

James Sham ♦ www.jamessham.com ♦ jamesthesham@gmail.com ♦

Education

- MFA Virginia Commonwealth University
Sculpture and Extended Media, *Honours*, 2008
- Skowhegan School of Painting and Sculpture. 2007
- BA Dartmouth College
Philosophy and Studio Art. *Magna Cum Laude*, 2005

Residencies

- 2012 *Artpace International Artist Residency 12.1*, San Antonio, TX
- 2011 *The James Rosenquist Artist Residency*, North Dakota State University, Fargo, ND
- 2008 - 2010 *The Core Program*, Museum of Fine Arts, Houston, Houston, TX
- 2009 *Art Omi International Artists residency*, Ghent, NY
- 2003 *The Chautauqua Institute School of Art*, Chautauqua, NY

Selected Exhibitions

- 2015 *Culture Shock*, Courtyard Gallery, AT&T Center, University of Texas at Austin, TX SOLO SHOW
Coming to Terms, Little Berlin, Philadelphia, PA
Politics in Art: From Warhol and Rauschenberg to Present Day. Chautauqua Museum, Chautauqua Institution, Chautauqua, NY
- 2013 *December's Letters*, Orgy Park, Brooklyn, NY
Eureka!!!, Loft 594, Brooklyn, NY
Infinity Loop. Furthermore Gallery, Washington, DC
Quick Response, Practice Gallery, Philadelphia, PA
- 2012 "Beloved, I beseech you as aliens...", Practice Gallery, Philadelphia, PA SOLO SHOW
INSITE/OUT, *Artspace, New Haven, CT*, curator: Ted Efremoff SOLO SHOW
Untitled, *Artpace IAIR 12.1*, San Antonio, TX
- 2011 *Medley Melee*, Union Gallery, NDSU, Fargo, ND SOLO SHOW
- 2010 *No Strings Attached*, Open Works Institute, Bucharest, Romania
Strangely Funny, *Aspect Magazine Screening*, Godine Gallery, Massachusetts College of Art, Boston, MA
Yet Another Roadside Attraction, The Richmond Billboard Project, Richmond, VA
Lift Project 2010.1: James Sham, Arthouse at Jones Center, Austin, TX
No Soul for Sale—Festival of Independents, Milwaukee International Video Fair, Tate Modern, London, UK
Civil Disobedience (screening), White Box, New York, NY, co-curators: Matt Posey and LaToya Ruby Frazier
Mary Howe Hawkins/Regan Golden/James Sham—Fotofest 2010 Biennial, Rudolph Projects, Houston, TX
Core Artist in Residence Exhibition, Glassell School of Art, Museum of Fine Arts, Houston, TX
Carrying Across, Asian Arts Initiative, Philadelphia, PA, curator: Yvonne Lung
- 2009 *Blytt and Rooney Curate Something Nice*, Kunstprojects, Berlin, Germany
For Lovers, Kim Foster Gallery, New York, NY
Buffet DVD 1, Diverseworks, Houston, TX
Core Artist in Residence Exhibition, Glassell School of Art, Museum of Fine Arts, Houston, TX
Close Caption, Public Space One, Iowa City, IA SOLO SHOW
Souvenirs from Earth, European Cable Network Broadcast, Germany and France

- 2008 *Translations*, Victoria College Fine Arts Gallery, Victoria, TX
Virginia Commonwealth University MFA Thesis Exhibition, Anderson Gallery, Richmond, VA
Grey Area Stake Out, Crane Building, Philadelphia, PA, curator: Ingrid Schaffner
Sediment, Union Gallery, UMD, College Park, MD, curator: Catherine Roberts
Four Play, Area Lugar de Proyectos, Caguas, Puerto Rico
- 2007 *MINI-MINI-MAX*, Appetite Gallery, Buenos Aires, Argentina
Vertical Hold, PUNCH gallery/Ellensburg Film Festival, Seattle/Ellensburg, WA
Endless Summer - Selections from Skowhegan 2007, Northwest Film Forum, Seattle, WA
Company Picnic, Metro Gallery, Richmond, VA
MFA Biennial, Delaware Center of Contemporary Arts, Wilmington, DE
Introducing the Commonwealth Bricoleurs, Off Grounds Gallery, University of Virginia, Charlottesville, VA
We and Us, Playspace Gallery, San Francisco, CA
- 2006 *Acting Out: Videos from VCU Sculpture*, ADA gallery, Richmond, VA
Debate Team, FAB gallery, VCU, Richmond, VA
- 2005 *New Work*, Jaffe-Friede and Strauss Gallery, Dartmouth College, Hanover, NH

Teaching Experience

- 2014—current Visiting Assistant Professor of Art + Research Fellow, University of Texas at Austin, Dept. of Art and Art History, Austin, TX
taught Digital Foundations, Microbiology for Artists, Collaborative Practices
- 2011—current Assistant Professor of Sculpture/Innovation Arts (*currently on research leave*), Dept. of Fine Arts and Art History, George Washington University, Washington, DC
Taught Sculpture I. 2, Critical Practices, New Media/Sculpture Special Topics
- 2011 Adjunct Instructor, North Dakota State University Dept. of Visual Arts, Fargo, ND
Taught Introduction to Performance Art for Sculpture majors
- 2010 Adjunct Faculty, University of Houston, Houston, TX
Taught Senior Block Special Topics "Performance and the Still/Moving Image"
- 2009 Adjunct Faculty, Rice University, Houston, TX
Taught Introduction to Drawing for Non-majors

Other Professional Experience

- 2014 Director, The Inaugural RDP Innovation Symposium, University of Texas at Austin, Austin, TX
- 2013 Panelist, Interpretations of Success Conference, Panel: Artist Initiated Projects, Loft 594, Brooklyn, NY
 Visiting Researcher, Graduate School of Information Systems, University of Electro-Communications, Tokyo, Japan
- 2012 Visiting Artist (*lecture*), University of Houston, Houston, TX
- 2010 Artist Talk, Arthouse at Jones Center, Austin, TX
- 2009 Lecture, "On Rose Hobart" *Inside the Artist's Eye Lecture Series*, The Menil Collection, Houston, TX
 Visiting Critic, University of Houston, Houston, TX, (*fall*)
 Visiting Critic, University of Houston, Houston, TX, (*spring*)
 Visiting Artist (*lecture*), University of Houston, Houston, TX, (*spring*)
- 2008 Lecture, *Artist Talk*, Contemporary Art Museum of Houston, Houston, TX
 Lecture/Panel, *Colectivo de Artistas Commonwealth Bricoleurs*, Museo de Arte Contemporáneo de Puerto Rico
 Visiting Artist, American University, Washington, DC
- 2006 - 2008 Graduate Teaching Assistant, Virginia Commonwealth University, Richmond, VA
Independently taught Sculpture for Non-majors Practicum section
Teaching Assistant for Introduction to Sculpture for Majors
Taught in Art Foundations Practicum

2005 Faculty Intern/Teaching Assistant, Dartmouth College, Hanover, NH
Teaching Assistant for Senior Seminar, Sculpture I, Photography I, II, III

Honours

2014 MIT-Skoltech Innovation Ideas Lab Research Grant, \$150,000, Skolkovo Institute of Science and Technology, Moscow, RU¹

2013 CCA Project Grant in the Visual Arts \$20,000, Canadian Council for the Arts, Ottawa, Canada

2012 Faculty Research Grant, Columbian College of Arts and Sciences, The George Washington University, Washington, DC

2006-2007 Graduate Teaching Fellowship, Virginia Commonwealth University, Richmond, VA
Phi Kappa Phi Scholarship, Virginia Commonwealth University, Richmond, VA

2005 Wolfenden Fine Arts Award, Dartmouth College, Hanover, NH
Richter Memorial Trust Grant, Dartmouth College, Hanover, NH

Bibliography/Writings

2015 Abe Kenmore, "Sham's 'Beast of Kandahar' crashes at Chautauqua", *The Chautauquan Daily*, July 27, 2015
Rebecca Rafferty, "Review: Punching upward to move forward", *The Chautauquan Daily*, August 19, 2015:
<http://chqdaily.com/2015/08/19/review-punching-upward-to-move-forward/>

2012 Nicolás Medina Mora Pérez, "Artists Move In—& Look Outside", *New Haven Independent*, Jun. 15 2012:
http://www.newhavenindependent.org/index.php/archives/entry/artists_bake_walk_forage_inte/
Jose Villarreal (ed.) "James Sham explores the values of sound, silence and muteness in new exhibition at Artpace",
Artdaily.org, May 2, 2012: http://www.artdaily.org/index.asp?int_sec=2&int_new=55045
Steve Bennett, "Exhibit uses language as a visual medium". *San Antonio Express-News*, April 15, 2012:
http://www.mysanantonio.com/entertainment/visual_arts/article/Exhibit-uses-language-as-a-visual-medium-3478356.php
Scott Andrews. "The translation game" *San Antonio Current*, April 11-17, 2012: 27
Skurvida, Sandra and Katchadourian, Nina (commentary), "Opera Telephone". *Aspect—the Chronicle of New Media Art, Vol 19: Communication*, Boston, MA

