

ADVANCED DIGITAL MULTIMEDIA

DESCRIPTION

This course is:

- an investigation into the production and interpretation of digital multimedia art
- a contemporary inquiry into the nature of art, especially that produced digitally
- an inquiry into the nature of the evolution of the relationship between visual culture and information technology

PURPOSE

The purpose of this course is to enhance students' ability to:

- control the integration of various digital media with intention
- use contemporary media theory in one's approach to visual problem solving
- understand the way in which visual relationships effect the substance of ideas conveyed
- develop an understanding of perceptual and conceptual responses to imagery and an ability to order responses one's creative endeavors

STUDENT LEARNING OUTCOMES

Students will be able to:

- create a variety of products that incorporate text, graphic, and photographic elements in visually stimulating and compelling ways
- create and critiques works of art at a level that reveals a firm grasp of the formal elements of design and their role in communicating visual ideas
- complete project specifications within preset time constraints
- constructively criticize each other's products and incorporate that criticism into positive change
- identify the most important relationships and elements in the 20th and 21st century visual arts and graphic arts

TOPICS

Class time will be dedicated to the exploration and practice of various digital multimedia production concepts and skill sets.

Classroom discussion and technical lessons, as well as assigned readings will be the building blocks for student projects. Students will be expected to propose multiple solutions to each project based upon class discussion and individual research.

Students will engage in a group dialogue about their ideas, and revise their final products accordingly. Revision and editing will be stressed and required of each student.

COURSEWORK

Students will present projects for feedback three times during the semester. (One project may be a digital multimedia installation in room 260.)

The class will read and discuss selected theoretical texts as a group on a weekly basis.

Students will also maintain a blogs for research into contemporary media art, visual culture, information technology, and the intangled history of these topics.

Maintenance of this blog will include three weekly posts concerning class lectures, summaries of assigned readings, and investigations into contemporary media art practice.

recommended TEXTS:

The Language of New Media by Lev Manovich

Multimedia: from Wagner to virtual reality / edited by Randall Packer and Ken Jordan

REQUIRED MATERIALS:

Students are required to have a suitable way of storing and backing up their work - an external digital storage device capable of holding and transferring several megabytes of information. Assume your computer is about to explode as soon as you leave the classroom as preserve your work accordingly.

ATTENDANCE:

Attendance is very important, since your projects will be based on the work ideas and concepts from class. The instructor will often be teaching software during class. Your grade is based in part on participation in class discussion. You are required to post research related to class discussions. Student is 100% responsible for any work or information lost during missed classes. Participation in class critiques is absolutely mandatory and an important part of your growth as an artist.

COURSE REQUIREMENTS:

It is the student's responsibility, not the instructors, to keep track of and complete missing information due to absence or missed classes. In-class time will SOMETIMES be devoted to project work, but due to the work-intensive nature of the exercises and projects students will also be required to complete projects outside of the classroom.

CHEATING/PLAGIARISM:

If a student chooses to use another artist's work or another's essay without proper credit, disciplinary actions will be taken. After fair and careful review, if cheating is determined, the resulting grade will be a zero, and dealt with through standard University Procedure.

GRADE:

Three Critique/Fededback Presentations	60%
Class Critique and Discussion-Participation	20%
Digital Multimedia Theory and History Blog	20%

A Note on Technical Skills

(from Mark Tribe's New Media Art Production Course at Brown University)

The emphasis in this course is not on technical mastery but on understanding new media technologies as tools and sites for creative cultural practice. Some students will come to the course with advanced new media production skills, others with very limited skills. This is OK! Advanced skills are not necessarily needed in order to make advanced art. Keith Obadike's Blackness for Sale and Young-Hae Chang Heavy Industries'work are two examples of successful and influential new media art that required limited technological skill to produce. What makes these projects effective is, among other things, their conceptual deftness, the effectiveness with which they use relatively simple tools, and strength of their artistic voices.

New media technologies are so numerous and complex, and they are changing so quickly, that keeping up can be a sisyphian task. The most important tech skills you can learn are: how to teach yourself what you need to know in order to realize your ideas; how to find ways to realize your ideas given the skills and resources you reasonably can acquire; and how to partner or collaborate with others who have skills you need but don't have and don't want to acquire yourself. That said, there is no substitute for learning by doing. We will organize workshops on key skills, teach one another as we learn, and strive throughout to maintain a playful and experimental attitude toward the technologies we use.

Critical Method:

- 1.Observe & Investigate
 - a.Pay close and careful attention to the work.
 - b.Read artists' statements, artists' bios, curatorial essays, reviews, etc.
- 2.Describe
 - a.What media are used? How are they used?
 - b.What are the work's formal qualities: tone, pace, style, color, composition, etc.
 - c.How does the work relate to its environment? What is the context in which you encounter it?
- 3.Analyze
 - a.Is the work concerned primarily with materials? Ideas? Narrative? Form? Emotional expression? Politics?
 - b.What is the artist appear to trying to say or do with the work?
 - c.Does it comment on or refer to other art works?
 - d.How does it relate to the artist's other work?
 - e.In short: What is the work "about?"
- 4.Evaluate
 - a.What do you like most about the work? In which ways is it most successful?
 - b.What do you like least about the work? How and where is it not "working?"
 - c.Does the work achieve the goals the artist seems to have set for it?
- 5.Suggest
 - a.Alternative ways to present or distribute work.
 - b.Things the artist might change or do differently.
 - c.Artists, texts, or other things the artist might investigate.