


# Course Outline

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<b>Course</b>	VISM-2002-001 History of New Media Art
<b>Delivery Method</b>	Synchronous Teams meetings (attendance optional) that will be uploaded and available asynchronously immediately afterward on Canvas. Asynchronous prerecorded lecture sections will be uploaded to Canvas. Asynchronous discussion via Canvas forums and TechSmith Knowmia Conversations. Assignment submission via Canvas.
<b>Term</b>	2022 Winter
<b>Credit Value</b>	0.5
<b>Meeting Times</b>	<a href="https://teams.microsoft.com/l/meetup-join/19%3a9078105d7ad846379109f17cf730c5f3%40thread.tacv2/1642779647711?context=%7b%22Tid%22%3a%2206e469d1-2d2a-468f-ae9b-7df0968eb6d7%22%2c%22Oid%22%3a%2240f5ba46-edfe-4bae-b894-7e87d07da88e%22%7d">Friday, 10:00am–11:30am EST, Room ONL, Teams (TMS)</a>  <a href="https://teams.microsoft.com/l/meetup-join/19%3a9078105d7ad846379109f17cf730c5f3%40thread.tacv2/1642779647711?context=%7b%22Tid%22%3a%2206e469d1-2d2a-468f-ae9b-7df0968eb6d7%22%2c%22Oid%22%3a%2240f5ba46-edfe-4bae-b894-7e87d07da88e%22%7d">join/19%3a9078105d7ad846379109f17cf730c5f3%40thread.tacv2/1642779647711?context=%7b%22Tid%22%3a%2206e469d1-2d2a-468f-ae9b-7df0968eb6d7%22%2c%22Oid%22%3a%2240f5ba46-edfe-4bae-b894-7e87d07da88e%22%7d</a>
<b>Start / End Dates</b>	January 28–April 22, 2022
<b>Instructors</b>	<a href="https://canvascloud.ocadu.ca/about/sis_user_id:2303451">Andrew Bailey</a> ( <a href="https://canvascloud.ocadu.ca/about/sis_user_id:2303451">https://canvascloud.ocadu.ca/about/sis_user_id:2303451</a> ) ( <a href="mailto:abailey@ocadu.ca">abailey@ocadu.ca</a> )
<b>Office Hours</b>	I am available for one-on-one Teams meetings throughout the workday (9–5 pm EST) on Mondays and Thursdays. Please email me at least a day in advance to schedule an appointment.

## Description

This survey course offers a history of the relationship of art and media from the beginnings of photography and avant-garde cinema to contemporary digital and video art practices. The course examines technological developments that have affected and transformed perception and representation including time-motion studies, industrialization (Taylorism), mass culture, and global electronic networks (Internet). The influence of new media on various avant-garde movements including cubism, constructivism, surrealism, dada, and on the stylistic innovations of collage and montage will be explored. Selected writings on art and technology by key thinkers of the twentieth century will complement a visual and intellectual survey of artworks. Students with credit in VISC-2B09, VISM-2B09 may not take this course for credit.

## Learning Outcomes

Upon completing this course, students will have:

- 1) Broad knowledge of new media art pieces, practices, and conceptual trends.
- 2) An understanding of the political, aesthetic, and philosophical ideas that inform the development of new media and art.
- 3) Greater experience writing critical, concise, and thoroughly researched analyses of artworks and exhibitions.

## Accessibility Statement:

This course is intended for all OCAD University students, including those with mental, physical, or cognitive disabilities, illness, injuries, impairments, or any other condition that tends to negatively affect one's equal access to education. I will try my best to make all course content as accessible as possible by making it all available asynchronously, at no extra expense, with live transcriptions, closed captions, and alt-text included. I will also always try to remember to verbally describe any imagery I include in my PowerPoint demonstrations and to use easily understood language when trying to explain complex subject matter. If at any point in the term, you find yourself not able to fully access any aspect of this course's online learning space or associated course content, you are welcome (but not required) to contact me by email, Canvas message, or Teams message to arrange an office hours meeting and/or discuss your specific needs. I also encourage you to contact the OCAD Student Accessibility Services (SAS@ocadu.ca/416-977-6000 Ext. 339). If you have a diagnosis, SAS can help you document your needs and create an accommodation plan. By making a plan through SAS, you can ensure appropriate accommodations without disclosing your condition or diagnosis to me or your other course instructors.

**OCAD Closed-Captioning Disclaimer:** *Our video lectures are captioned to assist students with their comprehension and engagement in remote learning. These captions are generated using Automatic Speech Recognition (ASR) technology and are usually up to 90% accurate; however, because they may not be 100% accurate they should be seen as an aid rather than a substitute for the audio and written course materials. OCAD U is committed to accessibility for students with disabilities; students who require further accommodations should register with or contact Student Accessibility Services at SAS@ocadu.ca.*

## Required Readings

You do not need to purchase a textbook for this course. All required readings will be freely available to download as PDFs or browser-based ebooks through the OCAD Library website. I will provide direct links to all readings on the Canvas course page. You will need your OCADU login information to access these readings.

