

**SYLLABUS**

**ART338C TRANSMEDIA:  
DIGITAL TIME-ART II (20930)  
SPRING 2013  
M/W 2:00 – 6:00PM  
Room 3.202**

**FACULTY: JEFFREY STANLEY**  
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**CATALOGUE DESCRIPTION**

Restricted to art and art history majors. Projects in time-based art, with emphasis on the exploration of digital technologies, including motion graphics, video, animation, and sound. Two lecture hours and six laboratory hours a week for one semester. May be repeated twice for credit, but not with the same instructor in the same semester.

Prerequisite: Studio Art 316T or 318C with a grade of at least C.  
MEETS WITH ART 358C.

**COURSE OBJECTIVE**

This course focuses on object and subject matter related, but not limited, to contemporary photography, video, animation, film, sound, and other time-based media [including new (and older) technologies] with a studio discipline. Students will examine uses of these technologies through theory and practice at an intermediate level. Throughout the course, a method of lecture and practice will investigate aesthetics and concepts with contemporary and art historical examples. Individual work will be judged based on conceptual and technical skill development. Submitting mere appropriation of images, 3D models, or sound files created by others as your original work is strongly discouraged.

Digital technology and media increasingly participate in science, culture, and the humanities and have a growing aesthetic and socio-political impact relevant to this class. Therefore, in addition to discussions about the formal artistic and technical content of this class, broad dialogue regarding contemporary art and its social and historic context is likely to occur. Students are encouraged to develop their individual (perhaps "original") "voice" through experimentation, practice and experience investigating ever-expanding time-based media. Attendance, participation and discipline are essential to succeed in this course. It is required that each student manage her, or his, own video, image, sound, etc files for workflow efficiently.

Past projects in DTA II are archived online, check: <http://art20.art.utexas.edu/undergrad.html>

**GRADING & PROJECTS**

Projects must be completed and submitted by the due date (see schedule). Late projects will not be accepted.

Requirements and course materials considered in evaluating final grades:

- Three (3) Major Projects (will make up the majority of your grade)
- Several minor, or practice projects
- Various demos and tutorials
- Journal (take your own notes / sketch storyboard(s))
- Participation on class discussion
- Course related reading(s)



### \*\*\*MISC. COURSE REQUIREMENTS\*\*\*

- \*\*\*JOURNAL (HAVE BY NEXT CLASS, January 16<sup>th</sup>)\*\*\*
- \*FLASH DRIVE (8GB minimum) to store Finished Projects\*

OR it is recommended, but not mandatory, that you purchase your own External Hard Drive (250GB) to save working files, final project files, etc.

### REQUIRED COURSE READING (TENTATIVE)

(PDF will be provided via blackboard – you are responsible for printing)

- Sholette, Gregory – *Swampwalls Dark Matter and the Lumpen Army of Art* (2008)
- More reading assignments may be added as the semester continues

### COURSE REFERENCES

- Video Data Bank – The School of the Art Institute, Chicago, IL – <http://www.vdb.org>
- Electronic Arts InterMix – New York, NY – <http://www.eai.org>
- UBUWEB – <http://www.ubu.com>
- Cultural Politics: Resources for Critical Analysis  
[http://culturalpolitics.net/social\\_movements/art](http://culturalpolitics.net/social_movements/art)
- Flash Art
- Art Review
- October
- ArtForum

### FURTHER READING REFERENCES

- Summers, David, *Real Spaces: World Art History and the Rise of Western Modernism* (2003)
- Danto, Arthur, *The Madonna of the Future: Essays in a Pluralistic Art World* (2001)
- Kosuth, Joseph – *Art After Philosophy and After 1966-1990* (1991)
- Youngblood, Gene, *Expanded Cinema* (1970)
- Barthes, Roland – *S/Z* (1970)
- Kroker, Arthur and Marilouise, *Digital Delirium* (1997)
- McLuhan, Marshall, *The Medium is the Message* (1967)
- McLuhan, Marshall, *Understanding Media: The Extensions of Man* (1967)
- Benjamin, Walter, *Theses on the Philosophy of History* (1940)
- Manovich, Lev, *The Language of New Media* (2001)
- Jenkins, Henry, *Convergence Culture* (2006)
- Debord, Guy, *The Society of the Spectacle* (1967)
- Smith, Jackie, *Social Movements for Global Democracy* (2007)
- Edgar, Andrew and Peter Sedwick, *Cultural Theory: The Key Concepts* (2007)
- Bakhtin, Mikhail, *The Dialogic Imagination: Four Essays* (1982, University of Texas Press)
- Eisenstein, Sergei, *Towards a Theory of Montage* (1994, British Film Institute)
- Eisenstein, Sergei, *Film Form: Essays in Film Theory* (1949, New York: Harcourt)



