

COURSE SYLLABUS

Intermediate Art Studio



Course code: ART 313
Term and year: Spring 2022
Day and time – Tuesday - 18:30–21:15 pm

Lecturer: MgA. Daniel Vlček,
MgA. Barry Wan LLCM FLCM
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Consultation hours: By appointment

Semester Credits	3	Language of Instruction	English
ECTS	6	Level	Intermediate to Advanced
Length	15 weeks	Pre-requisites	None
Contact hours	42 hours	Course type	BA & MA

1. Course Description

The Perception of Art through Sound and Vision

Since the beginning of the last century (futurism, avant-garde, modernism), sound has become an indivisible part of art. Thanks to today's digital culture we now encounter sound through the lens of a variety of artistic categories. Contemporary art works with various forms of media, commenting on the current socio-political state while bringing attention to its problems, uncovering taboos, and breaking down stereotypes. In this course, we will try out the principles of experimental art from the 1960's up until today, examining such categories such as sound art, field recordings, environmental art, documentation, performance, sound intervention, installation, live coding and video. Students will be confronted with artistic practice while getting to know the theory of contemporary sonic art from curators, attending exhibitions, and participating in an end of course collective exhibition.

This course hybrid theory, history and practical practices, It is not only open the horizon of sonic/contemporary art to the participants; but also provide the particle experience such as using the DAW (Digital Audio Workstation) for making sonic art, field recording, sound walk, critical thinking, aesthetic, miking, basic music production and compositional techniques. Moreover, this course is student-centered and kinaesthetic learning. In other words, students will learn by doing what they are interested in, while the lecturers will assist and guide them to complete the final assignment. The course is led by two contemporary artists Daniel Vlček and Barry Wan.

Barry is A diverse musician, Czech-based composer, sonic artist and guitarist. His music and researches has been performed and published in USA, Mexico, Brazil, Sweden, Belarus, Italy, Czech Republic, Slovakia, Poland, Spain, Austria, Germany, Belgium, England, Japan, Taiwan, Thailand and Hong Kong. He has been awarded and featured in different international festivals and competitions such as FORO 2012 and 2013 in Mexico City, finalist at SIME 2015 in Lille, France and First prize at Musica Nova 2018. Currently he is teaching and completing the Ph.D. degree under the tutelage of doc. Mgr. A. Daniel Hanzlík at Jan Evangelista Purkyně University in Ústí nad Labem, Czech Republic. (<https://barrywan.my-free.website/>)

Daniel is a multimedia artist, musician and producer. He is graduated in Faculty of Fine Art in Brno and Academy of Fine Art in Prague. His geometrical paintings are created by carving layer after layer of circular patterns using vinyl or CDs as stencils. The repetitive yet meticulous nature of the process allow the artist to enter a state of deep meditation, or deep dreaming, creating a patterns which are conceptualized as parallel images to sound. Other paintings create sound themselves, becoming acoustic as well as visual pieces. In his work, Vlcek references industry, physics, cosmology, nature, authenticity and such dichotomies as the invisible/ visible, digital/analogue and handmade/ machinemade. (danvlcek.com)

2. Student Learning Outcomes

Upon completion of this course, students should be able to apply:

- use creative and critical thinking skills and research, individually and in group collaboration
- conceptualize and contextualize their own expressions in an actual studio art project
- understand the complexities of contemporary artistic and curatorial approaches
- understand the processes behind artistic research, creation and presentation
- become familiar with an operation of a multidisciplinary contemporary art center
- Define the basic terms from the field of electroacoustic music, sound recording and sonic art;
- Formulate opinions on different periods of sonic art and their dominant characteristics;
- interpret sonic artists manifestos (from historical avant-gardes to theoretical writings of second half of the 20th century sonic artists);
- Evaluate the leading sonic artists' contribution to the development of the field.
- Basic knowledge of using the Digital Audio Workstation (DAW);
- Able to use the ESTUARY platform create simple sound materials;

Required Materials (Available in the Library or to Download)

- Alex Ross. 2008. *The Rest Is Noise* Picador USA
- Isabelle Graw. 2016. *Painting Beyond It Self/ The Medium in the Post-medium*. Art Data, England
- Stefan Kostka. 2006. *Materials and Techniques of 20th Century Music* (Third edition). University of Texas at Austin.
- James Pritchett. 1993. *The Music of John Cage*, Cambridge University Press.
- Trevor Wishart. 1996. *On sonic art*. Harwood academic publisher.
- Michal Rataj. 2010. *Electro-acoustic music and selected concepts of radio art*. PFAU-Verlag, saarbrücken.

