

INSTITUTION

Dawson College
(Montreal, Canada)

DEPARTMENT / PROGRAM

Fine Arts Department
Visual Arts Program (Term 1)

SEMESTER

Fall 2013

COURSE NUMBER

510-116-DW / 01, 02

COURSE TITLE

New Media

PRE-REQUISITE

None

COMPETENCIES

054F: Use image processing techniques as a tool of artistic creation.
0547: Create colour effects for art productions.

PONDERATION

1-2-1

INSTRUCTOR

Andres Manniste

CONTACT INFORMATION

I am generally available in room 2G6-3.
Phone extension 3203 or leave a
message at 495-2632.

amanniste@dawsoncollege.qc.ca

INSTRUCTOR AVAILABILITY

Monday: 8:00-8:30, 11:30-12:30

Tuesday: 8:00-8:30, 10:30-13:30

Wednesday: 8:00-8:30, 11:30-14:30

*Preferred method of contact: email or
please make an appointment*

This course outline has been prepared in conformity with the **Institutional Student Evaluation Policy (ISEP)**. The Institutional Student Evaluation Policy (ISEP) is designed to promote equitable and effective evaluation of student learning and is therefore **a crucial policy 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, including grade reviews and resolution of academic grievance. The **ISEP** is available on the Dawson website.

GENERAL DESCRIPTION AND COURSE LINKS

This Term 1 course introduces you to computers and networks as an art making platform. You will be introduced to the tradition, methods and ethical parameters of New Media art. You will conceive computer-based projects, explore digital picture and photo editing and colour, and be introduced to simple animation and Internet tools and procedures. Through an improved familiarity with computer hardware and software and adequate skills in the handling of digital tools, you will be prepared for Photography (in Term 2) as well as New Media & Video (in Term 3).

OBJECTIVES—Competencies & Elements

054F: Use image processing techniques as a tool of artistic creation.

1. Conceive creative project proposals.
2. Explore picture editing procedures.
3. Explore photo editing procedures.
4. Explore stop motion animation.
5. Present their work.

0547: Create colour effects for art productions.

1. Identify conditions affecting colour perception.
2. Create colour compositions.
3. Execute an art project. **(Element 3 is deferred to Colour & Painting 1.)**

STANDARDS—Performance Criteria

Performance Criteria (general)

- Observance of rules of ethics related to intellectual property rights.
- Demonstration of rigor and perseverance through sustained experimentation with techniques.

Performance Criteria (specific to competency 054F)

- 1.1 Observance of steps involved in conducting research.
- 1.2 Appropriate identification of sources of influence, interests and affinities.
- 1.3 Clear statement of their creative intention.
- 1.4 Proper use of computer system and peripherals.

- 1.5 Creation of a personal image bank related to the subject. **(This criterion is deferred to Colour & Painting 1.)**
- 2.1 Creative use of computer graphic tools.
- 2.2 Appropriate choice of approach (figurative, abstract or mixed).
- 2.3 Unique application of procedures.
- 2.4 Effective use of the elements and principles of visual language. **(This criterion is deferred to Colour & Painting 1.)**
- 3.1 Appropriate control of contrast, density and colour settings. **(This criterion is deferred to Colour & Painting 1.)**
- 3.2 Appropriate use of touch-up tool.
- 3.3 Creative use of selection, transformation and special effects procedures.
- 3.4 Effective use of the elements and principles of visual language.
- 4.1 Judicious use of timeline and images.
- 4.2 Creation of a simple sequence.
- 4.3 Integration of original rhythm.
- 4.4 Effective use of the elements and principles of visual language.
- 5.1 Appropriate description of the elements and principles of visual language and the techniques used.
- 5.2 Relevant connections made between their work and the initial visual problem.
- 5.3 Active participation in the critical analysis of the work.
- 5.4 Appropriate use of terminology specific to the discipline.
- 5.5 Observance of rules of English.

Performance Criteria (specific to competency 0547)

- 1.1 Appropriate understanding of how the human system of colour perception functions.
- 1.2 Appropriate distinction between physical and chemical phenomena associated with colour.
- 1.3 Accurate identification of symbolic and psychological phenomena associated with colour.
- 1.4 Accurate identification of properties of colour, based on different classification systems.
- 1.5 Appropriate socio-historical contextualization.
- 2.1 Appropriate mixing of colours.
- 2.2 Appropriate consideration of colour interaction and contrast in colour application.
- 2.3 Varied experimentation with additive and subtractive means of producing colour.
- 2.4 Original exploration of expressive properties of colour.
- 2.5 Proper use of materials, tools and supports.

