



Introduction to New Media Studio

ASTU 2450.501

Fall 2009

Classroom: Art 233

Meeting time: M + W 8-10:50

Professor: Jenny Vogel

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Office: CVAD Room 315

Office Hours: T 8-11 AM

Course Website: <http://nmintro.ning.com/>

Course Description

This studio workshop course introduces New Media Art as a field of contemporary art practices and art historical systems. New Media work is considered in relation to other screen|time|code-based art media, from Cinema & Film Art to Video Art & Sound Art. New Media work is also viewed in ongoing dialogue with traditional art practices such as performance, installation, conceptual art and sculpture. Students engage with fundamental properties that distinguish New Media practices while developing a personal media vocabulary. Artistic voice is emphasized over technical skills. Prerequisite(s) ART 1200, 1440, 1450, 1500, 1510.

Course Objectives

At the end of this course students will:
Complete 4 original art works exploring the visual and conceptual language of New Media.
Acquire basic technical skills in a variety of New Media related software, required and applicable for Intermediate and Advanced level classes in the field.
Have a basic understanding of contemporary artists and conceptual trends in the field.
Work independently and collaboratively with other students on art projects.
Conduct basic research on New Media Art, and keep a journal.
Create a portfolio of all projects and assignments.

Textbooks

All required reading material is available online or will be placed on reserve in the library

Required Material

Storage Device: external hard drive, I recommend 10 GB or more (it is your responsibility to save your work).
Writeable CD's and DVD's for handing in projects
Journal/sketchbook for ideation and documenting projects
Drawing tools –pens, pencils, markers whatever you like to use
UNT email address (this is how I will communicate with you)
Time outside of class

Grading

Students will be evaluated on the basis of completed projects (70%), attendance and participation (30%). Projects will be graded on their timely completion (30%), originality in visual and conceptual approach (40%) and evidence of skill development, attention to detail and research (30%). Point totals are as follows: Image Experiment: 5; Sound Experiment: 5; Video Experiment: 5; Final Project Draft: 15; Final Project: 30; Presentation: 5; Journal: 5; Attendance + Participation: 30 = 100 points possible. Scale: A=90, B=80, C=70, D=60, F=59.

Attendance Policy

Students are expected to attend all class meetings on time. Lateness by more than 15 minutes constitutes an absence. No more than six (6) absences are allowed to receive credit for the course. More than six absences will result in a grade of WF or F. Any necessary absences known of in advance should be approved by the instructor within the first 3 weeks of classes. It is your responsibility to make up missed class material (don't ask me to repeat classes via email).

Course Structure

Week 1

Intro/Syllabus::Laszlo Moholy-Nagy to YTMND.com

Concept: New Media: Art or Craft?

Skill: ning.com, del.icio.us, research tools, Photoshop

Read: Defining New Media Art, Mark Tribe 2007

Screen: Siebren Versteeg: 100 Years of Google Images 2007, DJ Steve Porter: Slapchop 2009, Moholy-Nagy, Telephone Paintings 1922, Jon Cates: Media Hystories Map 2009; YTMND.com

Week 2

Re-Mix::Re-Load::Mash-Up

Concept: Appropriation, DADA collage & New Media Pre-histories

Skill: Multi-Layer image manipulation with Photoshop

Read: Benjamin's "Art in the Age of Mechanical Reproduction"

Screen: Hannah Höch & Raul Hausmann 1920's; Hank Willis Thomas: Branded, Unbranded 2003-8, more online resources

Sept 7 No class – Labor Day

Week 3

Cut-->Paste-->Copy-->Simulate-->Fake-->CultureJam

Concept: Simulacra, multiples, copyright, creative commons, copyleft, Copy-it-right!, KOPIMI

Skill: "Touch-Up" image editing: fooling the eye with Photoshop

Read: Remix and Remixability, Manovich; CAE: The Financial Advantages of Anti-Copyright 2001

Screen: The Yes Men 2001, gatt.org

Sept 14 Presentation 1

Week 4

Data Bending [img -->sound-->img]

Concept: off/on, 0/1, Boolean Bits, Happy Glitches, Controlled Crashes

Skill: bending the RAW format in Photoshop

Read: McLuhan/Fiore/Agel: The Medium is the Message 1967

Screen: Cory Arcangel: Data Diaries 2002; JODI <http://www.jodi.org/> 1995; Siebren

