College/Department/Unit: A-S 646
Category: New
Date for Council Review: 04-26-2007
Recommendation is: Approve
Investigator: Jensen
E-mail Address = Robert.Jensen@uky.edu
1. Modifications: None.
2. Considerations: 
3. Contacts: Dmitry Strakovsky
4. Additional Information: This course is designed to add a graduate level component to art studio courses in New Media. Currently students pursuing advanced work in intermedia arts (like programming) would register under an undergraduate topical course in art studio (A-S 390) through a graduate coordinate study number. The new course will give faculty greater flexibility in the kinds of courses they can offer and students a clear record of coursework completed in specific practices.

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APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts _________________________ Date November 14, 2006
   Department/Division offering course ART _________________________

2. Proposed designation and Bulletin description of this course

   a. Prefix and Number A-S 646 b. Title* Advanced Intermedia Studio (Subtitled Required)
      *NOTE: If the title is longer than 24 characters (including spaces), write A sensible title (not exceeding 24 characters) for use on transcripts _________________________

   c. Lecture/Discussion hours per week 2 d. Laboratory hours per week 3

   e. Studio hours per week 3 f. Credits 3

g. Course description

   A studio course specially designed for graduate students emphasizing sustained individual, technical and theoretical work in the area of Intermedia. Nine studio hours. Prerequisites: A-S 200 and either A-S 346 or A-S 347 or consent of instructor, or graduate enrollment.

h. Prerequisites (if any)

   A-S 200 and either A-S 346 or A-S 347 or consent of instructor, or graduate enrollment.

i. May be repeated to a maximum of ____________ When identified by same subtitle, may be repeated for up to 6 credit hours. When identified by different subtitle may be repeated for up to 9 credit hours. (if applicable)

4. To be cross-listed as

   Prefix and Number _________________________ Signature, Chairman, cross-listing department _________________________

5. Effective Date Fall 2007 (semester and year)

6. Course to be offered X X Spring X Summer

7. Will the course be offered each year? (Explain if not annually) X Yes X No

8. Why is this course needed?

   This course establishes a graduate level component of the MFA program in the Department of Art to meet the current demand of the graduate students specializing in the area of Intermedia. Present graduate students in this area of research rely solely on non-specific Independent Study credits, and have difficulty satisfying degree requirements. This course is designed to rectify the situation.

9. a. By whom will the course be taught? Dmitry Strakovsky, Doreen Maloney
b. Are facilities for teaching the course now available?  
   If not, what plans have been made for providing them?  
   X Yes ☐ No
APPLICATION FOR NEW COURSE

10. What enrollment may be reasonably anticipated?

11. Will this course serve students in the Department primarily?
   Will it be of service to a significant number of students outside the Department?
   If so, explain.
   
   There is a potential for advanced students in disciplines such as Design, Geography, and English to take this class.

12. Check the category most applicable to this course
   □ traditional; offered in corresponding departments elsewhere;
   X relatively new, now being widely established
   □ not yet to be found in many (or any) other universities

13. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky?
   X Yes □ No

14. Is this course part of a proposed new program:
   If yes, which?
   □ Yes X No

15. Will adding this course change the degree requirements in one or more programs?
   If yes, explain the change(s) below (NOTE: If “yes,” a program change form must also be submitted.)
   □ Yes X No

16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

18. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales. X Check here if 400G-500.

19. Within the Department, who should be contacted for further information about the proposed course?

   Name  
   Doreen Maloney

   Phone Extension  5509
APPLICATION FOR NEW COURSE

Signatures of Approval:

__________________________
Date of Approval by Department Faculty
2/12/07

__________________________
Date of Approval by College Faculty
3/15/07

__________________________
Date of Approval by Undergraduate Council

__________________________
Date of Approval by Graduate Council

__________________________
Date of Approval by Health Care Colleges Council (HCCC)

__________________________
Date of Approval by Senate Council

__________________________
Date of Approval by University Senate

*If applicable, as provided by the Rules of the University Senate

Rev 7/06
Syllabus: A-S 646 Advanced Intermedia Studio: Hacking in Art, and the Art of Hacking

Dmitry Strakovsky
Assistant Professor
Web Page: www.shiftingplanes.org
Reynolds Building #211
e-mail: dima@shiftingplanes.org

OFFICE HOURS

Email for appointment.