LEARNING ACTIVITIES

Through lectures, we will discuss computing in the arts and trends in new media and digital culture. We will explore ethical conventions and appropriate data access and ownership within the parameters of computers and networks. We will look at the creative possibilities for artists working in new media and will talk about the visual, social, and psychological impact that computers have had on culture. We will look at artists who use the computer as a medium or as a tool or as a theme.

You will be assigned specific articles and blogs about theory and works of art to analyse and compare with traditional forms in art. 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 public and private networking and the use of basic applications such as raster and vector imaging programs and tools for animation, audio, video and web authoring.

You will learn how to prepare concise written work plans that can be developed into digital media art projects that you will present in class or in public. You will be expected to work individually and in groups at home and in the labs.

TEACHING METHODS

Class lectures and discussions; practical demonstrations of computer and network techniques; verbal and written description of assignments; individual and assigned team work; individually and in groups, verbal presentations of projects; individual formative critique and class critique; audio-visual presentations; occasional field trip (when applicable).

GRADE DISTRIBUTION – A minimum grade of 60% is required to pass this course.

50% - Individual and group assignments as well as preliminary work.

20% - Term tests

20% - Final group term project

10% - Organization, participation, and professional conduct

- **Organization, participation and professional conduct** include applied problem-solving, organization, self-discipline, and consideration and respect for others and for the studio. Students are responsible for bringing appropriate materials to work in class, on time, according to proposed schedule and verbal instruction.
- Students are required to pick up term work as specified by the teacher.

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
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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 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 should refer to the Institutional Student Evaluation Policy (Section III-C) regarding attendance.

CHEATING AND PLAGIARISM POLICY

Cheating and plagiarism are serious academic offences. Both academic achievement and creative production are based on honesty and artistic integrity. Any act of plagiarism (the unacknowledged use of source material) will result in a grade of zero for the project or assigned work. Where originality is questionable, preceding developmental work must be produced to substantiate authorship. Any act of cheating (involvement in any dishonest or deceptive practice related to exams, in-class tests, or quizzes) will also result in a grade of zero in that instance. All instances of cheating and plagiarism that result in an affected grade will be reported to the office of the Dean of Creative & Applied Arts. According to ISEP, the teacher is required to report to the Sector Dean all cases of cheating and plagiarism affecting a student's grade. (ISEP Section IV-C)

LITERACY POLICY

The 10% professional attitude mark will include an assessment of the student's ability to discuss and criticize his or her work within the large context of art and its traditions.

STUDENT CONDUCT

Everyone has the right to a safe and non-violent environment. Students are obligated to conduct themselves as stated in the Student Code of Conduct and in the ISEP section on the roles and responsibilities of students. (ISEP Section II-D)

POLICY ON RELIGIOUS OBSERVANCES

Students, who intend to observe religious holidays, must inform their teachers in writing as prescribed in the ISEP Policy on Religious Observances. (ISEP Section III-C) Alternative arrangements will be discussed to make up for class material missed. All resulting changes in the tentative schedule of assignments must be finalised within the first two weeks of classes.

CELL PHONE AND INTERNET POLICY

All cell phones must be turned off during class / studio / lab time. Use of social networking sites, personal e-mail, text messaging, etc. is allowed only during class breaks. Failure to respect this policy may result in marks being deducted from the student's 10% professionalism grade.

INTENSIVE COURSE CONFLICTS

If a student is attending an intensive course, the student must inform the teacher within the first two (2) weeks of class, of the specific dates of any anticipated absences.

REFERENCE TEXT

Tribe, Mark and Jana, Reena (2006) [*New media art*](#). Los Angeles: Taschen (This entire text is available on-line)

REFERENCE SOURCES

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 and a usb key device, sketch/notebook, printing account for handouts and class work. Optionally, a free on-line account such as : [Dropbox](#), [Google Drive](#), [iCloud](#), [Filehostfree](#), etc.

TENTATIVE WEEKLY SCHEDULE

<http://dept.dawsoncollege.qc.ca/finearts/Faculty/AManniste/Text/NewMedia.htm>

Week 1: (August 21, 26)

Introduction to course.

Reading: Nicholas Carr (2008) " Is Google Making us Stupid?" *The Atlantic*

Reference: *Hyperallergic* (art blog out of NYC); Marina Galperina (2013) "The Jogging, The Tumblr, The Book" *Animal*

Browsing: *Rhizome Artbase*, <http://rhizome.org/artbase/>, *Digital Art Museum* <http://www.dam.org/intro.htm>

and *Computers Club Drawing Society, Museum of Internet* <https://www.facebook.com/MuseumOfInternet> (<http://museumofinter.net>), <http://thejogging.tumblr.com>.

Week 2: (August 28, September 4)

Lecture: Introduction to New Media Technologies

Project 1 (individual project, raster image, 15%)

Lab: Logon, working with programs, entering and exiting files, portable memory, network.