2011 Triple Canopy (ed.) *Invalid Format*, New York, NY: Jan. 2012
Jaime Jarmin, "James Sham Medley Melee" *The Spectrum*, Friday April 15, 2011: 5

2010 Wendy Vögel, "Review: Arthouse: Where it's been and Where it's Going", *...might be good Issue #156*, Nov. 2010:
<http://www.fluentcollab.org/mbg/index.php/reviews/review/156/290>
Liz Nofziger (ed.), "Strangely Funny: Oh Happy Day", *Aspect-EZ DVD 1 2010*, www.aspectart.org
Wendy Vögel (ed.), "Interview Telephone", *...might be good Issue #149*, June 2010: www.fluentcollab.org/mbg
Justin Shatwell, "Free Muffins!", *Yankee Vol. 74 No. 2*, March/April 2010: 26

2009 Sasha Dela (ed.), "Close Caption", *BUFFET DVD Issue No. 1*, Fall 2009, www.buffetdvd.com

2008 Katie Hanson, "Experimenting with Connecting", *The Daily Iowan*, Thursday, Feb. 5, 2009: 5C
Taylor Baldwin (ed.), "To Displace and Redistribute Debris" *Triple Canopy Issue 1 Spring 2008*,
<http://www.canopycanopycanopy.com>.
Jeff Clark, "Breakfast Club" *Down East*, November 2008 Issue: 15-16.
Dominique Nahas "Relations Matters" 2008 *Masters of Fine Arts Graduate Thesis Catalogue*, VCU: 1-10, 99-102.
Zeynep Öz, "James Sham Röportajı", *boltART* Oct., 19, 2008, <http://boltart.net>.
Darla L. Pickett, "A Muffin a Day", *The Morning Sentinel*, Sunday, Aug. 10 2008: A1-A2.
James Sham, "The Birth of Mirth: An Account of Jest" *Curious Spring 2008*, Richmond: VCU Print Projects

¹Original grant amount reduced from \$1,500,000

James Sham ♦ COURSES TAUGHT 2009–2015

University of Texas at Austin

2014–2015:

Microbiology for Artists: Microbial Cellulose as a Creative Material (*Undergraduate*)

Digital Foundations (*Undergraduate*)

Collaborative Practices (*Graduate*)

Introduction to Drawing for Non-Majors (*Undergraduate*)

George Washington University

2011–2014:

Sculpture 1 (*Undergraduate*)

Sculpture 2 (*Undergraduate*)

Digital Fabrication (*Undergraduate/Graduate*)

Special Topics: Performance, Video and Issues of Documentation (*Undergraduate/Graduate*)

Critical Practices (*Graduate*)

Introduction to Drawing for Non-Majors (*Undergraduate*)

North Dakota State University

2011:

Introduction to Performance Art for Sculpture Majors (*Undergraduate*)

University of Houston

2010:

Performance and the Still/Moving Image (*Undergraduate*)

Rice University

2009:

Introduction to Drawing for Non-Majors (*Undergraduate*)

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LINKS, WORK INVENTORY & DESCRIPTIONS

WEBSITE: www.jamessham.com

VIDEO LINKS:

- 1) Opera Telephone <http://vimeo.com/79178816>
- 2) Close Caption <http://vimeo.com/79178964>
- 3) Forum <http://vimeo.com/79178968>
- 4) Eunhae v. the MattDawn Duo <http://vimeo.com/79178969>
- 5) Steve B. v. the Alabaster Disaster <http://vimeo.com/79252077>
- 6) Yellow Fury <http://vimeo.com/79178813>
- 7) Lab Discover Video: Back at Ya, Jasper! <https://vimeo.com/143094324>
- 8) Purgatory for a Goldfish <http://vimeo.com/79465841>

PROJECT LINKS:

- 9) Extract: Goldfish
http://www.jamessham.com/Project.php?page_id=np445&associate_with=&pagedata=0&pageno=1
- 10) The Beast of Kandahar
http://www.jamessham.com/Project.php?page_id=np492&associate_with=&pagedata=0&pageno=1
- 11) The Sham Foundation Muffin Endowment
http://www.jamessham.com/Project.php?page_id=np448&associate_with=&pagedata=0&pageno=1
- 12) Whisper
http://www.jamessham.com/Project.php?page_id=np495&associate_with=
- 13) Culture Extract
http://www.jamessham.com/Project.php?page_id=np491&associate_with=&pagedata=0&pageno=1
- 14) The Smallest Love in the World
http://www.jamessham.com/Project.php?page_id=np493&associate_with=&pagedata=0&pageno=1
- 15) Labwork: Cellulose Solar Leaf
http://www.jamessham.com/Project.php?page_id=np494&associate_with=&pagedata=0&pageno=1
- 16) Labwork: Solar Rock Aura
http://www.jamessham.com/Project.php?page_id=np496&associate_with=&pagedata=0&pageno=1

STUDENT WORK LINK: <http://vimeo.com/140483217>

James Sham ♦ WORK INVENTORY AND DESCRIPTIONS

VIDEOS

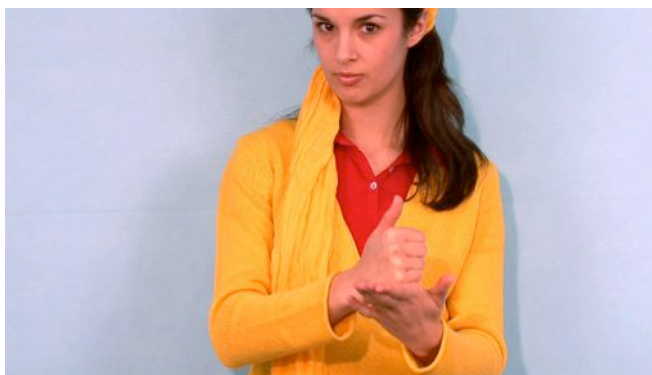
1)



Title: Opera Telephone
Date: 2007
Medium: Digital Video
Duration: 13:44
Url: <http://vimeo.com/79178816>

Description: The children's game "Telephone" is played with 8 adults. Each participant hears only the audio of the person before them before trying to replicate the message. The initial message in this video is an aria from Puccini's *Gianni Schicchi* performed by soprano Sarah Hershman.

2)



Title: Close Caption
Year: 2008
Medium: Digital Video
Duration: 4:55 min.
Url: <http://vimeo.com/79178964>

Description: A translation of DJ Kool's "Let Me Clear My Throat", into American Sign Language.

3)



Title: Forum
Year: 2012
Medium: Digital Video
Duration: 4:59 min. (abridged) / 2 hrs. (Total running time)
Url: <http://vimeo.com/79178968>

Description: Members of the deaf community were invited to debate topics of their choosing for a forum staged by the artist. The debate occurred in multiple varieties of sign language (ASL, MSL, KSL), and is voiced live by 2 off-camera interpreters. Each interpreter was outfitted with eye-tracking gear to measure their exact gaze as they translated; the red and purple dots indicate the gaze of each interpreter. As the debate progressed, the artist tied participants together by their arms and legs. The result is that as one person struggles to communicate, the group collectively shifts in echoed movement.

4)



Title: Eunhae v. the MattDawn Duo
Year: 2011
Medium: Digital Video
Duration: 7:55 min.
Url: <http://vimeo.com/79178969>

Description: 2 professional dancers face off against a talented young violinist, Eunhae. The dancers—Matt and Dawn—follow the violinist's lead via teleprompter at 1/5 speed. The result is then synched.

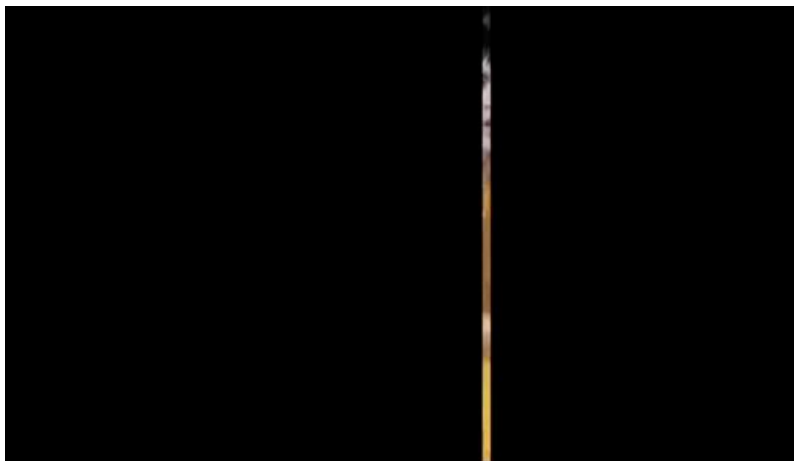
5)



Title: Steve B. v. the Alabaster Disaster
Year: 2011
Medium: Digital Video
Duration: 4:56 min.
Url: <http://vimeo.com/79252077>

Description: A gentleman squares off with a burlesque dancer. Steve B. follows the lead of a dancer known as the “Alabaster Disaster” via teleprompter at 1/5 speed. The result is synched.

