

(last revised January 4, 2011)

DAWSON COLLEGE CREATIVE ARTS, LITERATURE AND LANGUAGES (CALL) PROGRAM

INSTITUTION Dawson College (Montreal, Canada)	DEPARTMENT Fine Arts	SEMESTER Winter 2011
COURSE NUMBER 511-211-DW/01	COURSE TITLE Interactive Web Art & Culture	OBJECTIVE NUMBER 01D5
PROGRAM Creative Arts, Literature and Languages	PROFILE Visual Arts (Term 2)	PONDERATION 1-2-3 Arts & Culture (Term 2)

INSTRUCTOR	CONTACT INFORMATION	OFFICE HOURS
Andres Manniste	I am generally available in room 2G6-3. Phone extension 3203 or leave a message at 495-2632. e-mail: amanniste@dawsoncollege.qc.ca	Tuesdays, 11:30-14:30 Wednesdays, 9:30-14:30 Fridays 10:00-11:30 <i>Please make an appointment</i>

This course outline has been prepared in conformity with the **Institutional Student Evaluation Policy (ISEP)**. The "policy is designed to promote equitable and effective evaluation of student learning" and is therefore **a crucial policy for you to read and understand**. The policy describes the rights and obligations of students, faculty, departments, programs, and the College administration with regard to evaluation in all your courses. **I.S.E.P.** is published in the College Calendar and reference copies are available in the Library and in the offices of program Chairpersons and the Dean of Creative and Applied Arts.

COMPETENCY OBJECTIVES

To discuss elements of culture and civilization in artistic or literary works.

ELEMENTS

1. To identify elements of culture and civilization in artistic or literary works.
2. To relate elements of culture and civilization to social phenomena.
3. To interpret elements of culture and civilization in artistic or literary works.

STANDARDS

- Representative inventory of elements of culture and civilization in artistic or literary works.
- Relevant correlation of the selected elements of culture and civilization with the society to which they pertain.
- Clear demonstration of elements of culture and civilization present in artistic or literary works.
- Correct language usage.

COURSE DESCRIPTION

This course looks at media oriented artworks and, more specifically, interactive web art. Students, through readings, theory and practical exercises, learn to compare artistic and literary works created through the information technologies with more traditional approaches. Students will discuss design basics and formal composition in the context of their relationship to network architecture.

LEARNING ACTIVITIES

Through lectures, there will be an exploration of contemporary attitudes and approaches to art making and aesthetics. We will look at artists who use the computer as a medium, tool, or theme. Traditional forms such as literature and visual representation will be compared with hypertext, networking and digital media.

You will be assigned specific readings and works of art to analyse and compare with traditional forms in art and literature. The vocabulary of the new technologies will also be explored. Through written and practical assignments and guided critiques, you will learn the proper terms to discuss artwork in a coherent manner.

During weekly labs, you will be introduced to the computer interface and will use basic digital media and tools for

art projects. You will be introduced to the formalities regarding the use and availability of computers on campus. You will be introduced to appropriate ways to make full use of available computer time. You will be introduced to media and library resources to help you with your work.

The difference between the network and the representational world will be discussed with practical exercises in working on a network. You will be expected to work individually and in groups at home and in the labs, applying your knowledge of digital media to assigned art projects.

TEACHING METHODS

Lectures, discussions, demonstrations, Internet and library research, individual and class critiques.

GRADE DISTRIBUTION

50% – Projects or essay

10% – Practical assignments

10% – Written assignments based on readings and studio work

20% – Tests

10% – Term mark based on studio practice and professional attitude

- Studio practice and professional attitude include applied problem-solving, organization, self-discipline, consideration and respect for others, as well as clean-up of the studio. Students are responsible for bringing appropriate materials to work in class, on time, according to schedule and verbal instructions.
- Students are expected to ***come to class with the necessary materials, even if absent from the previous class.***
- End-of-semester pick-up of student work and projects: Students are required to pick up their marked work at a date specified by the instructor. After this date, the department is not responsible for the storing of student work.

DEPARTMENT GRADING POLICY FOR LATE ASSIGNMENTS

Project deadlines (date and time) **MUST BE RESPECTED**. During the term late submissions will carry penalties, however, the **FINAL ASSIGNMENT / TEST** must be handed in by the deadline to be considered for grading.

Penalties for late assignments

Up to: 1 week late 10% deducted

2 weeks late 15% deducted

3 weeks late 20% deducted

4 or more weeks late 0% assigned

Penalties for late/missed final assignment or test

Final assignment/test 0% assigned

If the project is late due to sickness, then a medical note must be handed in to reduce or waive the penalty. Evaluation of all assignments, tests and presentations requires that students **MUST** be available in class for teacher feedback.

ATTENDANCE & PARTICIPATION POLICY

Presence and participation are necessary components of learning. Students who fail to attend or participate may jeopardize their successful completion of the course.