COURSE DESCRIPTION

This course will be an investigation of hacking consumer electronics and software programs. Social, legal, art historical and theoretical aspects of this practice will be addressed. Techniques for hacking various products will be presented and used for artwork production.

GRADUATE STUDENT LEARNING OBJECTIVES

1. To gain an ability to hack electronics and/or software
2. To understand social positioning of hacking in contemporary culture
3. Bring the hacking approach together with the hardware/software techniques acquired in previous classes
4. Development of a conceptual framework to tie the new skills to artistic advancement
5. A small research project on the on the phenomenon of hacking and possible artistic uses
6. Complete one art project based on the material presented in class.

GOALS & EXPECTATIONS

This is an advanced level class. A high degree of individual research is expected. The work will be evaluated on its artistic merits above any technical achievement. Student research of installation history and understanding of contemporary art climate are the main goals of the class. Purely technical demos are for the purpose of learning a particular technology and will in no way be the goal of the final project!

BOOKS

“Circuit-Bending: Build Your Own Alien Instruments” By Reed Ghazala
WEBSITES

We will use information from the following websites:

http://terranova.blogs.com/
http://www.machinima.com/
http://processing.org/
http://puredata.info/
http://www.arduino.cc/

Individual internet-based research is highly encouraged.

FEES: There will be a $75 Lab Materials Charge for this class. This money will go towards maintenance of computers, test equipment and purchasing of electronic part and fabrication materials.

Rules and Expectations:
You will be held responsible for the readings. You will have to share your thoughts with the class. The readings should not take up more than one hour of your time per week. If you have concerns about the readings or if you have a problem with reading, please come speak to me. WE WILL DISCUSS THE READINGS DURING THE FIRST HOUR OF CLASS (usually only one class per week).

Attendance policy:
A student’s physical presence in the classroom is a prerequisite for active learning to occur. It is not enough that you do work at home on your own computer. If you are not in class during class time, you will be penalized as written below. TO BE COUNTED AS PRESENT, YOU MUST BE PRESENT FOR THE ENTIRE CLASS TIME UNLESS SPECIFICALLY EXCUSED BY THE INSTRUCTOR.

Student is allowed 3 excused absences and 1 unexcused. Each consecutive absence is an automatic 5% deduction from your final grade for the class. Coming to class late 4 times will result in 1 unexcused absence. Failure to appear in 8 classes (excused or unexcused) will result in automatic failure.

Late Assignment Policy:
Each class day an assignment is late a point is taken off.
GRADING SCALE FOR GRADUATE STUDENTS

On a 100 percent/point scale the breakdown of your grade is as follows:

1. In-class discussion of the readings/websites %15
2. Paper on the social phenomenon of hacking and possible artistic uses %35
3. Final Project
   Proposal %10
   Execution %25
   Presentation %5
   Exhibition Proposal %10

GRADING CRITERIA FOR UNDERGRADUATE STUDENTS

1. Demonstrated growth in understanding and implementation of art theory and history.
2. Well-articulated conceptual focus.
3. Demonstrated ability for individual research.
4. Ability to present the work.
5. Ability to critique the work of others
6. Ability to address critique of one's own work

September 6:
LAB: soldering demo/review

September 11:
LAB: hacking a sound toy
"Circuit-Bending: Build Your Own Alien Instruments" By Reed Ghazala p.4-70

September 13:
LAB: Hacked Circuit + Computer + Processing
Lecture: Corey Archangel + Paul Slocum

September 18:
LAB: Intro to computer game hacking.
Discussion of TerraNova aggregate blog

September 20:
LAB: Quake Game Level Editors
Individual Meeting: research paper topic discussed

September 25:
LAB: Basic 3d modeling intro
Discussion of TerraNova aggregate blog

September 27:
LAB: Basic 3d modeling continued
Group Project: Create Second Life Account and begin running an art space in this virtual world
Discussion of pros and cons of a virtual world as an exhibition venue

October 2:
LAB:
Discussion of TerraNova aggregate blog

October 4: First draft of the final group project proposal due
LAB: Basic 3d modeling continued

October 9:
LAB: Continue exploration of the 2 virtual environments presented
Discussion of TerraNova aggregate blog

October 11:
LAB: Bringing our previous software knowledge to the table: Processing+Arduino
First-draft of the research paper due

October 16: Second draft of the final project proposal due
LAB: Bridging the gap between software and hardware - 3d worlds+consumer hacked electronics
Individual Meeting: research paper discussed
Discussion of TerraNova aggregate blog