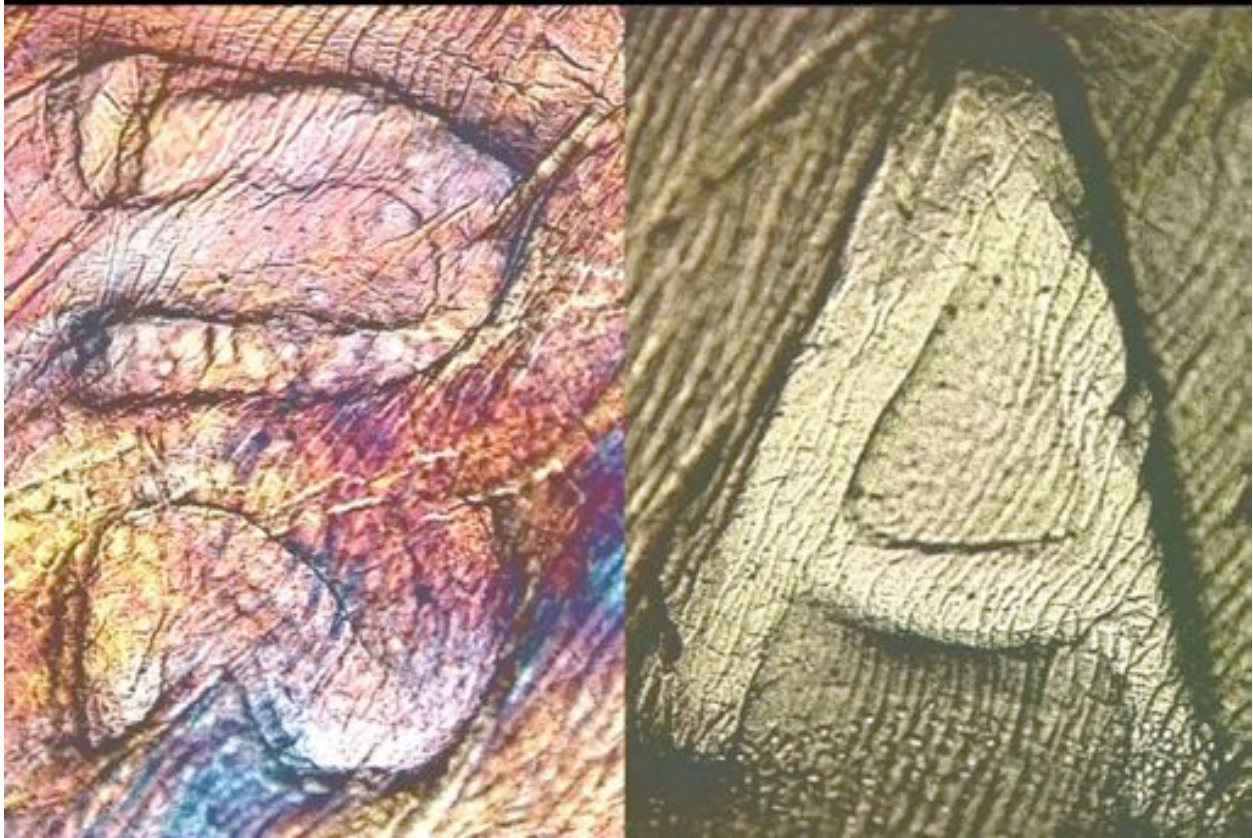
6)



Title: Yellow Fury
Year: 2010
Medium: Digital Video
Duration: 2:52 min. (abridged) / 8 min. (Total running time)
Url: <http://vimeo.com/79178813>

Description: A scene from “Game of Death”, where Kareem Abdul-Jabbar fights Bruce Lee, as seen through the eyes of Barnett Newman.

7)



Title: Lab Discovery Video: Back at Ya, Jasper!
Date: 2015
Medium: Digital Microscopy Video
Duration: 1:10 min.
Url: http://www.jamessham.com/Video.php?page_id=np506&associate_with=

Description: A video work made from microscopy footage, examining nano-cellulose imprinting parameters. The letters were imprinted onto microbial cellulose from the text on a copper penny. One drop of water is placed on the specimen, erasing the imprint. Unexpectedly, as the water dries, the cellulose returns to hold it's original imprint, demonstrating the "material memory" of the substrate.

8)



Title: Purgatory for a Goldfish
Date: 2013
Medium: Digital Video
Duration: 10:26 min.
Url: <http://vimeo.com/79465841>

Description: Images were taken of goldfish who had the misfortune of dying in the tanks of pet stores and aquariums. Their spirits are reanimated here.

PROJECTS

9)



Title: Goldfish Pigment Extract

Year: 2009–ongoing

Medium: Mixed-media

Url: http://www.jamessham.com/Project.php?page_id=np445&associate_with=&pagedata=0&pageno=1

Description: Goldfish Pigment Extraction is an ongoing project in which pigment is salvaged from goldfish cadavers left in local pet stores, aquariums and carnivals. The artist collects fish that are found passed away in their tanks—no animals are harmed in the making of this project. Pigment is then extracted using various UV aging and rotary evaporation techniques. The project is an ongoing collection of pigment whose value is calculated at the current international gold standard.

10)



Title: The Beast of Kandahar
Year: 2012
Medium: Inflatable funhouse materials—vinyl, sailing cloth, rope, fan
Dimensions: 62' wingspan
Url: http://www.jamessham.com/Project.php?page_id=np492&associate_with=&pagedata=0&pageno=1

Description: On 4 December 2011, an American Lockheed Martin RQ-170 Sentinel drone, known as "The Beast of Kandahar" was captured by Iranian forces near the city of Kashmar in northeastern Iran. The Iranian government announced that the drone was brought down by its cyberwarfare unit which commandeered the aircraft and safely landed it, after initial reports from Western news sources inaccurately claimed that it had been "shot down". The United States government initially denied the claims but later President Obama acknowledged that the downed aircraft was a US drone and requested that Iran return it.

On 10 December 2011, Iran announced that it intended to carry out reverse engineering on the captured RQ-170 Sentinel stealth aircraft. On May 2014, Iranian state TV displayed what was claimed to be a reverse engineered RQ-170. Sources familiar with the RQ-170's design say that the Iranian RQ-170 is merely a static mock-up rather than a flyable aircraft. In November 2014 Iran claimed to have carried out a successful test flight of an aircraft based on reverse engineering of the RQ-170.

In March of 2012, artist James Sham also worked to reverse-engineer the "Beast of Kandahar" in San Antonio, TX partnering with local company, Leo's Party Rental. Leo, an advanced engineer in the area of inflatable funhouses worked together with the artist to fabricate a 94% scale model of the drone.

11)



Title: The Sham Foundation Muffin Endowment

Year: 2007-2011

Medium: Intervention Project

Url: http://www.jamessham.com/Project.php?page_id=np448&associate_with=&pagedata=0&pageno=1

Description: The Sham Foundation was established in 2007 to fund the ongoing gift of one daily muffin in perpetuity. The project was located at a diner in Skowhegan, ME. This diner, the Empire Grill, was originally built as a set to film Richard Russo's *Empire Falls*, an HBO film adaptation of the Pulitzer-prize winning novel. The foundation consisted of 71 members and trustees, all of whom contributed to the muffin fund in various and anonymous amounts. Members of the foundation were either local residents and business-owners, artists in the community, or members of the film community involved with the film (Ed Harris and Paul Newman). The fund was invested in the surrounding businesses via a local bank, and the interest generated was calculated to pay for 1 muffin each day in perpetuity. Each day, members of the waitstaff had to debate the symbolic value of the muffin and decide a recipient. Over the course of 3 years, the muffin has been awarded to a large percentage of the town's small population. Among the distinguished recipients are Senators, local heroes and even former sex offenders; the muffin has become a centerpiece in the town's anecdotal life. Unfortunately the Empire Grill, victim to the downturn in the economy, closed in 2011 and with it the project. Each member received their initial investment back at the project's termination.

First
LIGHT | ONLY IN NEW ENGLAND

FREE MUFFINS!

There's no better way to start your day.

ILLUSTRATION BY
HAL MAYFORTH



EMPIRE GRILL
205 Water St., Skowhegan, ME
207-474-3440; empire-grill.com

Never underestimate the power of the gift of \$1.49's worth of sugar, batter, and blueberries. Being handed a free muffin is an auspicious event. It's so great, in fact, that at the Empire Grill in Skowhegan, Maine, there's an endowment—an actual endowment—to make sure it happens to at least one person every day, always before noon.