## Supplies

Beyond the digital device that you will need to access Canvas, read the assigned readings, and watch the recorded videos, and complete the assignments, there are no other required supplies for this course.

# Student Preparation / Workload Expectations

You can anticipate that studying and completing class will require at a minimum 2–3 hours of time outside of class per week for every hour of in class time per week.

## Teaching & Learning Methods

Every week you will be expected to read all of the assigned readings, watch all uploaded video lecture content, participate synchronously or asynchronously in class discussions, and complete any assignments that are due. As this class is listed as Remote, all resources will be made available asynchronously through the Canvas course page. If you have any technical issues accessing any of the course content, please contact me as soon as possible.

**Prerecorded Reading Review Videos:** Every Thursday afternoon (the day before the scheduled Teams lecture), I will be posting prerecorded lecture sections that will each work to review one of that week's assigned readings. These videos will be found in their respective week's Canvas module sections and will be posted as an embedded TechSmith Knowmia video (with Conversations enabled) on a Canvas Discussion page. I will end each of these videos with an optional discussion question that you can respond to as part of your participation grade. Typically, every week will have three assigned readings and each of these prerecorded review videos will be approximately 20-30 minutes depending on the length and complexity of the particular reading that I will be covering.

**Recorded Teams Lecture & Discussion:** Every week, on Friday between 10 AM-11:30 AM EST, I will be lecturing live/synchronously through Teams and all who are available are welcome to attend and participate. These lectures will be focused on a chronologically-organized collection of case studies (artists, artwork, exhibitions, and/or curators) relevant to that week's respective theme. I will be asking discussion questions throughout these lectures that you may respond to verbally or textually in the Teams chat window to help boost your participation grade. I want to also clarify that lecture attendance is not mandatory and you will not be penalized in any way if choose not or are unable to attend. Immediately following these synchronous lectures, I will be uploading and making the recordings available to watch on a Discussion page within that week's respective Canvas module section. Similar to the prerecorded reading review videos described above, I will be posting the Teams recordings as an embedded TechSmith Knowmia video (with Conversations enabled) so that if you were not able to attend you can still asynchronously respond as part of your participation grade.

## Class Schedule

OCAD U has a twelve-class semester followed by a two-week assessment period for exams and critiques. Students must be available for the duration of this period.

**Assigned Readings:** There are three assigned readings for every week after Week 1. Please try to read as much as you can but remember that I will also be doing a short review of each reading as part of my

weekly lecture content.

**Optional Readings/Videos:** As the name says, these are all completely optional and are usually podcasts or recorded conference presentations, documentaries, artist/curator interviews, or lectures. These are meant to be less formal, typically audio-visual options if you are especially interested in the weekly topic(s) and want additional content or if you are having trouble with the assigned readings and want a potentially more easily digestible option. I will try to add more optional readings and media over the course of the semester in each week's respective Canvas module. Please feel free to share any similar content you find in the Canvas "Share Zone" discussion forum.

## January 28: What is New Media Art?

### **Assigned Reading:**

Quaranta, D. (2013). New Media Art. In Beyond New Media Art (pp 19-44). Link Editions.  
<https://linkeditions.tumblr.com/beyondnma>

### **Optional Readings/Videos:**

Gray Area. (8 Sept 2015). History of the Future, Art & Technology from 1965 - Yesterday | Casey Reas | The Gray Area Festival. YouTube. <https://youtu.be/mHox98NFU3o>

Mackenzie Art Gallery. (11 Jun 2020). What is New Media Art? YouTube. <https://youtu.be/3Z8lZw6nLkU>

Daniels, D. (2007). Media → Art / Art → Media: Forerunners of media art in the first half of the twentieth century. In Rudolf Frieing & Dieter Daniels (Eds.) Media Art Net / Media Kuntz Netz (Overview of Media of Media Art section). [http://www.medienkunstnetz.de/themes/overview\\_of\\_media\\_art/forerunners/1/](http://www.medienkunstnetz.de/themes/overview_of_media_art/forerunners/1/)

Quaranta, D. (2013). A Brief History of the New Media Art World. In Beyond New Media Art (pp 45-80). Link Editions.  
[http://www.linkartcenter.eu/public/editions/Domenico\\_Quaranta\\_Beyond\\_New\\_Media\\_Art\\_Link\\_Editions\\_](http://www.linkartcenter.eu/public/editions/Domenico_Quaranta_Beyond_New_Media_Art_Link_Editions_)

## February 4: Sound Art, Music, Performance, & Intermedia

### **Assigned Readings:**

Rogers, H. (2011). "The Unification of the Senses: Intermediality in Video Art-Music." Journal of the Royal Musical Association, Vol. 136, No. 2 (2011), pp. 399-428.

Pardo, C. (2017), The Emergence of Sound Art: Opening the Cages of Sound. The Journal of Aesthetics and Art Criticism, 75: 35-48.

Golo Föllmer. (2007). Audio Art. In Rudolf Frieing & Dieter Daniels (Eds.) Media Art Net / Media Kuntz Netz (Overview of Media of Media Art section).

### **Optional Readings/Videos:**

Dartmouth. (8 Jul 2013). E.A.T.: Experiments in Art & Technology, 1960-2001. YouTube.

