

Nikou, Roshan

From: Graduate.Council.Web.Site@www.uky.edu
Sent: Wednesday, November 07, 2007 1:12 PM
To: Nikou, Roshan
Cc: Price, Cleo
Subject: Investigator Report

AnyForm User: www.uky.edu
AnyForm Document: <http://www.research.uky.edu/gc/GCInvestigatorReport.html>
AnyForm Server: www.uky.edu (/www/htdocs/AnyFormTurbo/AnyForm.php)
Client Address: 128.163.125.95

College/Department/Unit: = A-S 777

Category:_ = New

Date_for_Council_Review: =

Recommendation_is:_ = Approve

Investigator: = Daniel Gargola

E-mail_Address = djgarg01@uky.edu

1__Modifications: =

2__Considerations: =

3__Contacts: = D. Maloney

4__Additional_Information: = This course is intended to teach students ways of working with new media. In the past, graduate students have learned these techniques through independent studies, which this course would replace.

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APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts Date 11/14/2006

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 3 times, up to 12 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? Yes No
(Explain if not annually)

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

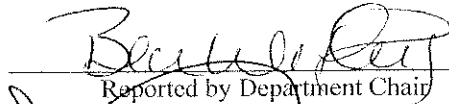
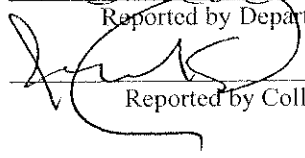
Doreen Maloney

Phone Extension

5509

APPLICATION FOR NEW COURSE

Signatures of Approval:

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

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

Syllabus :

A-S 777 Problems in Intermedia

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

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 an idea, experience, implicate the viewer, address location specifically (and non-specifically) and shift an 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 Invisible 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 Kocur
Art Now Volume 2, Uta Grosenick, 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 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)
- 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 RESSERTION 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. 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. 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)