F15-Seminar

From stenner:teaching

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Fall 2015 - Art + Technology Seminar

DISASTER

Course Description

Credits: 3; Prereq: Graduate student unless approved by professor.

This seminar will take Gainesville's Cabot-Koppers EPA superfund site and the surrounding Stephen Foster neighborhood as an object lesson in how art practice might engage “disaster.” We will read Avatar Emergency and the author, Gregory Ulmer, will visit to discuss his theory of socially engaged art/humanities practice. During the semester, students will produce work that will be included in the Region4: Remediation exhibition to be held at Santa Fe Art Gallery. Readings and discussion will augment weekly critique sessions to explore the topic through theory and practice.
Introduction

The goal of Art+Technology Seminar is to contextualize new media in a form that acknowledges the importance of the medium while maintaining a focus on the ideas and communicative possibilities that are the foundation of significant art. Meaning and its transformation will be explored. Consider your work in relation to the semester topic and experiment with the ideas. Specific tools and methods will not be assigned, but work exploring video, interactivity, installation and other digitally mediated experiences will be encouraged. Interdisciplinary collaboration and an expansion of interest beyond the confines of the computer screen will be encouraged. This course, is THE forum to use as a sounding board for your most experimental impulses!

Objectives

1. Recognize the role of tools and their impact on meaning.
2. Develop an understanding of the thought processes that contribute the development of the field.
3. Investigate new techniques and methodologies.
4. Create work that successfully links concepts, expression, and medium.
5. Strengthen the artist’s ability to discuss and communicate their work.
6. Learn to engage in thoughtful, critical discussion as well as learn to integrate useful suggestions by others.

Grading

Grades will be based 66.6% on reading and critique and 33.3% on class participation. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Specific info on grades and grading can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Notwithstanding the description of grades above, generally, grades are conceived in this way:

**A(Excellent)** Student’s work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

**B(Good)** Student’s work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

**C(Fair)** Student’s work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

**D(Poor)** Student’s work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.
F(Failure) Student’s work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student’s work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor’s evaluation of student’s interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

Grading breakdown:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critique</td>
<td>33.3%</td>
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<tr>
<td>Personal or Collaborative Projects</td>
<td>33.3%</td>
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<tr>
<td>Readings/Essays</td>
<td>33.3%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>33.3%</td>
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</tbody>
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Attendance

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx.

Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu/results/.

Reading

Readings will consist of .pdfs and URLs available on the class website. There is 1 required textbook: "Avatar Emergency", Gregory Ulmer, 2012, New Media Theory, ISBN 978-1602352896

Materials and Fees

Required materials will depend on the proposed projects submitted by students. Students will design projects and set budgets based on the goals of the work. See the Schedule of Courses for any attendant fees related to this course.

Additional Policies and Disclaimers

Be sure to read the University Policies (http://art-tech.arts.ufl.edu/~jack/wiki/UF_Policies) and other disclaimers linked at the bottom of each and every page —— see below

F15-Seminar/projects

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Projects

There is one project assignment: research and respond to the Cabot/Koppers DISASTER. Whatever you produce will be included in the Region4: 1.0 Remediation exhibition to be held at Santa Fe College Art Gallery in the spring.


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F15-Seminar/outline

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Course Outline

NOTE: The course outline is a work in progress that changes in response to discussion and areas of interest/emphasis that develop through the course of the seminar.