Link: Jeremy Shuback: *Photoshop Crash Course*

Reading: Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Art in the age of digital distribution", pp.6-9 9 ("Defining New Media art" to "Themes/tendencies").

Browsing: Petra Cortright (2007) *vvebcam*, and John F. Simon, Jr. (1997) *Every Icon*

Labour Day: September 2.

Week 3: (September 9, 11)

Introduction to *Adobe Photoshop*, drawing and painting tools

Reading: Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Art in the age of digital distribution", pp.10-13 ("Themes/tendencies" to end of article).

Browsing: Shelley Jackson (1997) *My Body* and Takeo Yamaguchi (2006) *Candy Factory Projects*, *Tokyo Rose Advertising*

Week 4: (September 16, 18)

Working on project 1 in computer lab, image editing, introduction to printers.

Reading (about defining mechanically produced art): Walter Benjamin (1936) *The Work of Art in the Age of Mechanical Reproduction*, (Sections I, II, IV, V and XII);

Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Olia Lialina", p. 60-61.

Browsing: Olia Lialina (1996) *My Boyfriend Came Back From the War*, Olia Lialina (2013) *Summer*

Week 5: (September 23, 25)

Project 1 due

Introduction to **Project 2** (individual project, moving graphics, 15%)

Lab: Downloading Internet images, file compression, image formats

Browsing: *Anime to Arts*

Reference: Eva and Franco Mattes (2008) *It's always six o'clock*, and Mu Gallery, Eindhoven, NL (2008) *It's always six o'clock*.

Week 6: (September 30, October 2)

Lecture: Benjamin

Lab: Introduction to simple animation.

Browsing: <http://www.bewitched.com/bewitched> and Dina Kelberman (2012) *I'm google*

Homework: Take a movie of yourself and save it as .avi or .mov to your usb key or on a dvd.

Week 7: (October 7, 9)

Project 2 due

Project 3 (group project, program-based, 20%)

Lab: Working with Quicktime and iMovie; Downloading a movie and opening it with a raster image program.

Reading: Natalie Bookchin, Alexei Shulgin (1999) *Introduction to net.art* (1994-1999)

Browsing: Rafael Rozendaal (2010) *Towards and Beyond* <http://www.towardsandbeyond.com/>

Thanksgiving break October 12-14

Week 8 (October 16, 17, mid term assessment)

TEST (10%) On readings, lectures and browsings to date.

Lab: Introduction to Internet, Web workshops; Simple webpage mini-tutorial

Browsing: Kaja Andersen (2012) *cxzy's photostream*, Jodi www.jodi.org; Jodi (2006) *MAX PAYNE CHEATS ONLY* -----
-----www.jodi.org.webloc

Week 9: (October 21, 23)

Lecture: the context for media art.

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

How to write a proposal

Reading: Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Vuk Cosic", p. 38-39 and "Mark Napier", p. 70-71.

Browsing: Mark Napier (1998) *The Digital Landfill* and Vuk Cosic (1999) *Deep ascii* <http://www1.zkm.de/~wvdc/ascii/java/>

Week 10: (October 28, 30)

Project 3 due

Project 4 (group project, interactive, 20%)

Lab: Web workshops continued.

Reading: Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Mouchette", p. 66-67.

Browsing: Stellarc (1996) *Ping Body* (Google it!) and *Mouchette* (Avatar, 1996-2010, Martine Neddham)
<http://www.mouchette.org/>

Week 11: (November 4, 6)

Reading: Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Young-Hae Chang Heavy Industries", p. 94-95
and "Alexei Shulgin", p. 84-85.

Browsing: Young-Hae Chang Heavy industries (2005) *Super Smile*. http://www.yhchang.com/SUPER_SMILE.html and
Alexei Shulgin (1998) *386DX Cyberpunk rock band*

Week 12: (November 11, 13)

Web workshops continued.

Browsing: 0100101110101101.org (Google them!)

Reading: Tilman Baumgärtel (1999) Interview with 0100101110101101.ORG and Tribe, Mark and Jana, Reena (2007) *New Media Art*, "0100101110101101.org", p. 26-27.

Week 13: (November 18, 21)

Project 3 due

Reading: Tilman Baumgärtel (1997) *Interview with Jodi* and Tribe, Mark and Jana, Reena (2007) *New Media Art*, "Jodi", p. 50-51.

Browsing: Marina Abramović (2010) *The Artist is Present*; Dora Moutot (2012) *You Made Me Cry*; Marco Anelli (2012) *Marina Abramović Made Me Cry*; Eugenio Tisselli (2009) *We are the facebots! We are delighted to be your friends*.

Week 14: (November 25, 28)

TEST (10%) On readings, lectures and Browsers to date.

Work session

Week 15: (December 2, 4)

Project 4 due, class critique

(December 11, 2013 at 15:00)

Last submission of projects