

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 546 b. Title* 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 3 d. Laboratory hours per week 3

e. Studio hours per week 3 f. Credits 3

g. Course description

An advanced course focusing on a specific area of Intermedia art production, i.e. video, installation, robotics, or digital techniques, emphasizing personal development of theoretical and skill-based foundation. Maybe repeated for a maximum of nine credits. Nine studio hours per week. 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, maybe repeated for up to _____ (if applicable)
6 credit hours. When identified by different subtitles, may
be repeated for up to 9 credit hours.

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? Yes No
(Explain if not annually)

8. Why is this course needed?

This addition represents an organic progression in a curriculum that was initially conceived of as an undergraduate program. The area has grown in terms of faculty lines and is addressing the demand for the establishment of a graduate program in Intermedia. The addition of 500 level courses will allow senior and advanced undergraduates to develop greater skill and theoretical competence, while also allowing graduate students to begin coursework that will continue to be refined at the 600 and 700 level.

9. a. By whom will the course be taught? Dmitry Strakovsky, Doreen Maloney
- 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? 12

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

There is a potential for advanced students in disciplines such as Design, Geography, and English to take this class.

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?


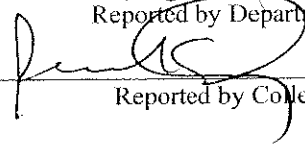
Name

Doreen Maloney

Phone Extension 5509

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Signatures of Approval:

<p>2/2/07 Date of Approval by Department Faculty</p>	 Reported by Department Chair
<p>3/18/07 Date of Approval by College Faculty</p>	 Reported by College Dean
<p>*Date of Approval by Undergraduate Council</p>	<p>Reported by Undergraduate Council Chair</p>
<p>*Date of Approval by Graduate Council</p>	<p>Reported by Graduate Council Chair</p>
<p>*Date of Approval by Health Care Colleges Council (HCCC)</p>	<p>Reported by HCCC Chair</p>
<p>*Date of Approval by Senate Council</p>	<p>Reported by Senate Council Office</p>
<p>*Date of Approval by University Senate</p>	<p>Reported by Senate Council Office</p>

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

Syllabus : A-S 546 Intermedia Studio: Performance/ Performative Installation – UNDERGRADUATE SYLLABUS

Doreen Maloney
Associate Professor
Room 117, Fine Arts; Phone: 257-5509
Web Page: www.uky.edu/~dmalone
email: dmalone@uky.edu

Spring 2007

OFFICE HOURS

Email for appointment.

COURSE DESCRIPTION

An advanced course focusing on a specific area of Intermedia art production, i.e. video, installation, robotics, or digital techniques, emphasizing personal development of theoretical and skill-based foundation. Maybe repeated for a maximum of nine credits. Nine studio hours per week. Prerequisites: A-S 200 and either a 300 level Intermedia course or consent of instructor, or graduate enrollment.

LEARNING OBJECTIVES

1. To use environments, props situations to engage a space and an audience
2. To illicit response from the audience or public to participate in a public art piece
3. To understand the history of performance art and theory
4. To review use digital video cameras
5. To understand the strategies and nuances of public speaking and performance
6. To create unique personally directed series of artworks

GOALS

Students are expected to explore how performance and installation can demonstrate an idea, experience, implicate the viewer, address location specifically (and non-specifically) and shift an audience's perception of time and/or space. The class will introduce students to some of the concepts in the history of performance, interventions and installation and current shifts in the definition of performance art.

This syllabus is subject to change.

TOOLS

Your creative mind and body.

BOOKS

Performance, a critical introduction, 2nd edition, Marvin Carlson, Required
From Margin to Center, The Spaces of Installation Art, Julie H. Reiss, (I will provide excerpt for you)
Performance: Live Art Since the '60s (Paperback), Roselee Goldberg and Laurie Anderson, Required
Installation Art in the New Millennium, Nicolas de Oliveira, Nicola Oxley, Michael Petry, (I will provide excerpt for you)

Art Now Volume 2, Uta Grosenick, 2005, Recommended
One Place After Another, Site Specific Art and Locational Identity, Miwon Kwon, Recommended

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 one-on-one 30-minute appointments with me in the Reynolds classroom in which you are expected to bring sketches, forms, ideas and samples of the work.

RULES

Attendance and Absence:

You are allowed two unexcused absences. On your the third absence you will lose 10 points, on the fourth you will lose a letter grade. Five absences and beyond and you will fail the class. Absence on day of critique will cost a letter grade decrease automatically.

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 OR SO OF CLASS EVERY TUESDAY. Minus 10 points for each missed reading.**

ETIQUETTE

If you are going to need to leave the class early for some reason, such as a Dentist's appointment, you must ask my permission. I ask that everyone treat each other with respect.

PLACE

We will be meeting in the Multimedia classroom of the new Fine Arts Tech Lab for the first day and then Room 101 in the Reynolds building thereafter

NOTE::

Please note also: The content and images of **some works** shown in this course **may be disturbing** to some students enrolled in this class. Graphic violence, alternate life styles, and explicit sexuality are themes pursued by some contemporary artists. **By remaining in this course you are obligating yourself to discussion and viewing of such works.**

Grades:

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

B work meets all the requirements, is well thought out and executed with skill.