James Sham, a performance artist, came up with the idea while attending the Skowhegan School of Painting & Sculpture in 2007. He saw the diner as a place where art students and locals were interacting. It also had a bizarre connection to Hollywood, having been renovated to serve as the set of HBO's 2005 miniseries *Empire Falls*. The Grill ties together all of the town's disparate communities. What better way to celebrate that bond than with a free muffin?

So Sham began raising money from locals, artists, and people who'd worked on the film. It wasn't an easy sell. Once he had to paint a portrait of someone's deceased dog to get her on board. Another time he took menacing photos of a pair of trousers left behind by Ed Harris (who played Miles Roby in the film) and then sent them to him with a ransom note. Harris paid up. More than 70 individuals and organizations joined the Sham Foundation Muffin Endowment. Their names are immortalized on a plaque on the Grill's wall. The daily interest (about 80 cents) from the \$9,000 they raised covers the cost of giving away one muffin every day indefinitely. "If the diner lasts forever, the muffin lasts forever," Sham muses.

Grill co-owner Kerry Pomelow loves seeing the town come together over something so silly. When one of her waitresses awards the muffin—based entirely on criteria of the staff's own choosing—they're bestowing one of the most sought-after honors in Maine: "A whole lot of people just want the muffin. I don't even think it's the dollar fifty. They just want to be able to say they got it." —Justin Shattuck

12)



Title: Whisper
Year: 2012
Media: Cups, Hidden Speakers, Audio Feed
Dimensions: Variable
Url: http://www.jamessham.com/Project.php?page_id=np495&associate_with=

Description: The artist interviewed several elected officials and political players from the State of Texas. Each interviewee selected and donated a cup to represent themselves as a portrait. The audio for each interview was played in speakers in the wall behind the cups. To hear the audio, audience members had to press their ears against the bottoms of each glass. The work includes participation from the following people:

Congressman Charlie Gonzales

Mayor Julien Castro

Federal Magistrate Judge for the Western District of Texas John Primomo

Texas State Representative Diego Bernal

Texas State Representative Mike Villarreal

Leo Muñoz

Kevin Lopez

13)



Title: Culture Extract Samples 64A, 135A, 118A

Year: 2009-2015

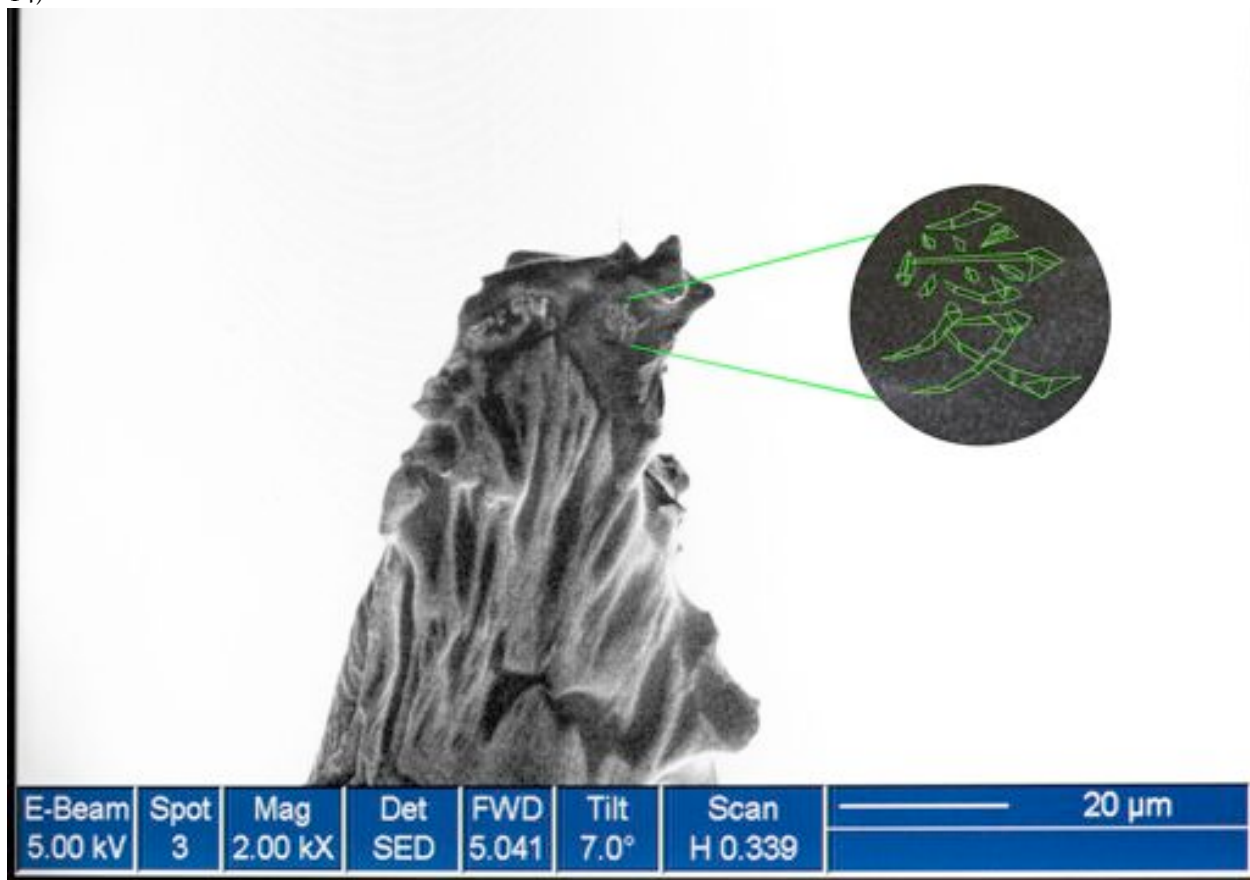
Media: Digital Print on Canvas of Sculpture (Glass, Resin, Vermillion, Cork)

Dimensions: Photograph: 30" x 16", Sculptures: 2.5–3.5" h x 1" w

Url: http://www.jamessham.com/Project.php?page_id=np491&associate_with=&pagedata=0&pageno=1

Description: Culture Extract is a collection of 146 specimens, obtained directly on site in the wake of Hurricane Ike. The event devastated local cork and pigment plants, sending debris throughout the adjacent neighborhoods. For weeks, the streets were lined with various cork and pigmented specimens washed back from the sewage system. These specimens were collected, sterilized and catalogued by the artist and represent a cross-section of minerals, vegetation and architecture from a fictitious and lost culture.

14)



Title: The Smallest Love In the World

Year: 2015

Medium: Platinum Nano-Calligraphy on Wasp Stinger

Url: http://www.jamessham.com/Project.php?page_id=np493&associate_with=&pagedata=0&pageno=1

Description: The artist worked with a scanning electron microscope to write the Chinese character for “love” onto the tip of the stinger of a wasp in platinum. The calligraphy measures 1 microns in height and each stroke measures 70 nanometers.

15)