<https://youtu.be/B0coC9CxER4>

John, B. (2007). The Sounding Image: About the relationship between art and music—an art-historical retrospective view. In Rudolf Frieeling & Dieter Daniels (Eds.) Media Art Net / Media Kuntz Netz (Sound and Image section).

[http://www.medienkunstnetz.de/themes/image-sound\\_relations/sounding\\_mage/scroll/](http://www.medienkunstnetz.de/themes/image-sound_relations/sounding_mage/scroll/)

EuroArtsChannel. (15 June 2017). A Year With John Cage - How To Get Out Of The Cage (Documentary, 2012). YouTube. <https://youtu.be/UaNGeuDuXI4>

Barnes Foundation. (30 Jan 2017). Christoph Cox – History of Sound Art. YouTube. [https://youtu.be/hh\\_5\\_CAYSXY](https://youtu.be/hh_5_CAYSXY)

Walker Art Center. (5 Nov 2014). 'Topless Cellist: The Improbable Life of Charlotte Moorman' Reading by Author Joan Rothfuss. YouTube. <https://youtu.be/0nTMetr-cSI>

## February 11: Film, TV, Expanded Cinema, & Video Art

### **Assigned Readings:**

Culler, J. (2014). Mapping video art as category, or an archaeology of the conceptualizations of video. In High, K., Miller-Hocking, S., & Jimenez, M. (Eds.). The emergence of video processing tools volumes 1 & 2: Television becoming unglued (pp. 33-52). Intellect Books Ltd.

Balsom, E. "Original Copies: How Film and Video Became Art Objects." Cinema Journal, Vol. 53, No. 1, Fall 2013, pp. 91-118.

Marchessault, J. (1999). Feminist Avant-Garde Cinema: From Introspection To Retrospection. In K. Armatage, K. Banning, & B. Longfellow (Eds.), Gendering the Nation (Vol. 1—Book, Section, pp. 137–147). University of Toronto Press.

### **Optional Readings/Videos:**

Meigh-Andrews, C. (2013). In the beginning: The origins of video art. History of video art. (pp. 6-19). Bloomsbury Publishing.

School of Visual Art. (28 Oct 2015). Dara Birnbaum - Installation & Video Artist. YouTube. [https://youtu.be/\\_oNSitc1CPU](https://youtu.be/_oNSitc1CPU)

Smithsonian American Art Museum. (30 Apr 2013). Nam June Paik: Art & Process - Stephen Vitiello. YouTube. <https://youtu.be/kyxU0R4zZOQ>

Louisiana Channel. (30 Apr 2019). Pipilotti Rist Interview: Freeing the Wonderlight. YouTube. <https://youtu.be/VjmmAzS63H8>

Art Gallery of Ontario. (29 Jan 2021). Art in the Spotlight: Martha Rosler. YouTube. <https://youtu.be/7ImV4SZzsDE>

## February 18: Experimental Animation, 3D Modelling, & Cartoons

### **\*Reminder(s):**

The recommended due date for the first quiz and reading response is today before 11:59 pm EST.

### **Assigned Readings:**

Taberham, P. (2019). It Is Alive If You Are Defining Experimental Animation. In Harris, M. et al. (Eds) Experimental Animation: From Analogue to Digital (pp.17-37), Routledge.

Hosea, B. (2019). Beyond A Digital Écriture Féminine: Cyberfeminism and Experimental Computer Animation. In Harris, M. et al. (Eds) Experimental Animation: From Analogue to Digital (pp. 132-150), Routledge.

Jukes, A. (2018). Emptiness is not 'nothing': Space and experimental 3D CGI animation. In Smith, V., & Hamlyn, N. (Eds.), Experimental and expanded animation: New perspectives and practices (pp. 119-144). Springer International Publishing AG.

### **Optional Readings/Videos:**

O'Reilly, D. (2009). Basic Animation Aesthetics. Self-published essay. <http://www.media-arts-uts.com/aes1/wp-content/uploads/2012/01/BasicAnimationAesthetics.pdf>

AniFest. (9 Oct 2012). Michael Frierson: The Context and Milestones of American Clay Animation. YouTube. [https://youtu.be/VMNtP\\_xUxi0](https://youtu.be/VMNtP_xUxi0)

Gre, C. (4 Jul 2017), Animation and the Avant Garde: Animating the Experimental. Medium. <https://medium.com/@chrisgregoryfilm/animation-and-the-avant-garde-animating-the-experimental-89ccc25fb7a9>

McKim, J. (2017). Speculative Animation: Digital Projections of Urban Past and Future. Animation, 12(3), 287–305.

Gauthier, J. (2014) New Vistas? Aboriginal animation and digital dreams at the National Film Board of Canada. Continuum, 28(4), 465-481.

## February 25: Computer Art, Algorithmic Art, & Digital Painting

### **Assigned Readings:**

Doherty, S. J. (2019). ART in the Age of Artificial Intelligence. Esse, 97, 30-41.

Dietrich, F. (1986) Visual Intelligence: The First Decade of Computer Art (1965-1975). Leonardo 19(2), pp 159-169.

