

Art History and Studio in Dialogue: Sound and Image VAS/VAH 3379G

Term/Session	Winter 2018
Time	Wednesday 2:30-5:30pm
Location	VAC 134/135 Media Lab or 247 (unless otherwise notified)
Professor	Christof Migone, cmigone@uwo.ca
Office Location/Hours	VAC room 214, Wednesday 12-2pm, or by appointment
TA	Ellen Moffat
TA Office Locations/Hours	(tba)
Digital Media Technician	Jennifer Slauenwhite, jslauen@uwo.ca , (519)661-2111x86197, VAC 135A
OWL/Sakai	(tba)

Course Description/Objectives:

This course will combine practice and theory in order to examine the tactics and strategies utilized by artists to intertwine sound and image in various presentation contexts such as installation, performance, dance, video, film, internet, public art. We will focus primarily on the moving image and on the various ways sound interrupts, infects, and interpenetrates the visual field. The myriad methods of diffusion and the connected issues of intention and reception will be considered alongside issues of technique and technology. Of particular interest will be considerations of the following questions: What stakes are implicit when a viewer is asked to listen? How do gallery and museum spaces sound? How do recorded sounds and images affect the notion of presence? What are the spatial, temporal, sensorial and social dimensions of a sound work? We will survey key texts and recent literature by both artists and theorists as well as listen to and view key and recent audio-visual works.

Learning Outcomes:

Students who successfully complete this course can expect to:

1. Depth and Breadth of Knowledge
 - Develop a knowledge of the diverse contemporary art practices and artists featured in the course and their connected key critical and theoretical frameworks.
 - Develop critical thinking and visual and aural analytical skills.
2. Knowledge of Methodologies
 - Develop knowledge of various methodologies, both paradigmatic and idiosyncratic.
 - Develop abilities to discern ambiguities and their generative potential.
3. Application of Knowledge
 - Produce innovative and inventive contributions to in-class discussions and through the various assignments.
4. Autonomy and Professional Capacity
 - Become familiar with the range of professional possibilities afforded to artists, theorists and curators in and out of the academy.

Evaluation Breakdown:

20% Small Exercises/Presentations/Reports (5 x 4%)

25% Mid-Term Project*

35% Final Project*

20% Attendance and Participation

*A detailed handout will be provided for these assignments in advance.

Textbooks

Kelly, Caleb (editor). *Sound*. London: Whitechapel Gallery/Cambridge, MA: The MIT Press, 2011

Kholeif, Caleb (editor). *Moving Image*. London: Whitechapel Gallery/Cambridge, MA: The MIT Press, 2015