Title: Labwork: Cellulose Solar Leaf

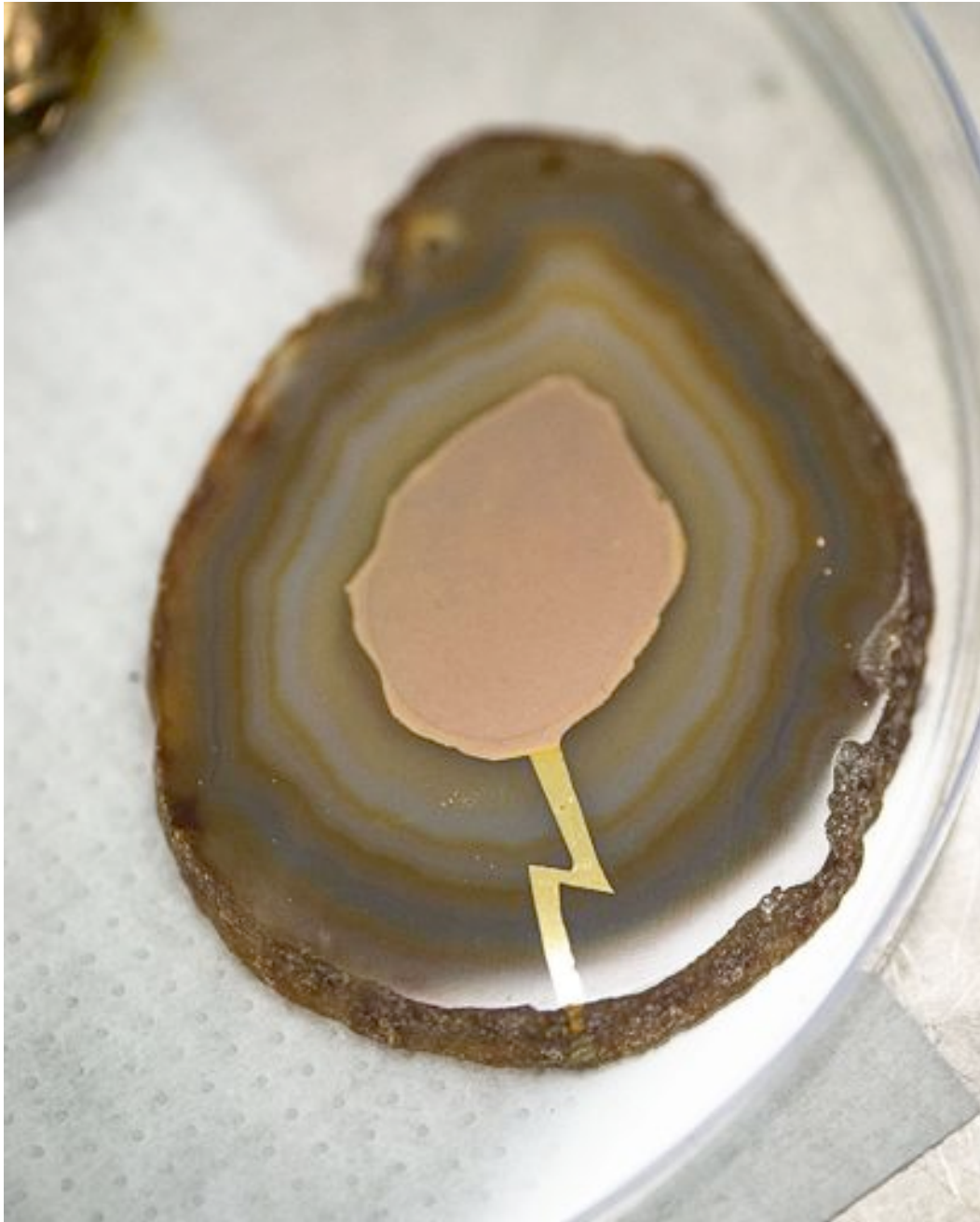
Year: 2015–ongoing

Medium: Microbial Cellulose, leaves, Copper Indium Selenide Solar Devices on Geodes, Rocks, Minerals and Pebbles

Url: http://www.jamessham.com/Project.php?page_id=np494&associate_with=&pagedata=0&pageno=1

Description: Designed and fabricated in partnership with Korgel Laboratories, "Cellulose Solar Leaf" is a radical new way to envision solar panel design. The design for the modern silicon solar panel comes in large part from architectural design cues. This project begins with a premise of re-imagining solar technology from design principles taken from nature and plant life. The steps pictured here show progress on the first working solar device on an organic substrate: microbial nano-cellulose. The Microbial Bacterial Nanocellulose is cultivated by the artist in the laboratories of Dr. Malcolm Brown.

16)



Title: Labwork: Solar Rock Aura

Year: 2015

Medium: Copper Indium Selenide Solar Devices on Geodes, Rocks, Minerals and Pebbles

Url: http://www.jamessham.com/Project.php?page_id=np496&associate_with=&pagedata=0&pageno=1

Description: Working in conjunction with Korgel Labs, the artist has been working with CIS solar technology to make functioning photovoltaic devices onto the surfaces on various geodes, rocks, pebbles and minerals with various innate energetic compositions. These images show the deposition of the gold contact layer.

James Sham ♦ RESEARCH STATEMENT

I have a persistent romanticism for the idea that an artist can be a free-floating innovative presence, in the tradition of Da Vinci, where inquiry is the centerpiece of the work, and the work may look like an invention, art, or perhaps something yet to be identified. My practice in recent years has been to manifest this as a reality in a contemporary context—bridging the studio with the laboratory, and creating opportunities for artists and scientists to work together in a truly cross-disciplinary manner. Initially funded by an academic grant, I have been working with my research partner Dr. Brian Korgel, to create a program, “Rapid Design Pivot”, which brings artists into laboratories to engage in research and speed up the innovation process by testing out new materials and technologies in the context of artworks. We have brought a delegation of artists to Moscow to work with scientists, as well as at University of Texas at Austin, where we held the inaugural RDP Innovation Symposium, which brought international artists into the laboratories of the University. I have been focusing my work in laboratories both in the natural and also in the nano and molecular sciences to create the first functioning solar panel on organic substrates. We are in the process of making prototypes of the first “Solar Leaf”, “Solar Rock”, “Solar Noodle” and “Solar Paper”. I have also been working in a microbiology laboratory to cultivate microbial cellulose for these experiments and have been able to bring students into the process in the context of a “Microbiology for Artists” course. At times what I do looks like art, and at other times it looks like research; at all times though it feels like open creative inquiry.

In “Extract: Goldfish” I took on the role of an alchemist and set a goal for myself that seemed unrealizable at the time: to extract the gold from goldfish. My journey to execute this work led me to work with aquarium employees, marine biologists, tanning salons and archivists. At the time I “performed” the role of alchemist, but by working with other specialists and allowing inquiry to take center stage, we ended up succeeding at a task that was initially set out as an impossibility. I am happiest in the work when I feel we have increased our understanding of what may be possible in the world, be it materially, economically, politically or spiritually.

I have many interests and themes in my work, from language and translation, to engaging with people as a material in the work, to cultural displacement, but the spine and spirit of my practice is the idea that art can exist and thrive in the crevices between disciplines—and these crevices are where imagination meets possibility. Most recently I have been operating in the crevice between Artists, Microbiologists and Chemical Engineers. In some of my other work I operate between various other groups, such as the deaf community, or patrons of a small-town diner. Working in these interstitial spaces is central to my approach to art-making and where I thrive as an intellectual. The work is sometimes an excuse to engage in these spaces, and sometimes a residue of my engagement; most likely it’s a bit of both.

James Sham ♦ TEACHING STATEMENT

The main focus of my approach to teaching is one of reciprocity. Although I tweak and modify my teaching methods for each group of students, reciprocity is a constant. By this I mean that the spine of each course revolves around an organic dialogue among the students and myself, wherein their projects become a way to ground this dialogue in reality. My hope is that by centralizing this discourse, students can give themselves permission to make purposeful and ambitious mistakes when necessary; an ambitious failure is usually more substantive and useful than a timid success.

While I readily teach topic-specific and technical courses, I teach these subjects with the expectation that each student is primarily invested in developing their own creative identity alongside. In fact I generally discourage my students from robotically following instructions and would rather my assignments be taken as prompts from which they can launch into their independent creative endeavors (within parameters). In my experience students learn most rapidly by example, be it the example of their peers or that of their Professors. To demystify the creative process, I occasionally teach from my own practice, allowing students to see the experiments and disasters in my studio as well. My students are among the select few who get to see some of my most embarrassing work!

Critically, my approach is to meet each student on her or his own terms while also introducing new vocabulary and possibilities to his or her internal dialogue. I conduct critiques as a collective activity as well as one-on-one, and the roles and purpose of each are quite distinct. As a collective activity, I treat the primary purpose of critique to be educational for the group at large, where each student can learn and develop their own critical voice through trial and error. One-on-one, I envision the purpose of critique to be catered to the long-term development of the student—these conversations can span years. In either case, the evaluative role of critique is one that I consider secondary.

Research and theory are also cornerstones to my teaching methodology. Of course, I use quite a broad definition of “research”, but at the end of the day I believe that a strong independent research practice is prerequisite to maintaining a truly interdisciplinary art practice. In both my work and teaching, I draw from Philosophy, Critical Theory, Economics, Chemistry, Anthropology among many other disciplines. So when I teach theory in a studio course, I teach it as applied in practice. My goal is not to academically present a comprehensive and historically-framed canon of ideas; I feel the forum for this is elsewhere in the program. Instead I attach each reading to exercises and assignments, compelling students to understand the texts through action and practice.

I am firmly interdisciplinary in my own practice and conceive of art-making as producing actions in the world at large. For me, the classroom is not bracketed by Academia, but supported by it. The key for me is to shift the pedagogical model to reward uncertainty, ambition, collaboration, experimentation, tenacity, follow-through and risk—all qualities I foster as an artist in my own practice.

JAMES SHAM

◆ SAMPLE SYLLABI ◆

Art 260-360-460
Special Topics: Action! And Issues of Documentation
Rm. 120
M, W 2–4:50 pm

Action! And Issues of Documentation Syllabus

Prof. James Sham

jamesthesham@gmail.com

Office Hours: by appointment only

Course Overview:

In this course students will create a body of performance or action-oriented artworks which will each be documented via still or moving image. The course will also have a seminar component introducing elements of performance art history and theory through reading and discussion. *No prior experience in Performance-oriented work required.* Developing a critical discourse regarding each other's practice will also be a focus. The term 'Performance' in this course will be taken in its broadest sense, taken to include relational methodologies, public interventions, performance with or without the live audience etc...

This class is NOT a techniques class, with an A+B+C style of instruction. **Students are expected to have and continue developing your personal studio practice, and must demonstrate a great deal of initiative in their own research and production.** Individual studio visits will be regularly available with the Instructor throughout the class

Students will experiment in various genres of performance via 4 or more performance works to be executed and documented during the term.

