be aware of the toxicity of your materials and if you are uncertain about anything, just ask.

A note on supplies:

This is a practice-based art class. There is a \$30 course fee. Please be prepared to spend between \$0-250 on art supplies over the course of the semester, depending on what kind of work you want to make. **YOU** are responsible for procuring your own materials. This includes, but is not limited to, paper, tape, glue, scissors, paint, extension cords, clamp lights, mini DV tapes, and whatever else you need to make your work. Intermedia has a small amount of electronics available for Open House or class-time checkout.

Concerns or complaints:

I am very interested in making this class useful to you. Please be open about concerns or complaints that may arise and I will do my best to work them out with you. You may contact professor of record, Isabel Barbuzza, isabel-barbuzza@uiowa.edu, if a resolution

is not forthcoming. In addition, you may see the Undergraduate Academic Advisor, Evelyn Acosta-Weirich (evelyn-weirich@uiowa.edu).

Course attendance:

Class meets twice per week from **1:30PM - 3:20PM, M/W**. To maintain an atmosphere that supports experimentation and artistic growth, you need to be in class on time and stay for the entire session. Please keep me informed if you are unable to attend for any reason, preferably in advance. As a rule, late work is NOT accepted. Absences during class discussions, presentations, critiques and demonstrations; as well as patterns of tardiness, absence, or early departure will profoundly effect your final grade.

After two absences your grade will be negatively affected. Students who miss more than 25% of class meetings will not pass the course. Students are expected to complete all assignments by the given deadlines. Absence from class has no effect on the due date of any given assignment.

COURSE CALENDAR

(This is tentative and subject to change—I will post changes to the blog as they come up). For each session you need to arrive with note-taking materials and annotated copies of the reading. I strongly suggest a sketchbook or journal just for this class.

WEEK 1

August 24: Introductions, syllabus, and area tour. Brief discussion of Intermedia, Duchamp, seeing vs. looking, Check out Intermedia I blog—post 2 images from one of your favorite artists and do the reading for Wednesday!

August 26: Discussion of Intermedia's origins from Duchamp, Richter – Dada – Fluxus – concept art. Readings: Duchamp: The Creative Act, 1957. Dick Higgins: Statement on Intermedia 1966.

Dialogue on readings. **Assign Project 1 (due Aug 31)**

WEEK 2

August 31: **Critiques: Project 1.** Dadaist and Futurist performances, Tristan Tzara, Hermann Nitsch, Viennese Actionism, Arthur Craven. View samples of Yves Klein, Allan Kaprow, Krzysztof Wodiczko, Michael Rakowitz, Felix Gonzalez Torres, Lucy Orta, and Ilya Kabakov.

September 2: **Critiques: Project 1.** Introduction to performance art: Marina Abramovic, Joseph Beuys, Guillermo Gómez-Peña, Vito Acconci, Carolee Shneeman, Karen Finlay, Laurie Anderson, Chris Burden, Allen Kaprow.

Readings: CHRIS BURDEN – Untitled Statement (1975). Rosalee Goldberg: Performance Art: From Futurism to the Present (Excerpt).

WEEK 3

September 7: **Critiques: Project 1** Sound and Sounds poetry: Kurt Schwitters-Ursonate, George Antheil- Ballet Mécanique, John Cage, Merzbow, Cabaret Voltaire, Steve Rowell. Reading—*See Blog posts--*Silence* (Cage).

September 9: **Critiques: Project 1.** Text as Image: Lettrism- Isidore Isou, André Breton, Gertrude Stein, Apollinaire. Reading—selection from *The Society of the Spectacle* (Debord)

*Friday September 11: Intermedia BBQ 3-6PM. Upper City Park, Shelter 4. Potluck.

WEEK 4

September 14: Skills Acquisition: Sound recording and editing with ProTools and Garage Band. **Assign Project 2—Meaningful Noise (due Sept 28)**

September 16: - In class listening: Paul Miller aka DJ Spooky “Sinfonia Antarctica,” “Lift-up over sounding” Steven Feld sound recordings in Papua New Guinea, Glenn Gould “The Idea of North.”