Attendance will be taken in every class. Arriving late or leaving early is considered an absence. After two absences, the instructor will notify the student and the department of his/her precarious state in the course. Three absences will significantly impact your final grade as this represents a loss of 20% of class time and course work. It is at the instructor's discretion to require documentation for absences. ***Note: When absent from class, the student is responsible for inquiring about missed information and assigned homework.*** Students may refer to the Institutional Student Evaluation Policy in the Dawson College Calendar for further information regarding student responsibilities to the course (section II.D.).

LITERACY POLICY

When submitting course work in English, students are expected to adhere to college-level standards of literacy and presentation and to follow a standard academic documentation style such as the *MLA Style Sheet*.

CHEATING & PLAGIARISM POLICY

Both academic research and creative production are based on intellectual honesty and artistic integrity. Therefore, any act of plagiarism—the unacknowledged use of source material—may result in a failing grade for the project or assignment. It is the students' responsibility, moreover, to ensure that other students do not make unauthorized use of their work. See the Institutional Student Evaluation Policy in the Dawson College Calendar.

POLICY ON RELIGIOUS HOLIDAYS

Students who wish to observe religious holidays must inform each of their teachers in writing within the first two weeks of each semester of their intent to observe the holiday so that alternative arrangements convenient to both the student and the teacher can be made at the earliest opportunity. This written notice must be given even when the exact date of the holiday will not be known until later. Students who make such arrangements will not be required to attend classes or take examinations on the designated days, nor be penalized for their absence. It must be emphasized, however, that this college policy should not be interpreted to mean that a student can receive credit for work not performed. It is the student's responsibility to fulfil the requirements of the alternative arrangements.

C.A.L.L. CELL PHONE POLICY

The C.A.L.L. Program prohibits the use of cell phones in all classrooms, studios and resource rooms. Cell phones must be turned off and put away before entering any of these areas, or while attending field trips and other class activities. This means that students should not monitor calls or send or receive text messages during any class activities.

PORTFOLIOS

From their first term in the program, students should keep all their work and creative projects in a portfolio. This will be useful for the Integrating Activity Course and for university admission.

REQUIRED TEXTS

Tribe, Mark and Jana, Reena (2006) *New media art*. Los Angeles: Taschen. (available On-Line)

RECOMMENDED TEXTS

Greene, Rachel (2004) *Internet Art*. New York: Thames & Hudson

Traub, Lipkin.(2004) *In the Realm of the Circuit, Computers, Art and Culture*. New Jersey: Pearson Education/Prentice Hall

A list of additional readings/www links will be provided at the beginning of the course.

<http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/index.html>

REQUIRED MATERIALS

Blank CDR/DVDRs as required or a usb storage device, sketch/notebook, printing costs for handouts and class work.

SYLLABUS

(Subject to change, please verify for the most recent version at:

http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/andres_office.htm)

PART 1: THE GRAPHIC USER INTERFACE

Week 1: (January 19)

Lecture: Introduction to course.

Browsing: Digital Art Museum <http://www.dam.org/intro.htm>

Digital Art Source <http://www.digitalartsource.com/index2.shtml>

Larin, Lise-Helene (2002) *Paint by Numbers III, Bondir*

<http://www.siggraph.org/artdesign/gallery/S02/onreel/Larin/1reelpreview.html>

Reading: William J. Mitchell (1994) "Intention and Artifice" in *The Reconfigured Eye: Visual Truth in the Post-Photographic Era*, Cambridge: MIT Press, pp.23-57.

Homework: Written inventory of resources. Gathering resources for "My last self portrait in cegep".

Week 2: (January 26):

Lecture: Intention and Artifice; the **GUI** and working with digital images.

Browsing: Shelley Jackson (1997) *My Body*, Dan McCormack (1998) *Bodyscan*, Stellarc (1996) *Ping Body*, Olia Lialina (1996) *My Boyfriend Came Back From the War*

Readings: Walter Benjamin (1992, c.1936) "The Work of Art in the Age of Mechanical Reproduction", extracts from *Illuminations*, trans. Harry Zohn, London, Fontana, 1992 pp. 211-244 and Tribe, Jana (2007) *New Media Art*, "Olia Lialina", p. 60-61.

Week 3: (February 2):

Lab: Work session: Introduction to image manipulation programs.

Project #1, "My last self portrait in cegep" (painting and drawing with the computer and working with photographic images, **20%**)

Browsing: Napier, Mark (1998) *The Digital Landfill* <http://www.potatoland.org/landfill/>, Bookchin, Natalie, Shulgin, Alexei (2000) *Universal Page* <http://www.walkerart.org/archive/7/BA7395F874CFCB696167.htm>,

Mattes, Eva and Franco (1998) *Vaticano.org* <http://www.0100101110101101.org/home/vaticano.org/index.html>

Readings: How to write a Project (link) and Mark Amerika (1997) "Surf-Sample-Manipulate: Playgariism on the Net", *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co., and Walker, John A. (2006) "Copy This! A Historical Perspective On the Use of the Photocopier in Art". *Plagiary: Cross-Disciplinary Studies in Plagiarism, Fabrication, and Falsification*, 1 (3): 1-3 and Tribe, Jana (2007) *New Media Art*, "Mark Napier", p. 70-71.