- Frank Ekeberg Henriksen. 2002. Space in Electroacoustic Music: Composition, Performance and Perception of Musical Space. Ph.D. Dissertation. City University Department of Music
- HOLMES, Thom. 2008 Electronic and experimental music : technology, music, and culture. 3rd ed. New York: Routledge,
- Manning, Peter. 2004. Electronic and Computer Music. Oxford and New York: Oxford University Press
- Roads, Curtis. 1996. The Computer Music Tutorial. Cambridge
- Martin Flašar 2012. Poème électronique 1958. Brno: Masarykova univerzita
- Bienvenu G., livestreaming the post-Covid-19 future for live music?, https://www.researchgate.net/publication/342360942_Is_livestreaming_the_post-Covid-19_future_for_live_music [Published online: 5/2020].
- Cascone K., 2002, THE AESTHETICS OF FAILURE: 'Post-Digital' Tendencies in Contemporary Computer Music, Computer Music Journal 24:4, MIT Press, USA
- Collins N., 2006, Impossible music. NoiseGate, Warwick
- Lazzaro J., Wawrzynek J., 2001, A case for network musical performance. Proceedings of the 11th International Workshop on Network and Operating Systems Support for Digital Audio and Video. ACM. Port Jefferson, NY.
- Rebekah W. 2020, Aesthetic and technical strategies for networked music performance, AI & SOCIETY, London,
- Wan Y.B., 2019, Threads of Sounds, Flodin A. (ed.), Örebro Universitets tryckeri, Örebro, Sweden

Recommended Materials (Available in the Library or via Interlibrary Loan)

Live coding platform with tutorial: <https://estuary.mcmaster.ca/>

Sound Map: <https://citiesandmemory.com/sound-map/>

MOMA Glossary of Art Terms: https://www.moma.org/learn/moma_learning/glossary/#b

4. Teaching methodology

Lectures, class discussion, practical practice, Outing (Sound walk, field recording, site visit etc.), workshop and creation of a final exhibition.

5. Course Schedule

Class 1 Wednesday February 8

Introduction of the course and the lecturers, introducing the practice of Barry Wan and Daniel Vlček

Class 2 Wednesday February 15

Demonstration of L. Russolo- The art of Noise; Definition and examples of sonic art.

Class 3 Wednesday February 22

Principal of Sound and Signal Flow. Basic knowledge of sound reproduction.

Class 4 Wednesday March 1

Early electronic music, P. Schaeffer - Musique concrete (French Electroacoustic music) demonstration, discussion as well as analysis.

Class 5 Wednesday March 8

Studio I.: introduction to multimedia sculpture, object and installation, exercise and practical examples.

Class 6 Wednesday March 15

Studio II.: introduction to contemporary painting and installation, the new forms of painting, Painting as a medium of it self. The situation of painting now and how painting change s in the industrial age, digital/ postdigital age exercise and practical examples.

Class 7 Wednesday March 22

Painting on Canvas, different approaches, composition and proportion

Class 8 Wednesday March 29

Demonstration, discussion as well as analysis of K. Stockhausen – kontakte (German Electroacoustic music)

Class 9 Wednesday April 5

Studio III.: Final project preparation, theme, content of the artwork and Task, sketches.

Studio IV.: Preparation and material selection (Outing)

Class 10 Wednesday April 12

Studio V.: Work on the final project

Class 11 Wednesday April 19

Studio VII.: Work on the final project

Class 12 Wednesday April 26

Studio VIII.: Finalizing the final project

Class 13 Wednesday May 3

Preparation of the Sound&Vision exhibition (taught by BW, DV)

Class 14 Wednesday May 10

Installation of the Sound&Vision exhibition (taught by BW, DV)

Class 15 Wednesday May 17

Final exhibition opening (taught by BW, DV)

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes
Active participation	50	20%	Group discussion, collaboration

Studio work continuous	50	40%	Ability to grasp concepts and ideas relevant to the topics of CCAs and infrastructure of contemporary art
Curatorial workshop presentation & outcomes	20	30 %	Presentation skills, ability to explain the joint exhibition and defend one's individual project in a written and verbal form
Final project	30	40%	Realization of the final exhibition
TOTAL	150	100%	

7. Detailed description of the assignments

TBA

8. General Requirements and School Policies

- All coursework is governed by AAU academic rules, and students are expected to maintain the highest standards of honesty and academic integrity in their work. All students are expected to be familiar with the AAU academic rules available in the Student Handbook.
- **Communication:** The university and lecturers will use only the student's university email address for communication. Students are responsible for checking their university email accounts regularly.
- **Attendance** is required. Students are allowed two unexcused absences. Absences above this number may result in failure of the course.
- **Late work:** only if arranged beforehand
- **Missed exams:** no
- **Mobile phones** must be turned off during classes.
- **Computers/iPads:** may be used only for course-related work.
- **Cheating and plagiarism:** AAU strictly enforces its policy against cheating and plagiarism. Full policy is available in the Student Handbook.

Briefly: Cheating and plagiarism results in the failing grade from the assignment at minimum, it may lead to suspension from the university.

To prevent any misunderstanding, plagiarism is defined:

PLAGIARISM – "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work."

- Taken from the Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993.

Students with Disabilities: Students with disabilities are asked to contact their lecturer as soon as possible to discuss reasonable accommodation

9. Grading Scale

Letter Grade	Percentage	Description
A	95 – 100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 – 94	
B+	87 – 89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 – 86	
B-	80 – 82	
C+	77 – 79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 70	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

Approved by: School of Journalism, Media & Visual Arts