Kane, C.L. (2014). Disciplining Color: Encounters with Number and Code (1965–1984). In Chromatic Algorithms: Synthetic Color, Computer Art, and Aesthetics after Code (pp. 102-174). University of Chicago Press.

**Optional Readings/Videos:**

Noll, A.M. (2016). Early Digital Computer Art at Bell Telephone Laboratories, Incorporated. Leonardo, 49(1), pp. 55-65.

Poltronieri, F.A., and Hanska, M. (2019). Technical Images and Visual Art in the Era of Artificial Intelligence: From GOFAL to GANs. Paper presented at ARTECH 2019 - 9th International Conference on Digital and Interactive Arts, pp 1-8.

Ihmels, T., & Riedel, J. (2007). The Methodology of Generative Art. In Rudolf Frieeling & Dieter Daniels (Eds.) Media Art Net / Media Kuntz Netz (Generative Tools section).

<http://www.medienkunstnetz.de/themes/generative-tools/generative-art/scroll/>

SJSU Art Galleries. (15 Sept 2020). Rosa Menkman: Shadow Knowledge - SJSU Lecture, Sept. 1, 2020. YouTube. <https://youtu.be/qKcDUcgeSRQ>

Design Lab. (18 Feb 2017). ULTRACONCENTRATED: Image, Media, Software | Casey Reas | Design@Large. YouTube. [https://youtu.be/H\\_FIYwANKHs](https://youtu.be/H_FIYwANKHs)

## March 4: Robotic Art, Kinetic Art, & Puppetry

**\*Reminder(s):**

The recommended due date for the visual analysis assignment is today before 11:59 PM EST.

**Assigned Readings:**

Kac, E. (2001). Origin And Development Of Robotic Art. Art Journal, 56(3), 60-67.

Pullen, T. M. (2017). Capricious Creatures: Animal Behaviour As A Model For Robotic Art. Technoetic Arts: A Journal of Speculative Research, 15(1), 53-60.

Gauld, Q. (2014). Empathy beyond the human: Interactivity and kinetic art in the context of a global crisis. Technoetic Arts: A Journal of Speculative Research, 12(2 & 3), 389-398.

**Optional Readings/Videos:**

Scheer, E. (2015). Robotics as New Media Dramaturgy: The Case of the Sleepy Robot. TDR: The Drama Review 59(3), 140-149. <https://www.muse.jhu.edu/article/589734>.

Schade, S. (2007). The Media/Games of the Doll [1] —From Model to Cyborg. Contemporary Artists' Interest in Surrealism. In In Rudolf Frieeling & Dieter Daniels (Eds.) Media Art Net / Media Kuntz Netz (Cyborg Bodies section). [http://www.medienkunstnetz.de/themes/cyborg\\_bodies/doll\\_bodies/scroll/](http://www.medienkunstnetz.de/themes/cyborg_bodies/doll_bodies/scroll/)

Robotic Art. (3 Nov 2014). Communication and Otherness in Robotic Art - Eleanor Sandry. YouTube. [https://youtu.be/9Y3b\\_-lAKsk](https://youtu.be/9Y3b_-lAKsk)

Kaust Official. (26 Jan 2017). Pushing the Limits of Kinetic Arts: Strandbeests - Theo Jansen. YouTube. <https://youtu.be/7Pyo98tx-s0>

Stedelijk Museum. (21 Nov 2016). Live Lunch Tour | More Tinguely with curator Margriet Schavemaker. YouTube. <https://youtu.be/voc5ECLMUMA>

## March 11: Systems Aesthetics, Telecommunication, & Net Art

### **Assigned Readings:**

Sheren, I. S. (2018). Standardization, Censorship, Systems, Surveillance: Artist Perambulations Through Google Earth. *GeoHumanities*, 4(2), 397–416.

Kac, E. (1992). Aspects of the aesthetics of telecommunications. Presentation paper published in the ACM SIGGRAPH 92 Visual Proceedings, 47-57.

Arns, I. (2007). Interaction, Participation, Networking: Art and telecommunication. In Rudolf Frieeling & Dieter Daniels (Eds.) *Media Art Net / Media Kuntz Netz* (Overview of Media Art section). [http://www.medienkunstnetz.de/themes/overview\\_of\\_media\\_art/communication/scroll/](http://www.medienkunstnetz.de/themes/overview_of_media_art/communication/scroll/)

### **Optional Readings/Videos:**

Chan, J. (2011). Why Are There No Great Women Net Artists? Self-published essay. [http://about.mouchette.org/wp-content/uploads/2012/05/Jennifer\\_Chan2.pdf](http://about.mouchette.org/wp-content/uploads/2012/05/Jennifer_Chan2.pdf)

Aria Dean, Michael Connor, Dragan Espenschied (Eds.). (2019). *Net Art Anthology*. Rhizome. <https://anthology.rhizome.org/>

Olsen, M. (2015). "Lost Not Found: The Circulation of Image in Digital Visual Culture." In Cornell, L. & Halter, E. (Eds.), *Mass Effect: Art and the Internet in the Twenty-First Century* (pp. 159-166), MIT Press and the New Museum.

