

UCSD Spring 2003 (adapted from online syllabus – underlines = online links)

VIS 149/ICAM 130: Seminar in Contemporary Computer Topics

[Sound/Collaboration]

Thursdays 9:30 - 12:20pm, VAF 228

Instructor: Cindy Bernard, Visiting Lecturer

E-mail: cbernard*AT THIS ISP*earthlink.net

Office: VAF408

Hours: Thursdays 12:45 - 1:45pm

(or by appointment)

Course Summary: What are the early precedents for multi-media/new media/integrated media practices? What role does collaboration play in the development of new forms of art production? What influence does innovation in sound have on visual practice? Through examining several selected interdisciplinary works and the roles of the people who created them we'll trace a loose matrix of activity that forms a base for contemporary new media practices. The course will conclude with a look at contemporary collaborative works in which sound is an essential component.

Requirements:

1. Attendance of class sessions
2. Active participation in discussions and critiques
3. Successful completion of assignments

Grading:

* Class Participation and Attendance: 30%

* Readings and class blog: 20%

* Fantasy collaboration: 50%

- Artist statement
- Essay on 3 potential collaborators
- Final presentation

A = exceptional engagement in assignments as well as original, well considered participation in class discussions

B = thoughtful completion of assignments and active participation in class discussions

C = adequate completion of assignments and average participation in discussions

D = lack of thought and effort evident in discussions and assignments, poor work

F = total loss

Late assignments: automatic drop of one grade level per project

An assignment is late if not turned in at the beginning of class on due date (unless otherwise specified).

Attendance:

3 unexcused absences = Fail

3 "tardys" = 1 absence

You are expected to attend every class session

You are expected to attend both crit dates for each assignment due

Failure to attend both crits results in a drop of one letter grade on the assignment

Assignments:

Class blog [Blog 149]:All class members will become authors on Blog 149 - an experiment in information gathering and critical discussion focusing on topics raised in class. In addition to commenting on readings and web sites posted by me, class members are invited to initiate discussion on "Contemporary Computer Topics" including new media practise and criticism.

Fantasy collaboration: Choose 1 to 3 contemporary artists (artists working since 1960) and produce a fantasy "collaboration" between yourself and the selected artist(s) designed for web distribution. There are 3 stages:

*** Due April 17th - Artist Statement:**

250 words (illustrated) on your most recent work (graded HP/P/F - relative weight 10% of FC grade)

- examples
- a couple of mine: projections + sound location proposals
- a few from successful grant applications: Paul Shambroom Bently Spang

*** Due May 1st - Essay on 3 potential collaborators:**

1000 words (illustrated) on 3 contemporary artists (artists working since 1960) you'd like to collaborate with

Part II presentations will be made on May 1st (group A) and May 8th (group B)

- o Check out the guidelines for this section of the assignment

*** Due May 29th - Completed "collaboration"/proposal for collaboration**

Part III presentations will be made on May 29th (group B) and June 5th (group A)

- o Check out the guidelines for this section of the assignment

Each stage is to be delivered via the web or on cd-rom. Feel free to experiment with innovative forms of presentation. **All assignments must be cross platform!** If you created your CD on a Mac, test it on a PC. If you created it on a PC, test it on a Mac. The last two class sessions will consist of presentation and discussion of the "collaborations."

Grading on the Fantasy Collaboration is cumulative - you will receive a HP/P/F on the first two components and a final cumulative letter grade after the final completed "collaboration".

Topics Outline: See **assignments** for crit dates
Subject to change as the quarter progresses

Week 1: Alternative multimedia prehistory:

Futurist noise machines, DADA and the Caberet Voltaire, Satie *Furnishing Music*, El Lissitzky/Bayer exhibition design, Moholy Nagy *Light Space Modulator*, Duchamp *Rotoreliefs*, *Erratum Music*

Readings:

The Art of Yesterday's Crash from **Lipstick Traces: A Secret History of the 20th Century** by Greil Marcus
Marcus juxtaposes DADA with other movements and actions - with a particular emphasis on Punk.

From **El Lissitzky: Beyond the Abstract Cabinet: Photography, Design, Collaboration:**

El Lissitzky's Installation Designs by Ulrich Puhlman

Week 2: Cage, indeterminacy and interactivity

Theater Piece no. 1, 4'33", collaborations with Merce Cunningham, *Variations V*

Readings:

LE Miller, *Institutions, technology and economics. Cage, Cunningham, and collaborators: the odyssey of Variations V*, **The Musical Quarterly**, Volume 85, Issue 3, Fall 2001
(this is a great article tracing the development of the performance - it can be reassuring to read that even icons such as Cage and Cunningham run into troubles when executing ambitious performance environments)

An Interview with John Cage,

Happenings and Other Acts, Mariellen Sanford, ed.