C work will meet the requirements, but will lack in either skill or thought.

D work will be an unfinished project.

To earn an F you will be any assignment that is not realized in any way.

Projects:

300 point system:

1. **Obtaining an email account and sending one email to doreen at dmalone@uky.edu by 1-19-07:**
10 points, if late, zero points
2. **Performance : Self as a Series of Events/Things/Etc: 20 points total**
3. **Performance Interaction 1 Public Space/Campus 50 points total**

attitude:	10 points
expertise/form:	10 points
research/idea:	10 points
sketchbook	10 points
content:	10 point
4. **Unseen Performance (performance as video) 20 points**

attitude:	10 points
idea:	10 points
5. **Performance Interaction2 Public Space 100 points**

completion:	10 points
expertise/form:	20 points
research/idea:	40 points
sketchbook	10 points
idea:	10 points
space:	10 points
6. **Architectural Confessional 100 points**

completion:	10 points
expertise/form:	20 points
research /idea:	40 points
sketchbook	10 points
idea:	10 points
space:	10 points
7. **Readings:**
Minus 10 points for each missed reading

MINUS 20 POINTS FOR NOT BEING READY WITH YOUR SCETCHBOOKS/JOURNALOR MISSING YOUR REVIEW APPOINTMENT!

CALENDAR

January

	<p><u>Week 1: Thursday, 1-11</u></p> <p>Introduction; Review of Class Syllabus; Review of the Rules; Obtain an SNDS Account and an Email account; Go over the computer setup if needed.</p>
<p><u>Week 2: Tuesday, 1-16</u></p> <p>Reynolds, introducing Performance</p>	<p><u>Week 2: Thursday, 1-18</u></p> <p>Workshop: Body, Space and Pathways</p>
<p><u>Week 3: Tuesday, 1-23</u></p> <p>Workshop: Voice, Facing and Volume Workshop: Let's Dance ; Beginnings of Choreography</p>	<p><u>Week 3: Thursday, 1-25</u></p> <p>Performance Due: Self as an accumulation of things</p>
<p><u>Week 4: Tuesday, 1-30</u></p> <p>Workshop: Protest; how to, how not to</p>	

Due Tuesday, 1-16: From Margin to Center, "Introduction"; Performance, "Introduction"

Due Tuesday, 1-23: From Margin to Center, 70-106: "Spaces"

Due Tuesday, 1-30: Performance, Live Art Since 1960, pg. 6-36.

February

	<p><u>Week 4: Thursday, 2-1</u></p> <p>Workshop: Exchange and Interaction: Warm up for the show</p>
<p><u>Week 5: Tuesday, 2-6</u></p> <p>Seminar Style discussion/Individual Journal Meetings</p>	<p><u>Week 5: Thursday, 2-8</u></p> <p>Individual Journal Meetings</p>
<p><u>Week 6: Thursday, 2-13</u></p> <p>Performance: Public Exchange I</p>	<p><u>Week 6: Thursday, 2-15</u></p> <p>Video Primer</p>
<p><u>Week 7: Tuesday, 2-20</u></p> <p>Video Primer</p>	<p><u>Week 7: Thursday, 2-22</u></p> <p>Individual Journal Meetings at Fine Arts Lab</p> <p>DOREEN'S LECTURE AT THE NILES GALLERY 2-23</p>
<p><u>Week 8: Tuesday, 2-27</u></p> <p>Seminar Style discussion/Individual Journal Meetings at Fine Arts Lab</p>	

Due Tuesday, 2-6: Performance, A Critical Introduction: pg 12-30, Installation Art in the New Millennium, Exchange and Interaction, pg. 106-131

Due Tuesday, 2-20: Performance, A Critical Introduction: pg 31-55, Performance, Live Art Since 1960, pg. 37-61.

Due Tuesday, 2-27: Performance, A Critical Introduction: pg 56-80, Performance, Live Art Since 1960, pg. 63-93.

March

	<u>Week 8: Thursday, 3-1</u> Individual Journal Meetings at Fine Arts Lab (not required)
<u>Week 9: Tuesday, 3-6</u> Unseen Performance due (draw straws for place)	<u>Week 9: Thursday, 3-8</u> Unseen Performance due (draw straws for place)
<u>Week 10: Tuesday, 3-13</u> Spring Break	<u>Week 10: Thursday, 3-15</u> Spring Break
<u>Week 11: Tuesday, 3-20</u> Seminar Style discussion/Individual Journal Meetings	<u>Week 11: Thursday, 3-22</u> Individual Journal Meetings
<u>Week 12: Tuesday, 3-27</u> Seminar Style discussion/Individual Journal Meetings	<u>Week 12: Thursday, 3-29</u> Individual Journal Meetings KRISTA LYONS VISITING ARTIST

Due Tuesday, 3-20: Performance, A Critical Introduction: pg 137-156, Performance, Live Art Since 1960, pg. 95-127.