Week 4: (February 9):

Lecture: Benjamin

Lab: Work session, network printers and printing.

Browsing: Jodi www.jodi.org, Heemskerk, Joan and Paesmans, Dirk (2006) *Max Payne cheats only* <http://maxpaynecheatsonly.jodi.org/>

Readings: Erkki Huhtamo (1995) "Seven Ways of Misunderstanding Interactive Art" *Digital Mediations*, Pasadena: Williamson Gallery of the Art Center College of Design, and Tribe, Jana (2007) *New Media Art*, "Natalie Bookchin", p. 31-31.

PART 2: PROGRAMS AND APPLICATIONS

Week 5: (February 16):

Lecture: Mark Amerika and copyrights.

Lab: Simple animations, gifs.

Browsing: Cosic, Vuk (1999) *Deep ascii* <http://www1.zkm.de/~wvdc/ascii/java/>, Young-Hae Chang Heavy Industries (2005) *Super Smile*. http://www.yhchang.com/SUPER_SMILE.html

Press, and Tribe, Jana (2007) *New Media Art*, "Vuk Cosic", p. 38-39 and "Young-Hae Chang Heavy Industries", p. 94-95

Week 6: (February 23):

Lab: Work session. Working on simple animations, gifs. **Make a small animation. 5%**

Readings: Jean-François Lyotard (1984, c.1979) "The Field: Knowledge in Computerised Societies" from *The Postmodern Condition* Manchester: Manchester University

Week 7: (March 2)

Project 1 Due

Introduction to Project #2: *Option #1*, Group project, "Is technology moral?" (15%) or

Option #2, A written synthesis of the readings and Browsers (1500-2000 word term paper, 15%)

Homework: Write a proposal for Project #2, 5%

Assignment: Write an appreciation of your completed project 1 or 2, taking into consideration the readings that have been assigned. (500 words maximum, due week 15) 5%

Lab: Working on simple animations, gifs. Make a small animation. 5%

Browsing: Gary Hill (2000) *Remembering Paralinguay*, Takeo Yamaguchi (2006) *Candy Factory Projects*, Tokyo *Rose Advertising*: <http://artonline.jp/tokyorose.html>

Week 8: (March 9, *Mid term assessment*):

TEST 10% (On Browsers, readings and computer knowledge to date)

Lecture: Lyotard, Working with things that move. The nature of the present.

Project 2 proposal due.

Presentation of proposals. Formation of groups. How to work in groups

Readings on line: Lialina, Olia (2005) *A Vernacular Web, The Indigenous and The Barbarians*

<http://art.teleportacia.org/observation/vernacular/> Lialina, Olia (2007) *Vernacular web 2* <http://www.contemporary-home-computing.org/vernacular-web-2/>

Class evaluation of project #1.

Internet link: Apple i-movie tutorial (i-movie HD) *i-movie 09*

March 12-20 Mid-term Break

PART 3: INTERNET ART

Week 9: (March 23):

Lecture: Introduction to webpage architecture.

Lab: Working on simple webpage.

Browsing: Wattenberg, Martin (1997) *Bewitched.com* <http://www.bewitched.com/bewitched>, <http://crazyimages.com/>

Readings: Natalie Bookchin and Alexei Shulgin (1999) *Introduction to net. art* and Bolter, Jay David (1997) "Digital Media and Cinematic Point of View", *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co.

Week 10: (March 30):

Lab: Work session on webpages.

Assignment: Simple webpage. 5%

Browsing: Alexei Shulgin (1998) *386DX Cyberpunk rock band, Mouchette* (Avatar, 1996-present)

<http://www.mouchette.org/> . 0100101110101101.org,

Andres Manniste (2003) *La Corne*, (2005) *Cacophonie*

Readings: Tribe, Jana (2007) *New Media Art*, "Alexei Shulgin", p. 84-85 and "Mouchette", p. 66-67.

Week 11:

(April 6):

Small animation due.

Lab: Work session

Week 12:

(April 13):

Simple webpage due.

Lecture: Network Art

Lab: Work session

Readings: Tilman Baumgärtel (1997) "Interview with Jodi" *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co. , and Mattes, Eva and Franco (2000) "life-sharing" *Emergent Medium 02* Minneapolis: Walker Art Center, gallery 9, and Tribe, Jana (2007) *New Media Art*, "0100101110101101.org", p. 26-27, "Jodi", p. 50-51.

Week 13:

(April 20):

Lecture: Art making in the post industrial.

Lab: Work session

Week 14:

(May 4):

TEST 10% (On Browsers, readings and computer knowledge to date)

First Presentations and discussion

Week 15:

(May 15):

Presentations and discussion.

Appreciation due.

Term paper (if approved) **due.**

(May 19, 2011 at 15:00, last time to receive all projects)