

## IMD 571-2

### Intermedia Studio II-III

Instructor: Nate Aldrich

[nbaldrich@earthlink.net](mailto:nbaldrich@earthlink.net)

office hours: Tuesday, 2:30 – 3:30 pm @ IMRC 112

**Course materials are available for download at:**

**[www.nbaldrich.com/imd570-2.html](http://www.nbaldrich.com/imd570-2.html)**

### Course Sequence Overview

The goal of the Intermedia Studio Series (I, II and III) is to provide an environment for guided independent art/research/production in intermedia. Emphasis will be placed on the conceptual and interdisciplinary nature of this creative form, an awareness and manipulation of traditional arts boundaries, and the exploration of non-traditional art media. The course will involve critical investigations into the philosophical, social and critical foundations of intermedia, as well as investigations into new and emerging media and contemporary intermedia art practice. This course is part of an advanced graduate-level studio course sequence representing an increased emphasis on independent levels of work, theoretical engagement in the creative process and an ongoing commitment to individual studio praxis.

Most “work” for this course will take place in the individual student’s studio, outside of class time. The time commitment required for this course is substantial; at the very minimum expect to spend 10 hours a week on studio work.

A majority of class time will be used for showing work and critiques, including dates when each student will present her/his in-progress and finished work to the group for feedback. Through studio work and by engaging in critique and discussion with other emerging artists, you will develop critical thinking strategies and work habits, which will lay a solid foundation for work on your senior thesis project and beyond.

In addition to the critiques, some classes may be devoted to discussion of advanced level reading related to creative praxis, theoretical issues germane to contemporary intermedia work, and historical materials that form the foundation of Intermedial Art conceptualization and production.

The Intermedia Studio courses are not technical instruction courses. Therefore it is essential that you have *enough* prior experience with proposed materials, techniques and concepts to successfully complete the project. Your goal is to push skills and concepts practiced in earlier courses to new heights while integrating your own ideas, new directions and new skills. Growth, risk-taking and thinking big are what these courses are all about! Just keep in mind that you will need to learn new skills and concepts independently — and thoroughly — through your own research and practice.

In Intermedia Studio, you will propose an area of self-directed investigation [studio project], for example, trends in contemporary art such as street art and the historical context within which they

originated and produce a coherent body of artwork from your investigations.

### **What We Will Do**

This course aims primarily to help students apply the “critique” as a strategy for discovery and understanding in the creative process. In doing so, we can situate critical thinking and research (as research is an essential part of the critical ethos) as central facets of intermedial art-making. This approach helps the artist create work progressively by incorporating critical valuations into future work to test the relative merit of both the original thought and its current condition.

The critical process also allows us to think about our work in the larger context of similar or related creative practices that have come before us. We can (re)discover our influences, known and unknown. Specifically, we can examine those ideas and methodologies that distinguish Intermedial Art from other forms, for example multimedia or new media.

Finally, it is often extremely important to place Art in the broader spectrum of “making” and cultural critique. In a culture where “all public discourse increasingly takes the form of entertainment” (Postman), how can/does Art as a creative practice transcend this...and should it?

### **How We Will Do It**

This course requires students to regularly present original work for critical examination by the group. This will be done in part by considering the presentation process itself. It is important to conceptualize and compose “presentations” of work as carefully as one conceptualizes and composes the work itself. The clarity with which you think about and discuss your work may be as important to an audience as the work itself.

Part of this process is being able to focus our critical thinking on what we can observe and comprehend, not on what we “like”. Thus, being skillful at analyzing efficacy rather than intuiting aesthetic merit will be valued.

We must allow ourselves to be open to discourse and discovery while honing our understanding of what we do and the world we do it in.

### **What's Expected**

Students will be expected to regularly show work to the class. A formal presentation format will be required after the initial presentation. This format should incorporate an historical and theoretical background for the work, appropriate support materials to clearly render the work intelligible, a firm command of the materials and ideas utilized, and some context for understanding why the artist is making the choices that make the work. Each presentation should demonstrate “progress” from previous critique sessions and how various ideas have influenced this progress. Each formal presentation should be approximately fifteen (15) minutes in length and will be followed by a Q&A session.

Students are expected to participate with focus and care in the critiques of work presented by others. In this case, a critique consists of insightful and informed dialogue meant to illuminate the strengths and weaknesses of the work as posed to the group.

## **Grading**

Grades will be assessed based on two (2) formal class presentations, class participation in the critique processes, participation in discussions, and one (1) final presentation of work.

## **Studio Visits**

During the semester the instructor will conduct studio visits as indicated on the syllabus. These visits are opportunities for students to have focused one-on-one time with the instructor. Please take advantage of them as these visits can be very valuable in exploring content, concept and process in your work.

## **Graduate Expo**

All students will be expected to show a completed work to the public as part of the *Grad Expo*. The details of the Expo will be made available during the early part of the semester.

**Deductions in grade points will be assigned for absences!** Each student is conceded one (1) unexcused absence during the course of the semester. Additional absences or unexcused absences on formal critique dates will result in a ½ grade deduction from the final grade.

*Please note: Any missed assignments may or may not be made up, through late submission or alternate assignments, solely at the discretion of the instructor. Work not submitted will receive 0 points.*

## **On electronic devices in the classroom:**

Due to an escalating potential for disruption, the following is the current policy for this course:

*"Be here now."*

*- Ram Dass*

Please shut your phone off prior to class time. If your phone rings or if you are found using it, it will be confiscated for the duration of the class period. If this occurs more than once over the course of the semester, you will be marked as absent for that day.