New Museum. (22 Aug 2016). "First Look: Hypertext Characters" presented by New Museum and Rhizome. YouTube. <https://youtu.be/zW-7K6A6ZH8>

LIMA Amsterdam. (8 Apr 2020). Joan Heemskerk (JODI) in conversation with Heath Bunting, moderated by Florian Cramer. YouTube. <https://youtu.be/bNHJCKR39Kk>

## March 18: Game Art, Digital Worlds, & Virtual Realities

### **\*Reminder(s):**

The recommended due date for the second quiz and reading response is today before 11:59 pm EST.

### **Assigned Readings:**

Pearce, C. (2006). Games AS art: The Aesthetics of Play. *Visible Language*, 40(1), pp.66-89.

LaPensée, E, Lewis, J. E. (2013). Call It a Vision Quest: Machinima in a First Nations context. In Ng, J. (Ed), *Understanding machinima: Essays on filmmaking in virtual worlds* (pp 216-235), Bloomsbury Academic.



García-Martínez, A. (2020). Games as an Art Medium: Critical Art Game Exhibitions in the Twenty-first Century. *International Journal of New Media, Technology & the Arts*, 15(1), 21–39.

### **Optional Readings/Videos:**

Polansky, L. (03 Aug 2016). Towards An Art History for Videogames. Rhizome.

<https://rhizome.org/editorial/2016/aug/03/an-art-history-for-videogames/>

Georgia Tech. (30 Aug 2010). Videogames & the Two Avant-Gardes. YouTube.

<https://youtu.be/50H6oA5K97w>

Berkeley Center for New Media. (5 Nov 2020). Indigenous Tech — Skawennati, "World Re-Building".

YouTube. <https://youtu.be/cn21IQL5b2g>

Louisiana Channel. (19 Oct 2017). Ian Cheng Interview: A Portal to Infinity. YouTube.

<https://youtu.be/TO6Luilc4Bo>

Serpentine Galleries. Skills for future Art Ecosystems: Interaction 101 with Danielle Brathwaite-Shirley.

YouTube. <https://youtu.be/7mjJBamSLJ0>

## March 25: Cyborg Bodies, Experimental Fashion, & Body Art

### **Assigned Readings:**

Smelik, A. (2018). New Materialism: A Theoretical Framework For Fashion In The Age Of Technological Innovation. *International Journal of Fashion Studies*, 5(1), 33–54.

Ferrando, F. (2016) A Feminist Genealogy Of Posthuman Aesthetics In The Visual Arts. *Palgrave Communications*, 2(16011), pp.1-12. <https://www.nature.com/articles/palcomms201611>

Stoyanova, M. (2021). Performing the cyborg self: explicit and implicit examples of body hacking the distributed self. *International Journal of Performance Arts and Digital Media*, 17(2), pp. 253-270.

### **Optional Readings/Videos:**

Science Gallery Dublin. (1 Jul 2014). The Future of the Body with Performance Artist ORLAN. YouTube.

<https://youtu.be/PjxEWPAAnxDc>

Rocky Mountain College of Art + Design (RMCAD). (2 Nov 2020). Visiting Artist, Scholar, and Designer | Jacolby Satterwhite. YouTube. <https://youtu.be/-4eJh476ujo>

Bloomberg Quicktake. (12 Feb 2016). From Nairobi to New York: Advancing Afrofuturism with Wangechi Mutu | Brilliant Ideas Ep. 21. <https://youtu.be/oUHEL8YLB9Q>

Thinking Digital Conference. (14 Sept 2018). Why I Am a Cyborg - Moon Ribas. YouTube.

<https://youtu.be/YXONLxaTLFU>

Kuni, V. (2007). Mythical Bodies I: Cyborg configurations as formations of (self-)creation in the fantasy space of technological creation (I): Old and new mythologies of <artificial human>. In Volkart, Y. (Ed)

Media Art Net / Media Kuntz Netz (Cyborg Bodies section).

## April 1: Bio Art, Trash Art, & Media Art in the Anthropocene

### **Assigned Readings:**

Ballard, S. (2017). New Ecological Sympathies Thinking about Contemporary Art in the Age of Extinction. *Environmental Humanities*, 9(2), 255-279.

Parikka, J. (2015). Fossil Futures. In *Geology of Media* (pp. 109-135), University of Minnesota Press.

Simoniti, V. (2019). The living image in bio-art and in philosophy. *Oxford Art Journal*, 177–196

### **Optional Readings/Videos:**

Serpentine Galleries. (17 Oct 2018), Pierre Huyghe in conversation with Hans Ulrich Obrist. YouTube. <https://youtu.be/emYOOVRzG8E>

Center for 21st Century Studies. (27 Aug 2020). Edward Shanken: "Deus ex Poiesis: Manifesto for the End of the World, Future of Art/Tech" | 2/14/20. YouTube. [https://youtu.be/GHu\\_vEpk2Ns](https://youtu.be/GHu_vEpk2Ns)

YaleUniversity. (26 Oct 2017). Donna Haraway, "Making Oddkin: Story Telling for Earthly Survival". YouTube. <https://youtu.be/z-iEnSztKu8>

Chicago Humanities Festival. (9 Dec 2013). Eduardo Kac: Transgenic Artist. YouTube. <https://youtu.be/3LSJVD0m1Mg>

Simpson Center. (18 May 2020). Keywords: Anthropocene with Katz Distinguished Lecturer Anna Tsing. YouTube. <https://youtu.be/Y89DTM8WcAo>

## April 8: Exhibitions, Curation, & Preservation

### **Assigned Readings**

Paul, C. (2012). The myth of immateriality – presenting new media art. *Technoetic Arts: A Journal of Speculative Research*, 10(2-3), 167-172.