Due Tuesday, 3-27: Performance, A Critical Introduction: pg 157-178, Performance, Live Art Since 1960, pg. 129-145

April

<u>Week 13: Tuesday, 4-3</u> Seminar Style discussion/Individual Journal Meetings	<u>Week 13: Thursday, 4-5</u> Individual Journal Meetings
<u>Week 14: Tuesday, 4-10</u> Seminar Style discussion/Individual Journal Meetings	<u>Week 14: Thursday, 4-12</u> Public Interaction 2 MARK TRIBE VISIT
<u>Week 15: Tuesday, 4-17</u> Seminar Style discussion/Individual Journal Meetings	<u>Week 15: Thursday, 4-19</u> Individual Journal Meetings
<u>Week 16: Tuesday, 4-24</u> Architectural Confessional	<u>Week 16: Thursday, 4-26</u> Architectural Confessional

Due Tuesday, 4-3: Performance, A Critical Introduction: pg 179-204, Performance, Live Art Since 1960, pg. 147-177

Due Tuesday, 4-10: Performance, A Critical Introduction: pg 205-214, Performance, Live Art Since 1960, pg. 179-207.

LIST OF ARTISTS THAT ARE USEFUL TO KNOW IN TAKING THIS CLASS (AT THE LEAST LOOK AT THEM ON THE WEB):

POST_MINIMALISM AND CONCEPTUALISM AND SITE ART IN THE LATE SIXTIES AND SEVENTIES:

A. PROCESS ART, ANTIFORM AND RELATED PHENOMINA

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 (Javachef) (b. 1935)
6. Mario Merz (b. 1925)

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

- A. Sol Lewitt (b. 1928)
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- 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)
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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

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3. Chuck Close (b. 1940)
4. Alfred Leslie (b. 1927)
5. Leon 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 Kern) (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. Yasunasa 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)

Syllabus : A-S 546 Intermedia Studio: Performance/ Performative Installation – GRADUATE SYLLABUS

Doreen Maloney
Associate Professor
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Performance Theory, Richard Schechner,
From Margin to Center, The Spaces of Installation Art, Julie H. Reiss
Performance: Live Art Since the '60s (Paperback), Roselee Goldberg and Laurie Anderson
Installation Art in the New Millennium, Nicolas de Oliveira, Nicola Oxley, Michael Petry,
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10 points, if late, zero points

2. **Performance : Self as a Series of Events/Things/Etc: 20 points total**

3. **Performance Interaction1 Campus Event 50 points total**

attitude:	10 points
expertise/form:	10 points
research/idea:	10 points
sketchbook	10 points
content:	10 point

4. **Performance Interaction2 Small & Simple 20 points**

attitude:	10 points
creativity:	10 points

5. **Performance Interaction3 Public Space 100 points**

completion:	10 points
expertise/form:	20 points
research/idea:	40 points
sketchbook	10 points
script	10 points
space:	10 points

6. **Unseen Performance4 (performance as video) 100 points**

completion:	10 points
expertise/form:	20 points
research /idea:	40 points
sketchbook	10 points
script	10 points
space:	10 points

7. **Paper:** Grad students must research and write a paper (a minimum of 12 pages of text). The topic of the paper must focus on some aspect of performance art since 1965, must incorporate 3 of the artist's listed below, and be approved by me in advance. The paper is worth 100 points. The Paper topic must be approved by me by February 28.

Minus 10 points for each missed reading

MINUS 20 POINTS FOR NOT BEING READY WITH YOUR SCETCHBOOKS/JOURNAL OR MISSING YOUR REVIEW

Grading Scale for Graduate Students

100 – 90% = A

89.9 – 80% = B

79.9 – 70% = C

< 69.9% = E

APPOINTMENT!

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- A. Louise Bourgeois (b. 1911)
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A. Survival of Figurative Painting in the Late '60s and '70s

1. Lucien Freud (b. 1922)
2. Philip Pearlstein (b.1924)
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1. Sigmar Polke (b. 1941)

2. Gerhard Richter (b. 1932)
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- 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)

WHAT IS INTERMEDIA?

The term Intermedia has a long history in academic and artistic circles and we believe it best describes the conceptual of core of our area without anchoring it within any specific medium. We believe that this approach best reflects the contemporary art environment.

Intermedia was a concept employed in the mid-sixties by Fluxus artist Dick Higgins to describe the inter-disciplinary activities that occur between genres that became prevalent in the 1960s. Thus, the areas such as those between drawing and poetry, or between painting and theater could be described as Intermedia. With repeated occurrences, these new genres between genres could develop their own names (e.g. visual poetry or performance art.)

Higgins described the tendency of the most interesting and best in the new art to cross the boundaries of recognized media or even to fuse the boundaries of art with media that had not previously been considered art forms, including computers. With characteristic modesty, he often noted that Samuel Taylor Coleridge had first used the term.

In 1968, Hans Breder founded the first university program in the United States to offer an M.F.A. in intermedia. The Intermedia Area at The University of Iowa graduated artists such as Ana Mendieta and Charles Ray. In addition, the program developed a substantial visiting artist tradition, bringing artists such as Dick Higgins, Vito Acconci, Allan Kaprow, Karen Finley, Robert Wilson and others to work directly with Intermedia students.