Major Assignments/Exams

Each student will be expected to independently develop a body of work this term by completing at least 4 performances and appropriately documenting them to final form in video or photography. The assignments (guidelines) for each performance will be taken from a list of formats/themes given by the instructor. Each student will choose at least three from the following list to complete:

- 1) The Impossible Gesture/The Herculean Gesture/The Improbable gesture
- 2) Endurance/Extended time-based performance
- 3) The Live Performance
- 4) Relational Action
- 5) Intervention
- 6) The Monologue
- 7) Narrative Performance
- 8) The Private Performance
- 9) Text as Performative
- 10) Propose your own idea

Each student will complete 4 or more of the above assignments, documenting at least 2 in video form. After the 2nd assignment students may choose to work collaboratively.

Grading Distribution

The grading distribution for the course will be as follows:

10%	Participation (Readings, Discussion, Exercises etc...)
90%	To be divided among assignments*

* *The 85% grade distribution for assignments will be equally divided between each assignment completed by the student. Each student will complete at minimum 4 assignments.*

If an assignment is late, the project's final grade will be deducted 10%.

Required Reading

You will be required to buy only the first book on the following list (bold). The others will be provided to you as handouts:

- 1) **Purves, Ted (ed.), What we want is free: generosity and exchange in recent art. Albany: State University of New York Press., 2005**
- 2) Descartes, Rene, Mediations on First Philosophy. Cambridge: Cambridge University Press., 1984
(Handout—We will be reading the first and second meditations)
- 3) Heidegger, Martin, Being and Time. New York: Harper Collins Publishers, 1962
(Handout—We will read the first Chapter)

Recommended Reading

Green, Malcom (ed.) Brus, Muehl, Nitsch, Schwarzkogler: Writings of the Vienna Actionists., London: Atlas Press., 1999

Loeffler, Carl E., Tong, Darlene (ed.) Performance Anthology: A Source Book for a Decade of California Performance Art., San Francisco: Contemporary Arts Press., 1980

Berghuis, Thomas J., (ed.) Performance Art in China., Hong Kong, Timezone 8 Ltd, 2006

Kester, Grant H. Conversation Pieces: Community + Communication in Modern Art. Berkeley: University of California Press., 2004

Bourriaud, Nicolas. Relational Aesthetics. Simon Pleasance & Fronza Woods (trans.) France: Les Presses Du Réel: 2002

Bourriaud, Nicolas. Postproduction. New York: Lukas & Sternberg, 2002

Hoffmann, Jens and Jonas, Jan (ed.) Artworks: Perform. New York: Thames and Hudson, 2005

Dixon, Steve. Digital Performance: A History of Mew Media in Theater, Dance, Performance Art and Installation. Cambridge: MIT Press., 2007

Goldberg, RoseLee. Performance Art: From Futrism to the Present. New York: Thames and Hudson, 2001

Cravan, Arthur, Rigaut, Jacques, Torma, Julien, Vaché, Jacques. 4 Dada Suicides: Selected Texts of Arthur Cravan, Jacques Rigaut, Julien Torma and Jacques Vaché. London: Atlantic Press., 2005

Smartfellows, Evenmore. 4 You to Read and Discover. Fargo: Ourclass., 2011

Art 260-360-460
Special Topics: Action! And Issues of Documentation
Rm. 120
M, W 2–4:30 pm

Action! And Issues of Documentation Assignment Guidelines

- 1) The Impossible Gesture/The Herculean Gesture/The Improbable gesture
Complete an action that is impossibly Grand/Herculean. See Frances Alys "When Faith Moves Mountains".
- 2) Endurance/Extended time-based performance
Complete an action/performance that exaggerates an action over a long period of time, for which endurance is a required element. Minimum time elapsed: 9 hours.
- 3) The Live Performance
Perform an action before a live audience, with the live event being a crucial element to the work
- 4) Relational Action
Complete a performance/action in the framework of Relational Aesthetics—the work must involve the participation of at least 3 strangers.
- 5) Intervention
Complete a work by altering a preexisting context in the world or by "interrupting" a preexisting environment with your performance/gesture.
- 6) The Monologue
Complete a performance by using at least one monologue.
- 7) Narrative Performance
Complete a performance that tells a narrative. Narrative must not be linear.
- 8) The Private Performance
Complete a performance that is premised (can only be done) as a private action.
- 9) Text as Performative/Intervention
Complete a work by altering a preexisting context in the world or by "interrupting" a preexisting environment with an element of text.
- 10) Consumption
Appropriate a found object or construct and object. In a separate action, consume/use/destroy the object over the course of 4 hours.
- 11) Propose your own idea
Propose your own idea.

Each student will complete 4 or more of the above assignments, documenting at least 2 in video. After the 2nd assignment students may choose to work collaboratively.

Grading Distribution

The grading distribution for the course will be as follows:
10% Participation
90% To be divided among assignments*

* The 85% grade distribution for assignments will be equally divided between each assignment completed by the student. Each student will complete at minimum 3 assignments.

If an assignment is late, the project's final grade will be deducted 10%.

MICROBIOLOGY FOR ARTISTS: CELLULOSE AS A CREATIVE MATERIAL

ART 379T, 390 / BIO 337, NSC 323 / UNIQUE ID: 20809, 20867, 48197, 46603

Fall 2015

2:00pm-5:00pm

Location: PAI 2.26

Prof. Malcolm Brown Jr., and Prof. James Sham

Office Hours: By Appointment Only

E-mail: mrsham@austin.utexas.edu, rmbrown2@gmail.com

SYLLABUS

Course description

Microbial Cellulose is an organic material capable of creating super adhesives, specialized papers/membranes, bio-degradable textiles and more! In this class, we invite students to test the boundaries of this laboratory-made material for collaborative art and design projects. Students need no prerequisite courses or training in the Biological Sciences as long as they come prepared to learn proper laboratory protocol and safety procedures as a part of the course. In this course, students will:

- A) Learn proper Laboratory Protocol and Safety Procedures,
- B) Learn the fundamental principles behind microbial cellulose cultivation
- C) Learn to maintain cultures and fabricate microbial cellulose in laboratory
- D) Create a collaborative Art or Design project using microbial cellulose as a material.

**Students who have successfully completed this course may be allowed to continue to use the laboratory facilities to continue research and/or art projects so long as they maintain laboratory protocol and provide for their own materials.*

Learning Outcomes

1. To learn proper scientific methodology including laboratory notebook practice and fundamental principles.
2. To learn hands-on how to work collaboratively across disciplines.
3. To understand the scientific processes behind microbial cellulose production.
4. To learn the process of fabricating microbial cellulose material in the laboratory
5. To develop innovative thinking skills by putting the material to practice in the form of an Art or Design project.

Evaluation and Grading

The grades will be allocated as follows:

Exercises:

1) 99 Problems	5%
2) Proposal Presentations:	10%
3) Graphic/Visual Lab Manual	5%
4) Lab Notebook:	10%
5) Exercise with non-cellulose	5%

Mid Term: 10%

Assignment 1 (Pure Cellulose): 15%
Assignment 2 (Art/Design Project): 40%

The Art/Design project you produce this semester will be evaluated based upon:

Process (30%)

- The thoughtfulness of a student's approach at the research and planning stage
- The amount and depth of previous drafts/iterations of a project—there should be many versions of a project (models, material tests etc...) before its final version
- The student's work-rate

- The slope of the student's learning curve as exhibited in the project
- The amount and depth of research involved, materially and conceptually

Product (30%)

- The presentation/installation of the final work during review
- The coherence of the visual and creative decisions made in the project
- The level of technical proficiency demonstrated in the work
- The depth of conceptual engagement exhibited by the work
- The level of innovation in applying new material/technical skills
- The student's ability to fulfill the technical and conceptual specifications of the assignment

Risk/Originality (40%)

- The degree of creative risk undertaken by the student, regardless of the result
- The ability of the student to think beyond the parameters, exemplars and precedents shown in class
- The degree to which the student independently discovered and re-imagined materials/technical processes outside that which was available in class
- The scale and ambition of the project
- The strength of the student's individual creative voice

Attendance Policy

Attendance is mandatory. Any material missed in class will not be repeated.

4 absences = final grade reduced by 1 letter (A becomes a B),

5 absences = 2 letters

6 absences = failure no matter your grade

7 absences = failure **EVEN IF YOU HAVE A VALID REASON FOR YOUR ABSENCE.**

Being absent for your own or others' critiques, regardless of the reason, will result in a downgrade in the "Participation" portion of your grade, as well as be counted against you as an absence.

Tardiness

If a student is more than 10 minutes late to class, this will count as a ½ absence (unexcused).

If a student is more than 25 minutes late to a class, they will not be permitted in the classroom which will result in a full unexcused absence—unless they have given prior and timely notice and justification to the Instructor.

If a student leaves class 10 minutes or more early, this will result in a ½ absence (excused or unexcused).

Students are encouraged to attend artist/scholar lectures and visit various art galleries and museums throughout the semester.