Saba, C. G. (2013). Media Art and the Digital Archive. In J. Noordegraaf, C. G. Saba, B. Le Maître, & V. Hediger (Eds.), *Preserving and Exhibiting Media Art: Challenges and Perspectives* (pp. 101–121). Amsterdam University Press.

Cook, S. (2013). On Curating New Media Art. In J. Noordegraaf, C. G. Saba, B. Le Maître, & V. Hediger (Eds.), *Preserving and Exhibiting Media Art: Challenges and Perspectives* (pp. 389–405). Amsterdam University Press.

### **Optional Readings/Videos:**

Department of Image Science. (12 Jan 2016). Lecture by Christiane Paul: From Archives to Collections:

Digital Art in/out of Institutions. YouTube.

<https://youtu.be/283LtZNmy5M>

Harvard Art Museums. (16 Oct 2018). Lecture— Perspectives on New Media in Museums with Kate Lewis. YouTube. <https://youtu.be/KzA-k50k2EI>

Michael Conner. "Curating Online Exhibitions: Part 1: Performance, variability, objecthood." Rhizome, May 13, 2020 (online article).

Watershed. (22 May 2020). Marie Foulston: Curating Playfully Online | Watershed. YouTube. <https://youtu.be/SCvj9tJScMw>

Kholeif, O. (2013). The curator's new medium. (on new media and art curation). Art Monthly, (363), 9.

## April 15: No Class — Good Friday

### **\*Reminder(s):**

There is no class this week but I am still available for office hours meetings and to answer emails.

## April 22: Recent Trends In Contemporary Digital Art

### **\*Reminder(s):**

The recommended due date for the third quiz and reading response is today before 11:59 pm EST. The take-home exam is due before 11:59 PM EST on April 29th. I will not be using any Canvas Discussion or TechSmith Knowmia Conversation posts made after 11:59 pm EST on April 29th when calculating your final participation grade. Any late submissions for any assignments or quizzes will not be accepted after April 29th at 11:59 pm EST.

### **Assigned Readings:**

Ayiter, E. (2019). Spatial poetics, place, non-place and storyworlds: Intimate spaces for metaverse avatars. *Technoetic Arts: A Journal of Speculative Research*, 17(1), 155-169

Shapley, G. (2011). After the artefact: Post-digital photography in our post-media era. *Journal of Visual Art Practice*, 10(1), 5-20.

Whitaker, A. (2019). Art and blockchain: A primer, history, and taxonomy of blockchain use cases in the arts. *Artivate*, 8(2), 21-46.

### **Optional Additional Reading:**

Art Basel. (25 Jun 2018). Blockchain and the Artworld. YouTube. <https://youtu.be/ukukeuoeGVg>

Central Saint Martins. (1 Dec 2021). Blockchain x Art. YouTube. <https://youtu.be/XsNzBb6UbN4>

Art Gallery of Ontario. (5 Nov 2019). Artist Talk: Hito Steyerl. YouTube. <https://youtu.be/ts-dNHeBtdQ>

NYU Game Center. (25 Oct 2021). NYU Game Center Lecture Series Presents McKenzie Wark. YouTube. <https://youtu.be/DA4wIYrcjmc>

SAKIP SABANCI MÜZESİ. (3 May 2021). Christiane Paul -- Net Art Generations: From 1.0 to 2.0 and Post-Internet. YouTube. <https://youtu.be/H80me7a9GfE>

## Assignments, Critiques, and Exams

This table shows the titles, due dates, and grade weights of all of the course's assignments.

Name	Due Date	Weight
Reading Response #1	February 18 2022, 11:59pm	5%
Reading Response #2	March 18 2022, 11:59pm	5%
Reading Response #3	April 22 2022, 11:59pm	5%
Key Term Quiz #1	February 18 2022, 11:59am	5%
Key Term Quiz #2	March 18 2022, 11:59pm	5%
Key Term Quiz #3	April 22 2022, 11:59pm	5%
Visual Analysis Essay	March 4 2022, 11:59pm	20%
Take-Home Exam	April 29 2022, 11:59pm	35%
Participation	April 29 2022, 11:59pm	15%
<b>Total: 100%</b>		

## Late Work

In accordance with OCAD's Guidelines for Hybrid and Online Course Delivery, I will not be deducting any marks for assignments that are handed in after their recommended due dates. However, due to my own work schedule and internal deadlines with getting final grades to the university registrar, no late assignments will be accepted more than one week after the last class. Additionally, please keep in mind that there will also be an inversely proportional relationship between how late you submit your

assignment and how detailed my feedback and suggestions will be when grading your assignment (i.e., the later you hand in your work the more brief and minimal my additional comments will be).