Versteeg: Dynamic Ribbon Device; Jonathan Coulton: Flickr 2005

Sept 21 Presentation 2

Week 5

[audio]=0l;vbnbbbbbcvghjkl;';:;:o0p|p—[audio]

Concept: Noise :: Music :: Sound

Skill: audio capture & sound recording, intro to Sound Studio Pro

Read: Walter Murch "Clear density, dense clarity" + Michel Chion: "Three Modes of Listening"

Screen: Richard Serra & Nancy Holt 1974: Boomerang

Sep 28 DUE Image Experiment + Presentation 3

Week 6

Performing Sonic Objects vs. Installing Sonic Space

Concept: Multi-Media & Immersive Experience

Skill: nonlinear audio editing & effects in Sound Studio Pro

Read: From Wagner to Virtual Reality

Listen: John Cage: Imaginary Landscape 1939

Oct 5 Presentation 4

Oct 7 Last day to drop/withdraw/change to pass

Week 7

Moving Img: Reel Time vs. Real Time

Concept: Linear Storytelling, experiencing passage of time, performance documentation

Skill: Video Capture in Final Cut Pro & Snapz

Screen: Jonathan Horowitz, Body Song 1997; Bill Viola: Chott el-Djerid (A Portrait in Light and Heat) 1979

Oct 12 DUE Sound Experiment + Presentation 4

Week 8	<p>Cinema, Relativity, Subjectivity & Disruption of Physical Space & Time</p> <p>Concept: Conventions of Storytelling in Cinema + new systems, i.e. jump cut, split screen, P.O.V. Skill: nonlinear video editing in Final Cut Pro Read: Nom June Polk (Nam June Paik): Utopian Laser TV Station 1966 Screen: Chris Marker: La Jetée 1962</p> <p>Oct 19 Presentation 5</p>
Week 9	<p>Physical vs. Electronic Distribution :: Screen vs. Space :: Performance vs. Image-Object</p> <p>Concept: projections & installations, physicality in the digital world Skill: Effects & video manipulation with Final Cut Pro, output formats Screen: Ant Farm: Media Burn 1975; OMG I'm on TV; Tony Oursler</p> <p>Oct 26 Presentation 7 Oct 30 Fall 2009 Last Day to drop</p>
Week 10	<p>Relational Media & Artgames</p> <p>Concept: Chance & Games in Dada and Fluxus, Discuss final project concepts Skill: Introduce HTML & Web 2.0, Dreamweaver, Power Game Factory Read: Post-Media Aesthetics by Lev Manovich 2001 Screen: Miranda July: Learning to Love You More 2002; Jessica Irish: Inflat-o-scape 2001</p> <p>Nov 2 DUE Video Experiment + Presentation 8</p>
Week 11	<p>Concept for Final Project Due, WORKSHOP Begins</p> <p>Concept: Audience as Participant, "designing" the "Interface" that makes this possible Skill: Variable</p> <p>Nov 9 Presentation 9 Nov 12 Students may begin requests for Incompletes</p>
Week 12	<p>WORKSHOP</p> <p>Screen: Keith Obadike: Blackness for Sale 2001 Skill: Variable</p> <p>Nov 20 Fall 2009 Last Day to Withdraw</p>
Week 13	<p>WORKSHOP</p> <p>Screen: Paul Pfeiffer 2003 Skill: Variable</p> <p>Nov 26-29 Thanksgiving Break</p>
Week 14	<p>FIRST DRAFT</p> <p>Screen: First Draft Due: Group Review & Comments on Draft Skill: Critique</p>
Week 15	<p>FINAL PRESENTATIONS + Portfolios due</p>
Week 16	<p>Dec. 14 Class review, returning journals + portfolios</p>

American Disabilities Act

The College of Visual Art and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes, your accommodation request will be considered after the deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You may also call the ODA at 940.565.4323.

Course Risk Factor

It is recognized that there are certain risks inextricably associated with certain activities within the lab, and categories are assigned to the risk factors. Working with computers in a lab environment such as this class' is considered a category 2 risk.

I ask every student to be especially mindful of these risks. Be concerned for your safety and the safety of those around you, specifically as it relates to how you use your computer equipment.

Building Emergency Procedures

In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teacher and act accordingly.

Center for Student Rights and Responsibilities

Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.

The instructor retains the right to change the syllabus with or without notice

Student Acknowledgement

I _____ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

Course number and section

Risk Rating

Student Phone + email

Signature

Date

Faculty Name

Signature

Date