*Additional meetings scheduled for those new to editing media

WEEK 5

September 21: Presentation/discussion: Introduction to video. Paik, Nauman, Viola, Wegman, Kelly, Beiguelman, Arcangel, YouTube, Internet art.
Reading—excerpts *Kino Eye* (Dziga Vertov).

September 23: In-class viewing: Francis Alys *Gringo*, Pipolotti Rist *I see you see*, William Kentridge animations.

WEEK 6

September 28: **Critiques: Project 2**

September 30: **Critiques: Project 2.** Skills acquisition: Editing video in Final Cut Pro.
Assign Project 3 (due Oct. 21)

*Additional meetings scheduled for those new to editing media

WEEK 7

October 5: Artist Presentations: Jenny Holzer, Barbara Krueger, Carrie Mae Weems, Lorna Simpson, Adrian Piper, Lawrence Weiner, Harrell Fletcher, and /or ? (student choice)

October 7: Culture Jamming/Activist Art in the Public Sphere: Kaufman, The Guerilla Girls, Negativland, Billionaires for Bush, The BLO, The Yes Men, Improv Everywhere.

WEEK 8

October 12: Movement: Sophie Taeuber-Arp, Isadora Duncan, Rudolf Laban, Graham, Cunningham, Yvonne Rainer. Reading: TBA

October 14: Write reflective statements on the reading. Discuss. Video presentation and brief lecture. Reading— Sol Le Witt “Sentences on Conceptual Art.”

WEEK 9

October 19: Spectatorship: Ideology, Icons, Semiotics, Representation, Photographic Truth, Power, and Knowledge. Video presentation— *Excerpts: Man With a Movie Camera*.

October 21: **Critiques: Project 3**

WEEK 10

October 26: **Critiques: Project 3**

October 28: **Critiques: Project 3. Discuss Project 4**

WEEK 11

November 2: **Critiques: Project 3.** Reading--Extract from Jonathan Crary's "Installation Art in the New Millennium." In-class viewing: Art 21 James Turrell, Olafur Eliasson, and more.

November 4: Site-specific artwork, Schwitters-Merzbau, Alan Kaprow-blurring of life and art.

WEEK 12

November 9: **Critiques: Project 4.** Land art—Smithson, Holt, De Maria, Goldsworthy, Heizer, Mendieta, Simparch. Reading: Smithson on Smithson

November 11: Create a disturbance: Reading: *The Interventionists User's Manual for the Creative Disruption of Everyday Life*.

WEEK 13

November 16: **Critiques: Project 4**

November 18: **Critiques: Project 4**

WEEK 14

Thanksgiving Recess: No class

WEEK 15

November 30: Discussion and writing exercises: *Stephan Willats, "A Socially Interactive Model of Art Practice" and "Conventional Relationship of an Artwork between Artist and Audience."*

December 2: Miranda July and *Learning to Love You More* (présis due before discussion)

WEEK 16

December 7: **Final Portfolio Presentations**

December 9: **Final Portfolio Presentations**

Portfolios are due Wednesday, December 9.

Project 1: Readymade assignment.

Project 2: Meaningful Noise.

Project 3: Time Based Video.

Project 4: Transforming and Translating.

***Detailed descriptions and criteria to follow on the class blog**

Fall 2009

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

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.

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.

Presentations

**I/my group will present on: _____ (topic)
on _____ (tentative date).**

Group members:

Names

Email and/or phone number

On the day of your presentation, you and your partner (if you have one) should be prepared to facilitate the day's dialogue. I suggest researching your topic, taking copious notes, preparing discussion prompts and coming up with 'real life' examples. This includes, but is not limited to, posting images or video on the blog, creating a study guide or handout, or selecting musical clips to play for the class.

A study guide is especially helpful if/when the reading or topic includes new vocabulary, and as way to highlight key concepts. I propose trying to maintain a "paper-less" classroom, by posting such items to the blog. However, if you prefer, please feel free to bring copies for your classmates.

I will present an intro to the avant-garde as an example on Wednesday.