If you are found to be using your laptop for *anything other than class notes*, and that includes doing your work for class during class or googling something we may be discussing, you will be asked to shut your computer off. If this occurs more than once over the course of the semester, you will be marked as absent that day. If this somehow creates a hardship, please come speak to me.

## **Use of IMRC Studios, Labs and Other Facilities**

You are encouraged to use the IMRC facilities to complete your work this semester. Access to the departmental facilities is a privilege. If there are problems - doors left unlocked, tools missing or damaged, trash everywhere, unsafe use of tools and materials - your access may be suspended.

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In the event of an extended disruption of normal classroom activities, the format for this course may be modified to enable its completion within its programmed time frame. In that event, you will be provided an addendum to the syllabus that will supersede this version.

## **Academic Honesty**

Standards of academic integrity are expected of all students. These require that students never present the work of others as their own. Nor should the same work be turned in for more than one class. Violations will result in failing the class and other disciplinary actions. Academic dishonesty includes cheating, plagiarism and all forms of misrepresentation in academic work, and is unacceptable at The University of Maine. As stated in the University of Maine's online undergraduate "Student Handbook," plagiarism (the submission of another's work without appropriate attribution) and cheating are violations of The University of Maine Student Conduct Code.

## **Students with a Disabling Condition**

Any student who, because of a disabling condition, may require special accommodations in order to meet course requirements should notify the instructor as soon as possible with appropriate documentation and meet with the instructor to clarify and arrange what is needed. If you have a disability for which you may be requesting an accommodation, please contact Disabilities Services, 121 East Annex, 581-2319, as early as possible in the term.

## **Religious Holy Days**

If you expect to miss a class due to the observance of a religious holy day, you must inform the instructor, in writing, by the sixteenth day of the semester in order to make accommodations for exams or assignments.

## **Sexual Discrimination Reporting**

The University of Maine is committed to making campus a safe place for students. Because of this commitment, if you tell a teacher about an experience of sexual assault, sexual harassment, stalking, relationship abuse (dating violence and domestic violence), sexual misconduct or any form of gender discrimination involving members of the campus, your teacher is required to report this information to the campus Office of Sexual Assault & Violence Prevention or the Office of Equal Opportunity.

If you want to talk in confidence to someone about an experience of sexual discrimination, please contact these resources:

For confidential resources on campus:

Counseling Center: 207-581-1392 or

Cutler Health Center: at 207-581-4000

For confidential resources off campus:

Rape Response Services: 1-800-310-0000 or

Spruce Run: 1-800-863-9909.

Other resources: The resources listed below can offer support but may have to report the incident to others who can help:

For support services on campus: Office of Sexual Assault & Violence

Prevention: 207-581-1406

Office of Community Standards: 207-581-1409

University of Maine Police: 207-581-4040 or 911

**Or see the OSAVP website for a complete list of services at <http://www.umaine.edu/osavp/>**

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#### **SYLLABUS:**

**1/17 Introduction** – what's expected in this course; introduction of students and instructor.

**1/24 Intermedial Art Practice** – so, what is it? Nate will give a presentation to address this pressing question!

Group meeting with IMD570 students.

At 5:00pm we will adjourn to the APPE for presentations of thesis work by students standing for defense.

*Please read:* Information and Organization (download)

**1/31 Student Presentation of Goals and Expectations** – please come to class prepared to discuss what you plan to work on over the course of the semester and what expectations you have for the semester's course of study. This presentation will be informal but should be thorough, well-considered and comprehensive.

Artist Presentation: Ali Asgar @ 7pm

**2/7 Faculty Presentation** – IMD/NMD faculty member Gene Felice will present upcoming projects he is involved in, including opportunities for student participation. Gene will also talk about critical aspects of Intermedial practice.

Group meeting with IMD570 students.

**2/14 Individual meetings/studio visits**

Artist Presentation: Caleb Charland @ 7pm

**2/21 First Critique** – please come to class prepared to give a 15-minute presentation of your current work for peer review and faculty critique.

Group meeting with IMD570 students.

Artist Presentation: John Sullivan @ 7pm

**2/28 First Critique Continues (if required) - Individual meetings/studio visits**

Artist Presentation: Jane Prophet @ 7pm

**3/1** Concert: Miya Masaoka @ 7pm

**SPRING BREAK!**

**3/21 Individual meetings/studio visits**

**3/28 Second Critique** – please come to class prepared to give a 15-minute presentation of your current work for peer review and faculty critique.

Group meeting with IMD570 students.

**4/4 Individual meetings/studio visits**

Artist Presentation: Gedi Siboney @ 7pm

**4/11 Field Trip!** - we will visit the Colby Museum of Art as guests of curatorial fellow Andrew Gelfand who will give us a personalized tour of the exhibitions and facilities.

Group meeting with IMD570 students.

**4/18 Individual meetings/studio visits**

Artist Presentation: Sondra Perry @ 7pm

**4/25 Individual meetings/studio visits**

Faculty Presentation: our very own Susan Smith @ 7pm

**5/2 Preparation for final presentation of work** – This class period will be dedicated to preparing for the final formal presentations of student work.

Student evaluations!

**5/9 Final Critique: formal presentation of work**

The exact time for this formal critique is TBD, but it will be a long session!