October 18:
LAB: Bridging the gap between software and hardware continued

October 23:
LAB: Mini-exhibition in Second Life environment
Discussion of TerraNova aggregate blog

October 25:
LAB: Mini-performance with hacked instruments
"Circuit-Bending: Build Your Own Alien Instruments" By Reed Ghazala p.70-140

October 30: Final draft of the final group project proposal due
LAB: Hybrid performance → Second Life & hacked instruments
Discussion of TerraNova aggregate blog
Research paper due

November 1:
BEGIN FINAL PROJECT
BFA collaborative project begins. Lab demos are stopped and individual directed research begins.

November 6: individual directed research
Discussion of TerraNova aggregate blog

November 8: individual directed research
November 13: individual directed research

November 15: FINAL PROJECT REVIEW

November 20: individual directed research
Discussion of TerraNova aggregate blog

November 22: individual directed research

November 27: individual directed research

November 29: individual directed research

December 4: CRIT

December 6: CRIT
APPLICATION FOR NEW COURSE

1. Submitted by College of ___________________________ Fine Arts ___________________________ Date ________________

Department/Division offering course ART

2. Proposed designation and Bulletin description of this course

a. Prefix and Number A-S 777
   b. Title* Problems in Intermedia
      *NOTE: If the title is longer than 24 characters (including spaces), write A sensible title (not exceeding 24 characters) for use on transcripts

c. Lecture/Discussion hours per week 3
   d. Laboratory hours per week 3

e. Studio hours per week 3
   f. Credits 3

g. Course description

A studio course specially designed for independent graduate research emphasizing individual, technical and theoretical work in the area of Intermedia. 9 studio hours. Prerequisites: 12 credits in upper division studio work and consent of instructor.

h. Prerequisites (if any)

Consent of the instructor, graduate status.

i. May be repeated to a maximum of ______ times, up to ______ credit hours
   (if applicable)

4. To be cross-listed as

Prefix and Number ___________________________ Signature, Chairman, cross-listing department

5. Effective Date Fall 2007 (semester and year)

6. Course to be offered □ Fall □ Spring □ Summer

7. Will the course be offered each year? (Explain if not annually)
   □ Yes □ No

8. Why is this course needed?

This course establishes a graduate level component of the MFA program in the Department of Art to meet the current demand of the graduate students specializing in the area of Intermedia. Present graduate students in this area of research rely solely on non-specific Independent Study credits, and have difficulty satisfying degree requirements. This course is designed to rectify the situation.

9. a. By whom will the course be taught? Doreen Maloney, Dmitry Strakovsky

b. Are facilities for teaching the course now available?
   □ Yes □ No
If not, what plans have been made for providing them?
APPLICATION FOR NEW COURSE

10. What enrollment may be reasonably anticipated?  2 students

11. Will this course serve students in the Department primarily?  □ Yes  □ No
   Will it be of service to a significant number of students outside the Department?
   If so, explain.
   □ Yes  □ No

Will the course serve as a University Studies Program course?  □ Yes  □ No
If yes, under what Area?

12. Check the category most applicable to this course
   □ traditional; offered in corresponding departments elsewhere;
   □ relatively new, now being widely established
   □ not yet to be found in many (or any) other universities

13. Is this course applicable to the requirements for at least one degree or certificate at the
    University of Kentucky?  □ Yes  □ No

14. Is this course part of a proposed new program:
    If yes, which?  □ Yes  □ No

15. Will adding this course change the degree requirements in one or more programs?
    If yes, explain the change(s) below (NOTE – If “yes,” a program change form must also be
    submitted.)  □ Yes  □ No

16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

18. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate
    students in assignments, grading criteria, and grading scales.  □ Check here if 400G-500.

19. Within the Department, who should be contacted for further information about the proposed course?
    Name
    ___________________________  Phone Extension  5509
    Doreen Maloney
APPLICATION FOR NEW COURSE

Signatures of Approval:

2/2/07
Date of Approval by Department Faculty

3/21/07
Date of Approval by College Faculty

*Date of Approval by Undergraduate Council

*Date of Approval by Graduate Council

*Date of Approval by Health Care Colleges Council (HCCC)

*Date of Approval by Senate Council

*Date of Approval by University Senate

*If applicable, as provided by the Rules of the University Senate

Rev 7/06
Syllabus: A&S 777 Problems in Intermedia

Doreen Maloney
Associate Professor
Room 117, Fine Arts; Phone: 257-3309
Web Page: www.uky.edu/~domalone
email: domalone@uky.edu

Spring 2007

OFFICE HOURS

Email for appointment.

