ART 212: DIGITAL MEDIA II

XXX / XXX 0:00–00:00, Fields 205
https://github.com/brianhouse/ART212

Prof. Brian House, brianhouse@lclark.edu
Office hours by appointment
Code studio open Monday 13:00–15:00

Course Description

Hybrid worlds studio. Further development of digital media techniques with an emphasis beyond the screen: data collection and sensor systems, 3D fabrication, and augmented reality. Reading and discussion will center on philosophical and tactical responses to a digitally mediated society. Students will work on individual projects for studio critique.

Prerequisites: ART 112 or a CS 100-level course

Objectives:

- Cultivate an ability to think in terms of systems that span the physical and the digital
- Understand the ways in which digital tools participate in contemporary culture
- Survey contemporary artists working critically with code, data, 3d fabrication, and augmented reality
- Develop a repertoire of digital methods for studio practice
- Increase proficiency programming with Arduino and p5.js

Assignments and Grading

Projects

This course is built around four projects completed over the course of the semester in the digital media studio, which will be critiqued by the class. The first three projects will build environmental sensors and visualize data using p5, fabricating an algorithmically designed 3D object, and overlaying virtual objects on real space, respectively. The final project is open-ended and should reflect your personal artistic trajectory. Cumulatively, the projects account for 90% of your final grade, with the final project given double weight.

Survey presentations

Each student will give two 10-minute presentations on an artist working in digital media. These presentations, which should be organized in slides, should give an overview of the context in which the artist is working and then precede to show one or two artworks in detail. Students should comment thoughtfully on how the work relates to the themes discussed in class as well as to their own practices. Students will choose artists to present from an approved list on a first-come, first-served basis. These presentations make up 10% of your final grade.

Reading

Each week we will read critical texts that situate digital media in society and its impact on the material world. These will be provided in class.

Attendance and participation

You must attend and thoughtfully participate in every class. An unexcused absence will result in a reduction of your final grade by 5%. Excused absences must be discussed with me *prior* to the class to arrange for completing missed work. Being late twice will be treated as the equivalent of one absence. **Use of social media in class twice will also be treated as the equivalent of one absence.**

Resources and Policies

Syllabus

The version of this syllabus posted online will be updated periodically and is the definitive version. It is your responsibility to consult it and stay up-to-date.

Course Fee

There is a course fee automatically paid through student accounts when registered for this class. The fee helps cover software licensing and sensor hardware. However, open source software will be used whenever possible.

Laptop Use

Work for this course should be done on a personal laptop—recent hardware and MacOS is preferred. If you do not have access to a laptop, email me and we will make arrangements for you to borrow a machine.

Open Studio

All students must complete their own work but are encouraged to help each other. To facilitate collective learning, students are encouraged to work in Fields 205 during the times posted above when group questions can be answered by the instructor.

Academic Integrity

Please refer to the policy on Academic Integrity available on the College's 'Policies and Procedures' webpage. The work submitted in Digital Media courses must be conceived of and programmed by you. While learning from and incorporating code from other sources is a natural part of programming (e.g. Stack Overflow and OpenProcessing), you must demonstrate understanding and intentionality in your work, and you may not copy and paste others' code wholesale. Always credit your inspirations and be confident in your original concepts.

Accommodations

If you have a disability that may impact your academic performance, you may request accommodations by submitting documentation to the Student Support Services Office in Albany Quadrangle (x7192). Staff in the SSSO will notify me of the accommodations for which you are eligible; please also make an appointment to discuss with me personally.

Schedule

Week 1

- Begin project 1

Week 2

- Reading and discussion: Jennifer Gabrys, "Program Earth"

Week 3

- Crit project 1
- Reading and discussion: Ingrid Burrington, "Effortless Slippage"

Week 4

- Begin project 2
- Reading and discussion: Kate Crawford, "Anatomy of an AI"

Week 5

- Reading and discussion: James Bridle, "The New Aesthetic"

Week 6

- Crit project 2
- Reading and discussion: Alex Galloway, "Protocol"

Week 7

- Begin project 3
- Reading and discussion: Donna Haraway, "The Cyborg Manifesto"

Week 8

- Reading and discussion: Wendy Chun, "Update to Remain the Same"

Week 9

- Crit project 3
- Reading and discussion: Philip Agre, "Surveillance and Capture"

Week 10

- Begin final project
- Reading and discussion: Lisa Nakamura, "Indigenous Circuits"

Week 11

- Reading and discussion: Trevor Paglen, "Operational Images"

Week 12

- Final project critique 1
- Reading and discussion: Shannon Mattern, "Code and Clay, Data and Dirt"

Week 13

- Reading and discussion: Benjamin Bratton, "The Black Stack"

Week 14

- Final project critique 2

Week 15

- Individual crits

Exam Week

Final exhibition on campus