



## New Media Studio 2

ASTU 3450.501

Fall 2009

Classroom: Art 233

Meeting time: M + W 2-4:50

Professor: Jenny Vogel

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Office: CVAD Room 315

Office Hours: T 8-11 AM

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

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### Course Description

This intermediate studio workshop course is an in-depth study of Participatory Art processes. Participatory Art is considered as a multi-faceted art form in which the audience plays an integral part and sometimes even becomes the creator of the work. The class focuses on performance and site-specific aspect of Participatory Art, but NetArt and alternative categories are explored. Students familiarize themselves with a variety of tools to facilitate participatory and interactive processes, such as live-streaming video editing software and HTML coding. The course introduces the history and theory of Participatory Art, as well as various approaches from related fields such as theater, gaming and activism. Students engage with fundamental properties that distinguish Participatory Art practices while developing their personal vocabulary. Artistic voice is emphasized over technical skills. Prerequisite(s): ART 1200, 1440, 1450, 1500, 1510, and ASTU 2450.

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### Course Objectives

At the end of this course students will:  
Complete 4 original art works exploring the visual and conceptual language of Participatory Art.  
Acquire basic technical skills in a variety of interactive software, required and applicable for 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 Participatory Art, and keep a journal.  
Create a portfolio of all projects and assignments.

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### Textbooks

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

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### 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**

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### 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: Hidden Performance: 5; Installation: 5; Interactive Narrative: 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.

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### 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).

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**Rules of Conduct**

Some of the works discussed and screened in this class might contain nudity, violence and repulsive behavior. While these works are of historical importance do NOT incorporate them in your class work. I do not condone any work that is potentially harmful to the student and the class or breaks University rules of conduct. If you are unsure if the work will be appropriate run it by me first.

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**Course Structure**

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**Week 1**

Intro/Syllabus::Participatory Pre-Histories

Concept: Lifeless to living art, objects to acts

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

Read: A Genealogy of Participatory Art by Boris Groys

Screen: Hugo Ball *Karawane* (1919); Lazlo Moholy-Nagy *Telephone Picture*(1922); Marcel Duchamp *Rotary Glass Plates* (1920's)

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**Week 2**

The Not-So-Silent Spectator

Concept: The role of the viewer, the audience as participator/ creator of art

Skill: Final Cut Pro refresher

Read: Viewers as producers by Claire Bishop

Screen: Vito Acconci *Proximity Piece* (1970); Francis Alys *When Faith Moves Mountain* (2002);

Jeremy Deller *The Battle of Orgreave* (2001); Rafael Lozano-Hemmer *Microphones* (2008);

Sept 7 No class – Labor Day

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**Week 3**

Our Bodies

Concept: The body as art object, living sculptures, notoriety and myth.

Skill: Final Cut Pro refresher continued

Read: My Mirror by Kathy O'Dell

Screen: Valie Export *Tap and Touch Cinema* (1968); Abramovic/Ulay *Imponderabilia* (1977); Olia Lialina + Heath Bunting *Identity Swap Database* (1998).

Sept 14 Presentation 1

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**Week 4**

Please touch the art

Concept: Re-purposing traditional viewing spaces

Skill: closed circuit TV, surveillance and webcams

Read: Blows against the Empire by Ted Purves

Screen: Lygia Clark *Elastic Net* (1973); Helio Oiticica *Nests* (1970); Carsten Hoeller *Test Site* (2006);

Sept 21 Presentation 2

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**Week 5**

Immersive Theater

Concept: Multi-media installations, responding to a socio-political environment

Skill: Sound recording and editing refresher

Read: One Place After Another by Miwon Kwon

Screen: Joseph Beuys *7000 Oaks* (1982); kit Galloway+ Sherrie Rabinowitz *Hole-in-Space* (1980);

Janet Cardiff *The Telephone Call* (2001); Lynn Hershman *Life2* (2006).

Sept 28 DUE Hidden Performance + Presentation 3

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**Week 6**

We the Artists

Concept: Art communities and communities as art, rituals, happenings and strange objects

Skill: Intro to Isadora

Read: The Collective Unconscious by Holland Cotter

Screen: Gordon Matta Clark *Food* (1971); ANT FARM *Media Van* (1971; Minerav Cuevas *Mejor Vida Corp.* (1998); Reena Spaulings and Bernadette Cooperation.

Oct 5 Presentation 4

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

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Week 7	<p>Theater of Life</p> <p>Concept: Relational Aesthetics, Life as art, the artist as server to the public  Skill: external cameras in Isadora  Read: Relational Aesthetics by Nicolas Bourriaud  Screen: Jochen Gerz <i>The Gift</i> (2000); Andrea Fraser <i>Museum Highlights: A Gallery Talk</i> (1989); Rikrit Tirvanija <i>Untitled Pad See-aw</i> (1990);</p> <p>Oct 12 Presentation 5</p>
Week 8	<p>DIY</p> <p>Concept: Instructions to the viewer, questions of authorship  Skill: flowcharts and Intro to Dreamweaver  Read: Grapefruit by Yoko Ono  Screen: Andy Warhol <i>Do It Yourself</i>, 1962; Miranda July + Harrell Fletcher <i>Learning to love you more</i> (2002); Erwin Wurm <i>One Minute Sculptures</i> (1997)</p> <p>Oct 19 DUE Art Community or ritual Experiment + Presentation 6</p>
Week 9	<p>Interactive Narratives</p> <p>Concept: Non-linear story telling, personalized viewing experiences.  Skill: Dreamweaver continued  Read: Trouble in the Timeline by Morgens Jacobsen  Screen: Warren Sack <i>Conversation Map</i> (2000); Olia Lialina <i>My Boyfriend Came Back from the War</i> (1996); Graham Weinbren <i>Sonata</i> (1991).</p> <p>Oct 26 Presentation 7  Oct 30 Fall 2009 Last Day to drop</p>
Week 10	<p>Wanna Play?</p> <p>Concept: Chance and art games in DADA and Fluxus.  Skills: Dreamweaver continued  Read: Six Years: The dematerialization of the Art Object by Lucy Lippard  Screen: John Cage; Fluxus <i>Fluxkit</i> (1965), Gabriel Orozco <i>Ping Pond Table</i> (1998); CALC <i>communimage-a moment in time</i> (2000)</p> <p>Nov 2 DUE Interactive Narrative + 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: Laurie Anderson  Skill: Variable</p> <p>Nov 20 Fall 2009 Last Day to Withdraw</p>
Week 13	<p>WORKSHOP</p> <p>Screen: Golan Levin  Skill: Variable</p> <p>Nov 26-29 Thanksgiving Break</p>
Week 14	<p>FIRST DRAFT</p> <p>Screen: First Draft Due: Group Review &amp; Comments on Draft  Skill: Critique</p>

Week 15	FINAL PRESENTATIONS + Portfolios due
Week 16	Dec. 14 Class review, returning journals + portfolios

**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](http://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/csr](http://www.unt.edu/csr) 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