

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

INSTITUTION

Dawson College
(Montreal, Canada)

DEPARTMENT

Fine Arts

SEMESTER

Winter 2014

COURSE NUMBER

511-211-DW/01, 02

COURSE TITLE

Interactive Web Art & Culture

OBJECTIVE NUMBER

01D5

PROGRAM

Creative Arts, Literature and
Languages

PROFILE

Studio Arts (Term 2)
Arts & Culture (Term 2)

PONDERATION

1-2-3

INSTRUCTOR

Andres Manniste

CONTACT INFORMATION

I am generally available in room
2G6-3.
Phone extension 3203 or leave a
message at 495-2632.
e-mail:
amanniste@dawsoncollege.qc.ca

OFFICE HOURS

Tuesdays, 11:00-15:00
Wednesdays, 11:00-15:00
Fridays 11:30-13:00

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.

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

60% – Projects or essay

10% – Practical assignments

10% – Written assignments based on readings and studio work

20% – Tests

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

- Your assessment will consider studio practice and professional attitude, which includes 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
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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 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 should refer to the Institutional Student Evaluation Policy (Section III-C) regarding attendance.

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*.

ACADEMIC INTEGRITY POLICY

Academic integrity is a fundamental value of Dawson College. Both academic achievement and creative production are based on honesty and artistic integrity. Authorship of submitted work, in part or in whole, must not be misrepresented. If it is suspected that the work submitted is the result of the un-acknowledged use of source material or involvement in any dishonest or deceptive practice, the student may be required, at the teacher's discretion, to provide proof of authorship in the form of preliminary work. The same assignment may not be submitted to multiple courses unless approved by all the respective teachers. Any student who submits work where cheating or plagiarism is suspected will be reported to the office of the Dean of Creative & Applied Arts in accordance with ISEP Section IV C.

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 (except when it is an integral part of course work). 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.

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

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 storage device, sketch/notebook, printing costs for hand-outs 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 17, 22):

Lecture: Introduction to course: *New Media Art* (PowerPoint)

Lab: Introduction to Macintosh lab. Logon, working with programs, entering and exiting files, portable memory, network.

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

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: Gathering resources for "My last self portrait in cegep".

Week 2 (January 24, 29)

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

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

Browsing: Stellarc (1996) *Ping Body* (Google it!) , Olia Lialina (1996) *My Boyfriend Came Back From the War*, Shelley Jackson (1997) *My Body*, Petra Cortright (2007) *vvebcam* and Kaja Andersen (2012) *cxzy's photostream*.

Readings: 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") and "Olia Lialina", p. 60-61.

Week 3 (January 31, February 5):

Lab: Work session: Introduction to image manipulation programs.

Browsing: Napier, Mark (1998) *The Digital Landfill* <http://www.potatoland.org/landfill/>, Mattes, Eva and Franco (1998) *Vaticano.org* <http://www.0100101110101101.org/home/vaticano.org/index.html> ; John F. Simon, Jr. (1997) *Every Icon* and Erin Baillie-Rutter (2012) *how to live 4 ever*

Readings: How to write a Project, 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), "0100101110101101.org", p. 26-27 and "Mark Napier", p. 70-71.

Week 4 (February 7, February 12):

Lab: Work session, network printers and printing.

Browsing: Eva and Franco Mattes (2008) *It's always six o'clock*, and Mu Gallery, Eindhoven, NL (2008) *It's always six o'clock*; Heemskerk, Joan and Paesmans, Dirk (2006) *Max Payne cheats only* <http://maxpaynecheatonly.jodi.org/>

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. 211-24.4

PART 2: PROGRAMS AND APPLICATIONS**Week 5** (February 14, February 19): Lecture: Benjamin (Benjamin slides)

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 and Kim Jong-il *Looking At Things*.

Readings: Tribe, Jana (2007) *New Media Art*, "Vuk Cosic", p. 38-39 and "Young-Hae Chang Heavy Industries", p. 94-95. Mark Amerika (1997), "Surf-Sample-Manipulate: Playgiarism on the Net", *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co. and Joy Garnett (2004) *Steal this look*.

Week 6 (February 21, February 26):

Lecture: Copyright and plagiarism

Project 1 Due

Presentation of projects, class evaluation of project #1.

Tilman Baumgärtel (1997) "Interview with Jodi" *Telopolis*, Munich: Heise Zeitschriften Verlag GmbH & Co.

Week 7 (February 28, March 5):

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

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

Introduction to Project #2: Group project, "Is technology moral?" (20%)

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%

Browsing: Gary Hill (2000) *Remembering Paralinguay*, Takeo Yamaguchi (2006) *Candy Factory Projects*, Tokyo Rose Advertising: <http://artonline.jp/tokyorose.htm>, Joy Garnett (2003), *The Bomb Project*.

Week 8 (March 7, March 12):**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/> and *Vernacular web 2* <http://www.contemporary-home-computing.org/vernacular-web-2/>

PART 3: INTERNET ART**Week 9** (March 14, March 26):

Lecture: Introduction to webpage architecture.

Lab: Working on simple webpage.

Browsing: Wattenberg, Martin (1997) *Bewitched.com*, <http://www.bewitched.com/bewitched>, Rafael Rozendaal (2010) <http://www.towardsandbeyond.com/> and <http://crazyimages.com/>

Readings: Natalie Bookchin and Alexei Shulgin (1999) *Introduction to net. art*, Jesse Darling (2012), *Arcades, Mall Rats, and Tumblr Thugs* and Evgeny Morozov (2012), *The Death of the Cyberflâneur*.

Study Break March 17-21**Week 10** (March 28, April 2):

Lecture: Working with things that move. The nature of the present. Discussion of interactive art.

Assignment: Simple webpage. 5%

Browsing: Alexei Shulgin (1998) 386DX Cyberpunk rock band, Mouchette (Avatar, 1996-2010, Martine Neddam) <http://www.mouchette.org/>, Andres Manniste (2003) La Corne, (2005) Cacophonie, Jodi www.jodi.org.

Readings: Tribe, Jana (2007) *New Media Art*, "Jodi", p. 50-51 and "Mouchette", p. 66-67 and "Alexei Shulgin", p. 84-85.

Week 11 (April 9, April 4):**Project #2 Due****Small animation due.**

Presentation of projects, class evaluation of project #2.

Project 3: Option #1 Group project (Culture) 20% or

Option #2 A written synthesis of the readings and browsings (1500-2000 word term paper, 20%)

Week 12 (April 16, April 11):**Simple webpage due**

Lecture: Network Art

Lab: Work session

Readings: Mattes, Eva and Franco (2000) "life-sharing" *Emergent Medium 02* Minneapolis: Walker Art Center, gallery 9.

Eugenio Tisselli (2009) *We are the facebots! We are delighted to be your friends*, Computers Club *Computers Club Drawing Society* and Jon Rafman (2010) *Nine Eyes* (Google Street Views)

Easter April 18-21**Week 13** (April 23, April 25):

Lecture: Art making in the post industrial.

Lab: Work session

Week 14 (April 30, May 2):

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

Lab: Work session

Week 15 (May 7, May 9):

Presentations and discussion.

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

(Please note: May 14 at 15:00, is the last time to receive all projects)