Most, if not all, of these visits will take place outside of regularly scheduled class periods.

Late Assignments

A letter grade will be deducted for work turned in past the scheduled deadline (unless you have a documented illness or have made an arrangement with the Instructor in advance). Leave yourself extra time for technical glitches and mistakes – they will happen and are an integral part of working in new materials.

Classroom Etiquette

-Cellphones/Tablets: Must be in Airplane Mode unless the class is on a break.

-NO FOOD OR DRINK in the lab...EVER!! (Painter 2.26 seminar room is an exception)

Midterm Exam:

There will be a midterm in this course.

University Policy on Religious Holidays

1. Students should notify faculty during the first week of the semester of their intention to be absent from class on their day(s) of religious observance;
2. Faculty should extend to these students the courtesy of absence without penalty on such occasions, including permission to make up examinations;
3. Faculty who intend to observe a religious holiday should arrange at the beginning of the semester to reschedule missed classes or to make other provisions for course-related activities

Targeted Schedule (subject to change)

August 27	1.0 hrs. Prof Brown Lecture: Introduction to Cellulose 0.5 hrs. Prof Sham Lecture -Introduce Bound notebooks, and Exercise 1 (Drawn protocols) 1.0 hrs. Laboratory Overview, Safety protocols -Complete Safety Modules online by Sept 1
Sept. 1	1.5 hrs. Prof. Brown Lecture—Microbial Cellulose Basics and possibilities -Material Demonstrations -Bound Notebook Requirement -Proposals of possible Assignment 1 projects start 0.5 hrs. Prof. Sham lecture -HMWK Identifying 99 problems by Sept 17 1.0 hrs. Laboratory-Overview, Assign Laboratory Partners and Sterilization techniques
Sept 3	1.0 hrs. Prof. Brown Lecture 2.0 hrs. Laboratory: Make Medium + Inoculations. *Must inoculate by end of day
Sept. 8	1.0 hrs. Prof. Brown Lecture 2.0 hrs. Laboratory: High Concentration Inoculum + Centrifuge -MUST POUR FINAL TRAYS TODAY -Introduce proposals for next project
Sept. 10	2.0 hrs. Prof. Brown Microscopy Intro (Painter 1.34). 1.0 hrs. Laboratory: Autoclave Intro. and Work Day -
Sept 15	1.5 hrs. Laboratory: Alconox wash + Autoclave -B group workshop proposals 1.5 hrs. Prof. Brown Microscopy workshop (Painter 1.34)
Sept 17	1.0 hrs. Laboratory: Water Wash / Exercise #1: 99 problems DUE 2.0 hrs. Prof. Brown Microscopy Demo (Painter 1.34) -take photos/videos
*Sept 18 OR 21 (Fri. or Mon.): Students must come into Lab between 1pm-4pm to complete an additional water wash.	
Sept 22	2.0 hrs. Exercise #2 DUE / Presentations of Proposals 1.0 hrs. Laboratory: Final Rinse, take Samples and store in Ethanol
Sept 24	2.0 hrs. Presentation of Proposals cont. 1.0 hrs. Laboratory: Additives and Regular Drying Processes Alconox Wash
Sept 29	0.5 hrs. QUIZ on Microcellulose Basics 2.5 hrs. Lab drying demo -Freeze-drying
Oct. 1	Begin Assignment 2
Oct. 6 Oct. 8	
Oct. 13 Oct. 15	
Oct. 20* Oct. 22*	
Oct. 27 Oct. 29	Exercise #3 (IKEA style manual) DUE

Nov. 3
Nov. 5

Nov. 10
Nov. 12

Nov. 17
Nov. 19

Nov. 24
Nov. 26

Exercise # 4 (Lab Notebook) DUE
Thanksgiving

Dec. 1
Dec. 3

Assignment 2 + Exercise 5 DUE / Final Project Present
Clean up Lab, Party at Prof Brown's home

MICROBIOLOGY FOR ARTISTS: CELLULOSE AS A CREATIVE MATERIAL

ART 379T, 390 / BIO 337, NSC 323 UNIQUE ID: 20809, 20867, 48197, 46603

Fall 2015

2:00pm-5:00pm

Location: PAI 2.26

Prof. Malcolm Brown Jr., and Prof. James Sham

Office Hours: By Appointment Only

E-mail: mrsham@austin.utexas.edu

Assignment #1: Cultivate 4-5 sheets of cellulose

Due: Sept. 22

Description

In this assignment you will (together with your partner), go through all of the steps to create 4-5 sheets (roughly 8" x 8") of pure microbial cellulose in the laboratory. You will keep a laboratory notebook of the process upon which you will be graded.

You will use the cultures started in this assignment, as well as the cellulose membranes in Assignment #2.

WHAT TO HAND IN:

- 1) Your cellulose membrane
- 2) Your laboratory notebook

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Assignment #2: Collaborative Art and/or Design Project Using Microbial Cellulose as a Material

Due: Dec. 1

Description

In this assignment you will (together with your partner), identify one or more of the uses of microbial cellulose (as an adhesive, filter, paper, substrate, building material, photo-substrate etc...). In your collaborative teams you will build an art project and/or prototype using the microbial cellulose. Each student will be provided with the materials to make eight 8"x 8" sheets of cellulose, although students may make larger quantities and sizes if they pay for additional materials.

This assignment may be an art project, design project, innovation/invention prototype or an interdisciplinary "yet-to-be-classified" project. Think as outside the box as is possible, while still maintaining a foot in the practical world. This Assignment will require a fair bit of autonomy and initiative on the part of the student to identify and plan an actual creative use for a material for which applications are still being developed and discovered.

Think as creatively as you can to push the limits of cellulose as a material, and work with its strengths. Try to find applications for the material that are not already discovered or explored by industry. If you can make cellulose do the same job as glue, think about what it could do adhesively that glue *can't*. If you are using cellulose as a sound membrane for speakers and/or instruments, research how said instruments and speakers are already made so that you don't replicate something already in existence.

You will work together with your laboratory partner on this, and will be required to spend time outside of class developing and completing this project.

WHAT TO HAND IN:

- 1) Your art/design project
- 2) Your laboratory notebook
- 3) Photo and/or video documentation of your project.

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Exercise #1: 99 Problems

Due: Sept. 17

Description

Most great inventions/designs/artworks begin not only with identifying a problem in the world, but also distilling that problem from a vague unsolvable problem (i.e. poverty in America) into a specific, feasible and surmountable sub-problem (i.e. the lack of educational across socio-economic barriers).

EXAMPLE:

Problem:	Animals are treated unethically in the industrial farming system.
Sub-problem:	Consumers are generally sympathetic to animal rights arguments, but continue to participate in the system for a variety of reasons, among them apathy and convenience.
Sub-sub-problem:	Consumers do not connect intellectual arguments with practice (or the food on their plate).
Solution:	Create utensils and plates that detect the accumulation of heavy metals, antibiotics, growth hormone, radioactivity and other contaminants in a VISUAL manner (i.e. fork that glows more and more fluorescent as it accumulates).

In this Exercise, each student is to identify up to 99 problems (and at least 20) in the world and distill them into specific, solvable sub-problems with solution that are implementable, if not practical for financial or political reasons.

You should seek inspiration from your actual life and experience, rather than finding general problems online that may not effect your everyday life. At least 10 of your problems must use Microbial Cellulose as a material.

WHAT TO HAND IN:

- 1) A .docx file with Each problem broken down as in the above example.
- 2) At minimum 20 problems must be analyzed. At least 10 must use Microbial Cellulose as a material.

MICROBIOLOGY FOR ARTISTS: CELLULOSE AS A CREATIVE MATERIAL

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Exercise #2: Proposals for Assignment #2

Due: Sept. 22

Description

After completing Assignment 1, students will have 4-5 sheets of cellulose and for Assignment 2, will make a prototype or artwork by using the cellulose as a creative material. This exercise is a bridge between Assignments 1 and 2, in that students will formulate and present 2-4 proposals of projects to realize for Assignment 2 using said cellulose. The proposals may be for art projects, design projects, innovation/invention prototypes or an interdisciplinary "yet-to-be-classified" project.

Think as creatively as you can to push the limits of cellulose as a material, and work with its strengths. Try to find applications for the material that are not already discovered or explored by industry.

The proposals will be presented to the entire class on Sept. 22 and 24. Dr. Brown and Prof. Sham will assess the proposals and approve 1 proposal to be realized for Assignment 2. Proposals will be evaluated on their ingenuity, clarity and feasibility.

*Note: The "Ikea-styled Visual/Graphic Lab Manual is a SEPARATE exercise and no crossover with this exercise is allowed.

WHAT TO HAND IN:

- 1) Your presentation files on each proposal in powerpoint format.