Course Outline

Week 1 - Introduction, Context, Plan

Aug 25

- Introductions
- Syllabus Review
- Semester PLAN Discussion
- SCREENING: All Watched Over by Machines of Loving Grace, Adam Curtis, 2011
- ASSIGNMENT:
  - Begin to think about and research the Cabot/Koppers DISASTER
  - Read: Extinction as Usual, Geo-Social Futures and Left Optimism, Rory Rowan, 2015 (http://supercommunity.e-flux.com/texts/extinction-as-usual-geo-social-futures-and-left-optimism/)

Week 2 - Konsult

Sept 1

- SCREENING: All Watched Over by Machines of Loving Grace, Adam Curtis, 2011
- Discussion
- ASSIGNMENT:
  - Read: Aporia (disaster), Greg Ulmer, 2015 (http://theopraxis.blogspot.com/2015/06/aporia-disaster.html)
  - Read: Avatar Emergency, Greg Ulmer, 2012
    - Preface
    - Prudence
    - Concept
    - Joke

Week 3 - Intro to Avatar Emergency, Dr. Greg Ulmer

Sept 8

- Visiting speaker, Greg Ulmer will discuss Avatar Emergency and how it proposes a method of site investigation and socially-engaged creative practice.
- Discussion.
- ASSIGNMENT:
  - Read: Avatar Emergency, Greg Ulmer, 2012
    - Descent
    - Moment
    - Memory

Week 4 - Week long intensive workshop with Steve Rowell

Sept 14-18

Steve Rowell (http://steverowell.com) is a research-based artist who works with still and moving images, sound, installation, maps, and spatial concepts. Currently based in Los Angeles, he has lived in Berlin, Chicago, and Washington DC, over the past 20 years. His transdisciplinary practice focuses on overlapping aspects of technology, perception, and culture as related to ontology and landscape. Rowell contextualizes the built environment with the surrounding medium of nature; appropriating the methods and tools of the geographer and archaeologist.

In addition to being Program Manager at The Center for Land Use Interpretation (http://www.clui.org/) (Los Angeles) since 2001, he has collaborated with SIMPARCH (http://simparch.org/) (Chicago) and The Office of Experiments (http://www.o-o-e.org/) (London).

Steve's work (collaborative and solo) has been exhibited internationally at a range of galleries and museums, including: The 2006 Whitney Biennial and PS1, New York; Yerba Buena Center for The Arts, San Francisco; The Smithsonian American Art Museum, Washington, DC; Temporäre Kunsthalle and NGBK, Berlin; The Barbican Art Centre and the Frieze Art Fair, London; The John Hansard Gallery, Southampton; Ballroom Marfa; The Center for PostNatural History, Pittsburgh; The Institute for Visual
Week 5 - RECOVERY - no class

Sept 23

- By this point we should begin to see sketches/research/collections/references, etc.
- Be prepared to discuss concepts and show preliminary research next week.
- ASSIGNMENT:
  - Read: Avatar Emergency, Greg Ulmer, 2012
    - Measure
    - Enjoyment
    - Letter

Week 6 - Review Prelims

Sept 29

- Discussion.
- Review your preliminary investigations into working with the DISASTER.
- ASSIGNMENT:
  - Read: Avatar Emergency, Greg Ulmer, 2012
    - Frog
    - Hegemony
    - Counsel

Week 7

Oct 6

- Discussion.
- Review/critique projects
- ASSIGNMENT:
  - Read: Avatar Emergency, Greg Ulmer, 2012
    - Wisdom
    - Afterword

Week 8 - Summary AE

Oct 13

- Discussion.
  - THE MOST IMPORTANT DAY OF THE YEAR--just ask Thomas

Week 9 - Community Members

Oct 20

- Discussion.
  - Mallory O'Connor, curator for Region4 Exhibition, visit (tentative)
  - Kim Popejoy, Protect Gainesville Citizens (http://protectgainesville.org), visit (tentative)

Week 10 - Dev/Crit

Oct 27

- Discussion.

Week 11 - Dev/Crit

Nov 3

- Discussion.

Week 12 - Dev/Crit

Nov 10
**Week 13 - Dev/Crit**

Nov 17

- Discussion.

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**Week 14 - Dev/Crit**

Nov 24

- Discussion.

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**Week 15 - Final Crits**

Dec 1

- Discussion

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**Week 16 - Final Crits/Summary**

Dec 8

- Discussion.

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