**PROJECT 1: CODES OF ACTION (+ WORDS)****METHODS OF MONTAGE: LANGUAGES OF FILM AND NARRATIVE**

Allow code to dominate the sequence structure. Barthes, hermeneutic code builds an enigma throughout a piece that may or may not be revealed to the viewer. Burroughs cut- technique (also: surrealists, Brion Gyson) applies question upon question as text is rearranged and layered (once linear, now non-linear). RHYTHMIC, METRIC, TONAL, OVERTONAL, INTELLECTUAL may be employed as methods of montage combined with CODE (Barthes [S/Z], semiotic triad, visual, acoustic, text) to created Codes of Action.

The objective of the project is to produce a video that explores the relationship between actions, or actions and words. An effective project needs to resonate (overtonal "montage") with us. Codes, Actions, Montage all work together to create a piece that is rich in interpretative possibilities. Consider historical examples (presentation to come), but create a contemporary work.

Preview

Review

**Due Date**

Text

Barthes, Roland, S/Z

William Burroughs: On the Imporance of Cut-Ups

Art Work

Mike Kelly

NegativLand, Sonic Outlaws

Ten Commandments for Gilbert and George, 1995

Alain Resnais, Last Year in Marienbad (1961)

Ingmar Berman, Persona (1966)

Dial H-I-S-T-O-R-Y (1997)

Rybczynski, Tango (1983)

Michelangelo Antonioni, Blow Up (1966)

"", L'Avventura (1960) (+ trilogy)



## PROJECT 2: EXPANDED MEDIA

### NEW MEDIA AND INTERDISCIPLINARY APPROACH

Experimental work pushes the boundary of traditional narrative and/or formal concerns. Theatre is a prime example, as those like Alfred Jarry (1896), Jerzy Grotowski (1960s-70s), and surrealists persuade acts of liberation from conventional narrative concerns in favor of changes in social, political, or scientific knowledge. New interpretation of this knowledge can be found in Hermann Minkowski's revolutionary lecture that asked for radical change in perception of time and space and proposed the space-time continuum. In 1905 and again in 1925, Albert Einstein introduced theories that revolutionized our knowledge of mass, velocity, distance, time and space. Postmodernism rejected the universal aesthetic and objective knowledge. "Reality" or truth is a "Story." What about media?

Our interaction with technology shapes our perception. Explore the possibilities of new future media, what it will look like, what shape it will take, and how we will interact with it. Beyond (even beyond existing concepts of future) iPhones/Androids/Tablets, apps, games, displays as we know them today. This may take the form of video, performance, installation, sculpture, games, software, etc.

Preview

Review

**Due Date**

#### Text

Henderson, Linda, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*

Bakhtin, MM, *The Dialogic Imagination*, "Forms of Time" and "Chronotope in the Novel"

Ball, Hugo, Totenklang, also look at Dada (1916-20)

Breton, Andre, First Surrealist Manifesto (1924)

Kurzweil, Ray, *The Singularity Is Near: When Humans Transcend Biology* (2005)

Debord, Guy, *The Society of the Spectacle* (1967)

Fuller, Buckminster, *Synergetics* (1982), *Spaceship Earth* (1982), *Intuition* (1983)

Harman, Graham, *On Vicarious Causation* (2007)

Bourriaud, Nicolas, *Postproduction: Culture as Screenplay: How Art Reprograms the World* (2002).

“, *Altermodern* (2009)

McLuhan, see further reading ref.

#### Art Work

Mark Wilcox, *Calling the Shots*, 1983

Alexandre Singh

Toni Oursler

*The Hypercube: Projections and Slicing Color, Beyond the Third Dimension*

Michael Snow, *Wavelength*

Tony Conrad, *Flicker*

Video Games

Software Development



## PROJECT 3: CULTURAL CURRENCY

### PARTICIPATION WITH CULTURE ART + AUDIENCE + LIFE/ART

Address issues in art practice such as interventionist methods, audience participation, performance-based video, and the lines blurring between life and art (representation of life, or representation of art through life). Experiment with your life as an art project and include the documentation of your activities and decisions. Tackle a cultural/social issue in your work in a realistic way (tongue and cheek, interaction with public, following the public, have the public follow you).