## Participation

**Learning Outcomes:** Due to the remote/online nature of this class, your degree of participation will significantly impact how you learn from and enjoy the course material. With this in mind, I am expecting you to try and participate in whatever ways that you are able to at least once a week so that you are consistently and critically engaging with me, your peers, and the course content.

**Summary:** I have attempted to design the course to allow for as wide a variety of participation methods as possible. This may include, in no particular order, any combination of the following activities:

- Introducing yourself in the “Introductions” discussion section on the Canvas course page.
- Attending the synchronous portion of lectures in weekly Teams meetings.
- Watching the reading review videos and the lecture recordings on Canvas.
- Responding (either verbally or textually) to discussion questions or other students’ answers and comments during the synchronous portion of lectures in weekly Teams meetings.
- Responding asynchronously to any optional participation activities posted on Canvas.
- Responding asynchronously to the discussion questions or other students’ comments that are included in any of the weekly uploaded video lectures via the TechSmith Knowmia Conversation chat window.
- Sharing links to relevant articles or videos in the “Share Zone” discussion section on the Canvas course page.
- Scheduling time to speak with me during my weekly office hours.
- Reaching out to me via email or Canvas direct messages with questions or comments related to course content.

\*If for whatever reason you have a circumstance that makes participation in this class difficult for you, please let me know as soon as possible and we can discuss alternative forms of assessment.

**Deadlines:** The only deadline to speak of in relation to your participation grade is that I will not be assessing any asynchronous responses made in any of the Canvas Discussion forums or TechSmith Knowmia Conversation chat windows after 11:59 pm EST on April 29th (one week after the last class). Otherwise, I will be working to continually and holistically assess your Participation throughout the semester.

**Grading:** You will be graded on how often and how much energy you dedicate to the participation activities listed above. A more extensive rubric will be provided on the relevant Canvas assignment page within the first couple of weeks of the course.

## Grading Breakdown

Numerical grades may be translated into letter grades based upon the following scale:

## Exceptional

### **90–100% A+**

Demonstrated an exceptional degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, thorough knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of the course.

## Excellent

### **80–84% = A–**

### **85–89% = A**

Demonstrated a high degree of creative and/or logical thinking, a superior ability to organize, to analyze, and to integrate ideas, thorough knowledge of concepts and/or techniques, and a very high degree of skill in their application in satisfying the requirements of a course.

## Good

### **70–73% = B–**

### **74–76% = B**

### **77–79% = B+**

Demonstrated a good evidence of creative and/or logical thinking, a good ability to organize, to analyze, and to integrate ideas, knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of a course.

## Satisfactory

### **60–63% = C–**

### **64–66% = C**

### **67–69% = C+**

Demonstrated a satisfactory level of creative and/or logical thinking, a generally adequate grasp of the subject matter, knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of a course.

## Poor

### **50–53% = D–**

### **54–56% = D**

### **57–59% = D+**

Demonstrated barely adequate knowledge and ability in creative and/or logical thinking and the application of concepts and/or techniques in satisfying the requirements of a course.

## Unsatisfactory

**0–49% = F**

Failed to meet minimum acceptable command of knowledge and ability in creative and/or logical thinking and the application of concepts and/or techniques in satisfying the requirements of a course; or failure to complete a course; or by sanction as permitted by the university's academic misconduct policy.

## Academic Integrity

Academic integrity is a shared responsibility. All members of the OCAD University community are required to abide by the academic misconduct policy, breaches of which are considered a very serious offense. The University is committed to enforcing the policy and all allegations of academic misconduct will therefore be reported and investigated. The most common type of academic misconduct is plagiarism, that is, deliberately misrepresenting someone else's words, ideas or original visual concepts as your own in written or visual work. Other examples of academic misconduct include misuse of written or visual sources ("unintentional plagiarism"), cheating during an examination or test, collaborating on assignments without permission, and submitting any work for evaluation that has previously been submitted in another course without prior approval. Read the [Academic Misconduct policy](http://www.ocadu.ca/students/student-policies/academic-policies.htm) (<http://www.ocadu.ca/students/student-policies/academic-policies.htm>) to ensure you are well informed.

## Student Feedback on Courses

OCAD University is committed to ensuring excellence in teaching and learning. As you approach the end of the course you will be asked to complete an online course evaluation during class time on your laptop or other web-enabled device. Your feedback is valued by faculty and is an important part of on-going efforts to enhance course design and teaching across the university. If you have immediate concerns about the teaching of your course, please bring them to your course instructor or Chair.

## University Policies

As a student, you are responsible for being familiar with the academic policies, procedures and guidelines. University policies and procedures are subject to change and are not tied to a specific academic year, unless otherwise noted.

Please see the [Policies & Resources](https://canvascloud.ocadu.ca/courses/sis_course_id:14953/external_tools/80) ([https://canvascloud.ocadu.ca/courses/sis\\_course\\_id:14953/external\\_tools/80](https://canvascloud.ocadu.ca/courses/sis_course_id:14953/external_tools/80)) page.