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Exercise #3: “IKEA-style” Visual/Graphic Lab Manual

Due: Oct. 27

Description

Throughout the Laboratory section of this course, you will be asked to learn multiple laboratory protocols for producing microbial cellulose. In order to ensure that students fully understand each step and the procedures in your own language, each student will produce an “IKEA-style” Visual/Graphic Laboratory Manual to explain how to replicate the procedures to a third party. The idea is to use as little language as possible to convey the steps, as well as distill the laboratory procedures into their essentials. These manuals will become very useful as study guides, and will be evaluated based on their clarity and originality.

WHAT TO HAND IN:

- 1) A visual/graphic “how-to” manual of the entire Microbial Cellulose cultivation process.

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Exercise #5: Non-Cellulose Lab-made Art Project

Due: Dec. 1

Description

As students learn the laboratory protocols, they will have access and learn many different machines, tools and processes which may be useful for making creative projects without cellulose necessarily as a material. This may include projects that use the microscope camera, centrifuge, autoclave or many other resources. Many times new ideas come from new opportunities and in this Assignment each individual student must use one or more of the laboratory resources to make an artwork in a responsible manner. Think creatively and outside of the box about how to take advantage of this opportunity to make a creative project otherwise not possible for you. All ideas must be approved by either Prof. Brown or Prof. Sham prior to testing in the lab.

WHAT TO HAND IN:

- 1) Your art/design project

COLLABORATIVE PRACTICES DES 394/ART 382-20329

Spring 2015

Mon. 6:00pm-10:00pm

Location: Art 3.433

Prof. Sham

Office Hours: By Appointment Only

E-mail: mrsham@austin.utexas.edu

SYLLABUS

Course description

Collaborative cross-disciplinary practice is increasingly important against the backdrop of “crowd-sourcing” and DIY culture in creative professional practice. Simultaneously, it is increasingly difficult to find creative professionals who are able, willing and have access to the right opportunities for productive and rewarding collaboration. This seminar-style course is meant to provide some of those opportunities with a focus on creative collaborative practice in contemporary art and design. In addition to readings, field trips and discussion, students will complete a series of short, cross-disciplinary exercises in collaboration. Students can expect no more than 3 hours per week of studio work outside of class time, but should come to class prepared to take advantage of the time.

Alongside readings and exercises, students will receive practical feedback on formulating fundable proposals of art, design and/or entrepreneurial initiatives. By the end of the class, students should expect to have a portfolio of “pitch-ready” ideas documented and ready to present to potential future funding sources.

Readings:

The One and the Many: Contemporary Collaborative Art in a Global Context
by Grant H. Kester

Artificial Hells: Participatory Art and the Politics of Spectatorship
by Claire Bishop

The Participatory Museum
by Nina Simon

Designing Together: The collaboration and conflict management handbook for creative professionals by Dan M. Brown

Learning Outcomes

6. To develop a functional understanding of the history and development of participatory/collaborative practice in art and design.
7. To experiment, and engage various types of collaborative projects with peers.
8. To develop a practice of innovation-oriented problem-solving.
9. To refine ideas by getting class feedback and taking rough ideas to finalized “pitch-ready” format.

Course Structure

This course will have three major components, 1) reading/discussion, 2) Collaborative Exercises and 3) the Innovation Notebook.

READING/DISCUSSION

The reading/discussion section will occur regularly and students should expect to keep up in order to be ready for discussion.

We will read most of the following books and I advise you to purchase:

The One and the Many: Contemporary Collaborative Art in a Global Context
by Grant H. Kester

Artificial Hells: Participatory Art and the Politics of Spectatorship
by Claire Bishop

The Participatory Museum

by Nina Simon

COLLABORATIVE EXERCISES

Throughout the course we will do a few group/collaborative exercises to try various models of Collaboration. These are designed to be fun and creative and not take more than 3 hours a week in terms of time commitment.

- a) Sears Photography Hijack (Parasitic Collaboration)
- b) Exquisite Corpse Turducken (Serial Structured Collaboration)
- c) Stranger Service Trade (Exchange Collaboration)

INNOVATION NOTEBOOK

Throughout the class each student is expected to keep a notebook of innovative proposals for Art, Design and non-categorizable projects. These proposals should have no upper limit in terms of ambition, but should be fully explained in a communicable manner with design and budget information. Each project should fit into one of the following budget categories:

- A) \$10
- B) \$100
- C) \$1000
- D) \$10000
- E) \$100000
- F) \$1000000
- G) \$10000000
- H) \$100000000
- I) \$1000000000

These ideas should be “change-the-world” level ideas, so don't simply think of your \$10 million proposal as being 10 times the scale for your \$1 million dollar project. Think about what you could actually achieve, and what problems you could take on if you had \$1 billion dollars? Also try to problem solve on the lower end of the scale-if there's a \$10 device you can build that helps people, it may have more impact than a big budget project in the developing world.

Each week, students will share their ideas with the class for discussion and feedback. These will not be “critiques” in tone, but more of a collaborative focus group/sounding board for ideas. Students should expect to complete an average of 2-3 proposals a week in their Innovation Notebook.

UNSTRUCTURED COLLABORATION PROJECT

This project is the major project of the course, wherein each student will produce a project in collaboration with other students in the class. The project will be unguided, and can take any form. This project is an opportunity for students to explore collaborative ideas they might have within the context of the course. The projects can and should look vastly different and unpredictable.

FUSEBOX PROPOSAL

Students in this class will have the opportunity to workshop a real life scenario with Fusebox gallery, a local non-profit arts organization, which is currently working with a real estate development group on a new arts/commercial/residential development. Students will visit the site, and speak to stakeholders and generate their own ideas to propose to Fusebox Gallery.

Evaluation and Grading

The grades will be allocated as follows:

Collaborative Exercises:	30%
Innovation Notebook/Fusebox:	30%
Readings/Discussion:	25%
Collaboration	15%

DIGITAL FOUNDATIONS ART 303L UNIQUE ID: 20545

Fall 2015 Mon./Wed. 2:00pm-5:00pm

Location: Art 1.206D

Prof. Sham

Office Hours: By Appointment, MW 1pm-2pm

E-mail: mrsham@austin.utexas.edu

SYLLABUS

Course description

In this studio-heavy course, students will receive a hands-on introduction to the contemporary practice of Art in the field of Digital Foundations by:

- A) learning and developing technical skills via studio work, assignments and in-class workshops, and
- B) gaining a functional understanding of contemporary art practice via gallery visits, readings and discussion, exercises, and attending artist talks and lectures outside of class time.

Students will primarily be using a Macintosh Computer system, and explore their ideas through digital video and still image production. While the technical facet of the course will primarily be in digital technology basics, students will be challenged via assignments and exercises to develop their own creative voice, expand their practice beyond the digital studio, and learn to work both improvisationally and collaboratively. Students are expected to exhibit self-motivation and initiative, and engage actively in critique and class discussion.

Students are required to attend lectures outside of class time, and a portion of the grading scheme will reflect this. Students should also expect to spend a significant amount of time outside of class working on assignments.

Peer-to-peer learning will be an expectation in the classroom dynamic of this course, and students should come prepared to be actively engaged in discussion and critique for every class.

Learning Outcomes

- 10. To develop a functional understanding of Mac OS
- 11. To introduce students to Final Cut Pro, Photoshop, After Effects, Premiere, and/or Illustrator
- 12. To explore non-industry and atypical creative solutions in audio and video post-production.
- 13. To experiment and develop a creative problem-solving methodology within each student's personal art practice.
- 14. To explore uses and applications of digital technology in real world contexts
- 15. To work collaboratively and develop a critical voice among peers.
- 16. To explore usages of digital technologies in uniquely inter-disciplinary manners.

Evaluation and Grading

The grades will be allocated as follows:

Exercises:	10%
Sketchbook / project book:	10%
Participation:	5%
Assignment 1 (Image)	15%
Assignment 2 (Video Installation)	30%
Assignment 3 (3D Fab)	30%

The artwork you produce this semester will be evaluated based upon:

Process (30%)

- The thoughtfulness of a student's approach at the research and planning stage
- The amount and depth of previous drafts/iterations of a project—there should be many versions of a project (models, material tests etc...) before its final version

- The student's work-rate
- The slope of the student's learning curve as exhibited in the project
- The amount and depth of research involved, materially and conceptually

Product (30%)

- The presentation/installation of the final work during critique
- The coherence of the visual and creative decisions made in the project
- The level of technical proficiency demonstrated in the work
- The depth of conceptual engagement exhibited by the work
- The level of innovation in applying new material/technical skills
- The student's ability to fulfill the technical and conceptual specifications of the assignment

Risk/Originality (40%)

- The degree of creative risk undertaken by the student, regardless of the result
- The ability of the student to think beyond the parameters, exemplars and precedents shown in class
- The degree to which the student independently discovered and re-imagined materials/technical processes outside that which was available in class
- The scale and ambition of the project
- The strength of the student's individual creative voice

A note about grading:

Students will be given 1 week after a critique to hand in the final iteration of an assignment, and how a student responds to their critique (how their project changes) will be evaluated as a part of their grade. Student's participation in their own and peers' critiques be graded separately under the Participation grade.