COURSE DESCRIPTION

Sustained experimental research in the technical and theoretical practice of Intermedia. Maybe repeated for a maximum of nine credits. Prerequisites: 12 credits in upper division studio work and consent of instructor.

LEARNING OBJECTIVES

1. To create a series of works that reflects the individual's point of view
2. To create a critical statement that references historical works that influenced the artist and explain the point of view
3. To have critique throughout the entire creative process
4. To write an essay that positions the work in the contemporary art world

GOALS

Students are expected to explore how their works demonstrate a concept, experience, implicate the viewer, address location specifically (and non-specifically) and shift the audience's perception through their art. The course will focus on intense one-on-one sessions with the graduate student to facilitate the creation of an intelligent and excellent body of work for their portfolio.

This syllabus is subject to change.

TOOLS

Your creative mind and body.

BOOKS - Required Reading

The Invisble Dragon, Four Essays on Beauty (Paperback), Dave Hickey
Postmodernism, A Very Short Introduction, by Christopher Butler
Theory in Contemporary Art since 1985 (Paperback) by Zoya Kour
Art Now Volume 2, Ulia Grosnerick, 2005,
One Place After Another, Site Specific Art and Locational Identity, Miwon Kwon
Installation Art in the New Millennium, Nicolas de Oliveira, Nicola Oxley, Michael Petry
New Media Art, by Mark Tribe

EXPECTATIONS

Due to the nature of this class and that much of the research will require independent work, lack of input during the journal/sketchbook weekly review will count heavily against your grade. All students are expected to research their ideas in terms of metaphor, materials and space and write a statement explaining the reasons for the use of each element. You will have weekly 3 hours critiques, and weekly 3-hour discussions of the readings, seminar style, with me in the Reynolds classroom. During critiques you are expected to bring sketches, forms, ideas and samples of the work and all relevant materials.

RULES:

Attendance and Absence:

Grad students are to arrange a weekly studio critique with the major professor.

Grades:

Grading will be based on final project worth 100 points, comprised of

1. Proposal 25 points
2. Execution 25 points
3. Final Presentation 50 points

A work requires great imagination, excellent craft and the total completion of the work.

B work is adequate but unimaginative.

C work will meet the requirements, but will lack in either skill or thought. For a graduate student, a C is an F.

LIST OF ARTISTS THAT YOU MUST KNOW IN TAKING THIS CLASS:

POST-MINIMALISM AND CONCEPTUALISM AND SITE ART IN THE LATE SIXTIES AND SEVENTIES:

A. PROCESS ART, ANTIFORM AND RELATED PHENOMENA
   1. Robert Morris (b. 1931)
   2. Richard Serra (b. 1939)
   3. Eva Hess (d. 1970)

INSTALLATIONS, EARTH WORKS, SITE ART, AND THE INFLUENCE OF ANTHROPOLOGY AND THE NATURAL SCIENCES ON SCULPTURAL FORMS: LATE SIXTIES AND SEVENTIES:

   1. Robert Smithson (d. 1973)
   2. Michael Heizer (b. 1944)
   3. Richard Long (b. 1945)
   4. Nancy Holt (b. 1938)
   5. Christo (Javacheff) (b. 1935)
   6. Mario Merz (b. 1925)

CONCEPTUAL, PERFORMANCE ART, INSTALLATION IN THE LATE SIXTIES AND SEVENTIES:

A. Sol Lewitt (b. 1928)
B. Joseph Kosuth (b. 1945)
C. Joseph Beuys (d. 1986)
D. Hans Haacke (b. 1936)
E. Viennese/German Performance: Uses of Violence and the Orgiastic: Gunter Brus (b. 1938); Rudolf Schwarzkogler (d. 1969); Hermann Nitsch (b. 1938)
F. Chris Burden (b. 1946)
G. Nam June Paik (b. 1932)
H. Bruce Nauman (b. 1941)
I. Carolee Schneemann (b. 1939)

THE RISE OF FEMINIST CONCERNS IN ART (1960s-1970s)