Week 3: Happenings and Fluxus

Allan Kaprow, George Maciunas, Le Mont Young, Nam June Paik, Alison Knowles, George Brecht

Readings:

Maciunas defines what is and isn't Fluxus to a potential associate:

Maciunas, George, *Letter to Tomas Schmit*, **Theories and documents of contemporary art**

[edited by] Kristine Stiles and Peter Selz

Also from **Theories and documents of contemporary art**, two artist statements (recommended):

George Brecht *Project in Multiple Directions*

Claes Oldenburg *I am for an Art*

The Brecht is the more formal of the two - the Oldenburg is one of my all time favorites: *I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.....*

plus (required):

Allan Kaprow, *The Legacy of Jackson Pollock*, **Essays on the blurring of art and life**

La Monte Young, *Lecture 1960*, **Happenings and Other Acts**, Mariellen Sanford, ed.

Week 4: Warhol's Exploding Plastic Inevitable and Joshua Light Shows

Readings:

Branden W. Joseph, *My Mind Split Open": Andy Warhol's Exploding Plastic Inevitable*, **Grey Room**, Summer 2002

recommended:

David Joselit, *Yippie Pop: Abbie Hoffman, Andy Warhol, and Sixties Media Politics*, **Grey Room**, Summer 2002

Week 6: Two Pavilions: Philips Brussels '58 and Pepsi Osaka '70

Corbusier, Xenakis, Varese, Tudor, Billy Kluver and EAT

Readings:

Klüver, Billy, *Artists, Engineers, and Collaboration*, **Culture on the Brink**

Klüver, Billy, *The Pavilion*

Week 8: Rock my Religion, Dan Graham

Reading:

From Dan Graham, **Rock My Religion: Writings and Art Projects 1965-1990**

Punk as Propoganda , 1979

New Wave Rock and the Feminine , 1981

Rock My Religion , 1982-84

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Fantasy Collaboration Pt. II

"Essay" on 3 potential collaborators:

1000 words (illustrated) on 3 contemporary artists you'd like to collaborate with [artists active since 1960]

* For each artist you select, your "essay" may focus on a single work/body of work or give an overview of a person's art practice.

* I'm using the word "essay" loosely - feel free to experiment with innovative forms of presentation.

* **Focus on the artwork - not on biography!!!!**

Required Elements

* Illustrations of work by the artists you choose

* Bibliography citing at least 3 sources

* Use footnotes as necessary.

Some questions worth considering (in no particular order):

* What is the relationship of the work to the social/political climate of its time?

* What is the relationship of the work to other work from the period?

* What issues (political, social, aesthetic) are addressed (or not) by the work?

* What is the artist's position on their own work?

* What is your position on the artist's work?

Due May 1st

* All essays are due at the beginning of class - if you are in group A be prepared to present your essay to class on May 1st; if you are in group B you will present on May 8th. All essays are due at the beginning of class on May 1st regardless of your presentation date!

* Must be turned in as a cross platform web site or CD-ROM.

o be sure to make 2 copies - one to turn in and a copy for yourself to use in your presentation!

o I will not accept essays turned in on other media!

o **ADVICE - TEST YOUR WORK ON A COMPUTER OTHER THAN THE ONE ON WHICH IT WAS MADE PRIOR TO TURNING IN YOUR WORK!!** If you are burning a CD with links make sure your directory paths are intact!! Test your "essay" in more than on browser (if you are using a flavor of HTML) and on both a Mac and a PC

* Please label your work with your name and email address.

Missing minimum elements resulting in a drop of 1/2 grade each:

* Lack of bibliography

* Lack of illustrations

* Insufficient length

* Lack of cross platform compatibility

* Failure to attend both class sessions (May 1st and May 8th)

And Yes! The artists you choose for this assignment may also be the artist or artists in your final assignment!

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Fantasy Collaboration Pt. III

Final collaboration:

A collaborative artwork with your fantasy partner(s) or a comprehensive proposal outlining the details of a collaborative work with a fantasy partner

Requirements:

- * all projects/proposals are to be completed by the beginning of class on May 29th
 - o must be cross platform
 - o must be on cd-r (I will not accept projects turned in on other media!)
 - o be sure to make 2 copies - one to turn in and a copy for yourself to use in your presentation!
- * if you are in group B be prepared to present your project to class on May 29th; if you are in group A you will present on June 5th. All projects are due at the beginning of class on May 29th regardless of your presentation date!
- * as a part of presenting the work in class be prepared to discuss :
 - o your reasons for choosing your fantasy collaborator and where you see your practise and the practise of your collaborator as intersecting
 - o from your research, be prepared to extrapolate a position for your fantasy collaborator on the work produced or proposed (ie. John Cage might have said...)
- * **ADVICE - TEST YOUR WORK ON A COMPUTER OTHER THAN THE ONE ON WHICH IT WAS MADE PRIOR TO TURNING IN YOUR WORK!!** If you are burning a CD with links make sure your directory paths are intact!! Test your work in more than on browser (if you are using a flavor of HTML) and on both a Mac and a PC
- * if you are planning to turn in a proposal for artwork instead of an artwork please meet with me prior to the due date to discuss required elements - requirements and some examples are posted here

Missing minimum elements resulting in a drop of one grade level each:

- * Failure to turn in cd at the beginning of class on December 3rd
- * Failure to attend both class sessions (may 29th and June 5th)
- * Insufficient length/complexity
- * Lack of cross platform compatibility
- * For student/student collaborations only - failure to turn in written analysis