## Commitment to Sustainability

OCAD University is committed to developing decolonial approaches to sustainability that foster environmental justice through interdisciplinary solutions. To address the climate crisis, you are encouraged to approach your art, design, creative and critical practices with an understanding of the interconnections among environmental, social, economic and cultural activities. You may also consult the OCAD U [Sustainability Policy](#)

([https://www.ocadu.ca/sites/default/files/legacy\\_assets/documents/Sustainability%20Policy.pdf](https://www.ocadu.ca/sites/default/files/legacy_assets/documents/Sustainability%20Policy.pdf)) which

builds on the [United Nations Sustainable Development Goals \(UNSDGs\)](#) 

(<https://www.un.org/sustainabledevelopment/sustainable-development-goals/>) in support of ecologically-informed and holistic thinking that cultivates relationships between people, place, and land. Together we can advance global sustainability goals which include, among others: reduced inequalities; good health and well-being; affordable and clean energy; clean water and sanitation; climate action; and responsible consumption and production.



## Production Materials Fees and Laptop Fees

In applicable courses, production materials fees cover the costs of materials consumed and/or incorporated in the making of student work in the shops and studios. Production materials fees are automatically added to your online fees account at the time of course registration, and are due in full by the first tuition payment deadline in August. Production materials fees are non-refundable after the last day to change courses with a 100% refund, as outlined in the Calendar.














## Disclaimer Statement





This course outline may be amended as the course proceeds. The class will be notified and consulted about all changes. In keeping with the Grading Policy, once the course outline has been presented, no change in grade weighting may take place unless there is unanimous consent of all students present. Unless there are exceptional circumstances, notice must be given at a regularly scheduled class meeting previous to the class at which the issue is to be decided.

## Course Summary:

Date	Details	Due
Fri Feb 18, 2022	 <a href="#">Reading Response #1</a> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38059">https://canvascloud.ocadu.ca/courses/3206/assignments/38059</a> )	due by 11:59pm
	 <a href="#">Key Term Quiz #1</a> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38062">https://canvascloud.ocadu.ca/courses/3206/assignments/38062</a> )	due by 11:59pm



Date	Details	Due
Fri Mar 4, 2022	 <a href="#">Visual Analysis Essay</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38042">https://canvascloud.ocadu.ca/courses/3206/assignments/38042</a>	due by 11:59pm
Fri Mar 18, 2022	 <a href="#">Key Term Quiz #2</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38063">https://canvascloud.ocadu.ca/courses/3206/assignments/38063</a>	due by 11:59pm
	 <a href="#">Reading Response #2</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38060">https://canvascloud.ocadu.ca/courses/3206/assignments/38060</a>	due by 11:59pm
Fri Apr 22, 2022	 <a href="#">Key Term Quiz #3</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38068">https://canvascloud.ocadu.ca/courses/3206/assignments/38068</a>	due by 11:59pm
	 <a href="#">Reading Response #3</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38061">https://canvascloud.ocadu.ca/courses/3206/assignments/38061</a>	due by 11:59pm
Fri Apr 29, 2022	 <a href="#">Participation</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38044">https://canvascloud.ocadu.ca/courses/3206/assignments/38044</a>	due by 11:59pm
	 <a href="#">Take-Home Exam</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38043">https://canvascloud.ocadu.ca/courses/3206/assignments/38043</a>	due by 11:59pm
	 <a href="#">Key Term Quiz #1</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38062">https://canvascloud.ocadu.ca/courses/3206/assignments/38062</a> (1 student)	
	 <a href="#">Key Term Quiz #2</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38063">https://canvascloud.ocadu.ca/courses/3206/assignments/38063</a> (1 student)	
	 <a href="#">Key Term Quiz #3</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38068">https://canvascloud.ocadu.ca/courses/3206/assignments/38068</a> (1 student)	
	 <a href="#">Reading Response #1</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38059">https://canvascloud.ocadu.ca/courses/3206/assignments/38059</a> (1 student)	
	 <a href="#">Reading Response #2</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38060">https://canvascloud.ocadu.ca/courses/3206/assignments/38060</a> (1 student)	
	 <a href="#">Reading Response #3</a> <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38061">https://canvascloud.ocadu.ca/courses/3206/assignments/38061</a>	

Date	Details	Due
	(3 students)	
	 <b><u>Reading Response #3</u></b> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38061">https://canvascloud.ocadu.ca/courses/3206/assignments/38061</a> ) (1 student)	
	 <b><u>Take-Home Exam</u></b> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38043">https://canvascloud.ocadu.ca/courses/3206/assignments/38043</a> ) (5 students)	
	 <b><u>Take-Home Exam</u></b> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38043">https://canvascloud.ocadu.ca/courses/3206/assignments/38043</a> ) (2 students)	
	 <b><u>Visual Analysis Essay</u></b> ( <a href="https://canvascloud.ocadu.ca/courses/3206/assignments/38042">https://canvascloud.ocadu.ca/courses/3206/assignments/38042</a> ) (1 student)	