A. Louise Bourgeois (b. 1911)
B. Lynda Benglis (b. 1941)
C. Miriam Schapiro (b. 1923), the Womanhouse Project, and the Pattern and Decoration (P&D) Movement in the 1970s
D. Judy Chicago (1939_ )

THE EMERGENCE OF POSTMODERNISM AND THE REASSERTION OF PAINTING IN THE SEVENTIES AND EIGHTIES:

A. Survival of Figurative Painting in the Late '60s and '70s
   1. Lucien Freud (b. 1922)
   2. Philip Pearlstein (b. 1924)
   3. Chuck Close (b. 1940)
   4. Alfred Leslie (b. 1927)
5. Leo Golub (d. 2004)
6. Philip Guston (d. 1980)

B. GERMAN/AUSTRIAN NEO-EXPRESSIONIST/NEO-ROMANTIC PAINTING:
1. Sigmar Polke (b. 1941)
2. Gerhard Richter (b. 1932)
3. George Baselitz (George Korn) (b. 1939)
4. Anselm Kiefer (b. 1945)

C. ITALIAN TRANS-AVANTGARDE PAINTING: Francesco Clemente (b. 1952)

D. THE RISE OF AMERICAN NEO-EXPRESSIONISM AND NEW FIGURATION IN THE LATE 1970S AND 1980S:
1. Susan Rothenberg (b. 1945)
2. Julian Schnabel (b. 1951)
3. David Salle (b. 1952)

THE POST-MODERNIST PASTICHE, APPROPRIATION, AND RELATED DIRECTIONS IN PAINTING AND SCULPTURE IN THE EIGHTIES AND NINETIES
A. Sherrie Levine (b. 1947)
B. Mark Tansey (b. 1949)
C. Mike Bidlo (b. 1953)
D. Komar and Melamid (Vitaly Komar (b. 1943)/Alexander Melamid (b. 1945)
E. Jeff Koons (b. 1955)

USES OF THE PHOTO/DIGITAL IMAGE AND VIDEO FROM THE EIGHTIES INTO THE 21ST CENTURY: IDENTITY, POLITICAL THEMES, AND CONTENT VARIATIONS
A. Cindy Sherman (b. 1954)
B. Gilbert (b. 1943 - ) and George (1942 - )
C. Robert Mapplethorpe (d. 1989)
D. David Wojnarowicz (d. 1992)
E. Andres Serrano (b. 1950)
F. Yasumasa Morimura (b. 1951)
G. Christian Boltanski (b. 1944)
H. Jeff Wall (b. 1946)
I. Lorna Simpson (1960 - )
J. Collier Schorr (b. 1963)
K. Bill Viola (b. 1951)
L. Matthew Barney (b. 1967)

THE INFLUENCE OF GRAFFITI, CARTOONS, AND RELATED NEO-POP SOURCES IN 2-D WORK, 1980s INTO THE 21ST CENTURY:
A. Keith Haring (d. 1989)
B. Jean-Michel Basquiat (d. 1988)
C. Peter Halley (b. 1953)
D. Raymond Pettibone (b. 1957)
E. Robert Williams (b. 1943)
F. Barbara Kruger (b. 1945)
F. Lari Pittman (b. 1952)
G. Kara Walker (b. 1969)
H. William Kentridge (b. 1955)
I. Yoshitomo Nara (b. 1959)
J. Chris Ofili (b. 1968)

SCULPTURE, ENVIRONMENTS, AND INSTALLATIONS: LATE 20TH-EARLY 21ST CENTURIES

A. Magdalena Abakanowicz (b. 1930)
B. Martin Puryear (b. 1941)
C. Judy Pfaff (b. 1946)
D. Antony Gormley (b. 1950)
E. Andy Goldsworthy (b. 1956)
F. Robert Gober (b. 1954)
G. Kiki Smith (b. 1954)
H. Mike Kelley (b. 1954)
I. Paul McCarthy (b. 1945)
J. Nancy Rubins (b. 1952)
K. Charles Ray (b. 1953)
L. Felix Gonzalez-Torres (d. 1996)
M. Mona Hatoum (b. 1952)
N. Tim Hawkinson (b. 1960)
O. Jake & Dinos Chapman (b. 1966, 1962)
P. Damien Hirst (b. 1965)
Q. Rachel Whiteread (b. 1963)
R. Janine Antoni (b. 1964)
Revised Grading Scale for Graduate Students

100-90% = A
89.9-80% = B
79.9-70% = C
< 69.9% = E