Look to design and architecture to manipulate and re-design spaces, environments, the world, etc. Establish what changes you would like to see in reality. Create an augmentation (digital or physical/sculptural) of a space, place, building, etc. You may document this through video, photography, models, and designs.

Preview

Review

**Due Date**

Text and metamedia

From Word, to Action, to Architecture, audio recording about Vito Acconci by Slought Foundation

<http://slought.org/content/11387/>

Mike Kelly interview on podcast

Artangel podcast: <http://www.artangel.org.uk/>

Vito Acconci, *Following* (1969)

"", *The Peoplemobile* (1979)

"", Acconci Studio - <http://www.acconci.com/>



**PROJECT 4: SCIENCE FICTION****SOCIO-POLITICAL, SUBVERSIVE NARRATIVE + SPACE-TIME**

Science fiction has become a seriously employed method of designing our own world/reality into an enhanced, or exaggerated parallel narrative existence. Design a science fiction world that embodies a subversive critique of an element in life you wish to change. Design a believable Chronotope (space-time, MM Bakhtin, The Dialogic Imagination) that transports the viewer to a removed outpost so they look objectively at our existence from a new perspective. Create a short video sequence that sees from this perspective and accomplishes your vision or objective.

Explore esoteric knowledge, mythology, history, future technology, etc.

This may be combined with the Transmedia Storytelling approach.

Preview

Review

**Due Date**

Text

Philip K Dick

Art Work

Ridley Scott, Blade Runner (1982)

Prometheus (2012)

Stanley Kubrick, 2001: A Space Odyssey (1968)

David Cronenberg, Cosmopolis (2012)

Rian Johnson, Looper (2012)

Anonymous (Vladan Nikolic), Zenith (2010)



**PROJECT 5: HYPER-CONCEPTUAL****INTERTEXTUALITY, ART WORLD, HETEROGLOSSIA + RESEARCH PROJECT**

Explore art/object/intertextuality through a rigorous research project that is idea-oriented and manifests as a visual philosophy. Interweave subjects, content, concepts, chronotopes, and historical (or other) context. Blend with existing art work, or refer to it to build upon a believable situation through installation, video, essay, sculpture.

OR:

Investigate anti-object, conceptual practices and create a model that acts as a residue of your idea with generational removal (mind to object/video/performance). What is impermanence and what is the goal of art that does not rely on objects.

Preview

Review

**Due Date**

Text

Debord, Guy, *The Society of the Spectacle* (1967)

Fuller, Buckminster, *Synergetics* (1982), *Spaceship Earth* (1982), *Intuition* (1983)

Haacke, Hans, and Pierre Bourdieu, *Free Exchange* (1995)

Fraser, Andria, *L'1% C'est Moi* (2011), *There's No Place Like Home* (2012)

Mitchell, David, *Cloud Atlas* (2004)

Art Work

Michelangelo Antonioni, *Zabriskie Point* (1970)

Buckminster Fuller

Andrea Fraser

Hans Haacke, *MOMA Poll* (1970)

Yes Men

Adrian Piper, *Cornered* (1988)

Josephine Meckseper, *Mall of America* (2010)

John Smith, *Dirty Pictures* (2007)

Anonymous (Vladan Nikolic), *Zenith* (2010)

Baichwal, Jennifer and Edward Burtynsky, *Manufactured Landscapes* (2006)



**PROJECT 6: TRANSMEDIA STORYTELLING****COLLABORATION BETWEEN 2-4 PEOPLE + NARRATIVE**

Collaborate with a group on linear and non-linear narrative. Create a network of interweaving media: webpages, videos, performance, installations combined into one project. EX: One person is in charge of webdesign, another person script/video, another installation and object selection.

Create a multimedia installation, or several projects in over-reaching project that contains a narrative.

Submit Guidelines

Project Due Date

**PROJECT 7: TRANSMEDIA EVENT****COLLABORATION BETWEEN 2-4 PEOPLE + NON-NARRATIVE**

Same as Project 6, but without a narrative. An abstract, non-linear experimental creation of multimedia interweaving several projects under a single umbrella project.

Submit Guidelines

Project Due Date