ARST190: Digital Arts | Winter 2020

Chris Chenier

Digital Design Studio, 301 High Street | cchenier@ewesleyan.edu
Credits: 1. Prerequisites: None.
CA: Charles Allen and Jake Abraham

Course Description

This foundations-style course engages core topics in the production and critique of digital and electronic art. Project development, creative problem solving, and experimentation are taught through a series of assignments combining the software and tools most frequently employed in the digital studio. Students will learn to use Adobe Photoshop and Illustrator in conjunction with cameras, inkjet printers, scanners, and a laser cutter. While developing a range of procedural skills such as compositing, animation, and projection, students will search for new ways to employ digital tools across the visual arts.

Learning Outcomes:

1. Students will learn to conceive, plan, execute, and present original digital artworks.
2. Students will become independent agents in learning digital skills and processes.
3. Students will think creatively and critically about the role of digital technology in art and design today.
4. Students will become **critical makers** through an iterative, hands-on learning process that holds *making* and *doing* as vital forms of intelligence and conversation today.

## Requirements

### Participation

Active participation throughout this course is necessary for the successful completion of assigned work. Students are expected to maintain sustained and rigorous studio practices throughout the term. In addition to art production, students will encounter reading and research assignments, discussions, and critiques.

Students are expected to be present for all class meetings. **Please email me with at least 12 hours notice if you must miss a class.** Chronic lateness and/or absences jeopardize your grade. Following 1 late arrival, student grades are docked 1/3 letter grade increments. Following 1 absence, each absence is calculated against the final grade in 10 point increments (I.E. if you miss 2 classes, an “A” grade becomes a “B”). Students with 3 absences will not successfully complete this course. No matter the reason.

Students are evaluated based on the following: Participation/attitude, creative/conceptual work, technical dexterity, and personal growth over the term.

### Statement of Commitment

This course is aggressively structured. For every hour spent in class, you must expect to spend at least three hours in the studio and library. This work includes in-depth research, creative project development, revision, and experimentation. Because we move quickly, **late work is not accepted.**

Please commit yourself to the following this term: Put in the time. Be respectful of your peers’ time and mine. Work your hardest, be self-motivated, and learn through trial and failure. Share what you learn and know freely with all. Push yourself beyond your comfort zone. Be brave, adventurous and surprising!

### Presentations

Students must submit presentation subjects and date proposals for approval by January (tba). **Late submissions will not be accepted.**

### Assignments and Grading

- **Exercises:** 30%
- **Projects:** 60%
- **Presentation:** 10%
Calendar

1/7 Day 1:
  **Morning:** Welcome, Syllabus Review, Pre-Session Assignments Review  
  **Afternoon:** Photoshop workshop, pt. 1  
  **Assignment:** Exercise 1

1/8 Day 2:
  **Morning:** Exercise 1 review, Photoshop, pt. 2  
  **Afternoon:** Photoshop GIFs  
  **Assignment:** Exercise 2

1/9 Day 3:
  **Morning:** Exercise 2 review  
  **Afternoon:** Illustrator workshop  
  **Assignment:** Exercise 3

1/10 Day 4:
  **Morning:** Student Presentations, Exercise 3 review  
  **Afternoon:** Laser Cutting Workshop - Sarah Pike, FreeFall Laser  
  **Assignment:** Project 1

1/13 Day 5:
  **Morning:** [Critique Project 1 with Guest Critic, Sarah Pike](#)  
  **Afternoon:** Student Presentations, Project 2 Lecture  
  **Assignment:** Project 2

1/14 Day 6:
  **Morning:** Reading discussion, Student Presentations  
  **Afternoon:** Work in studio, desk crits (WIP), Student Presentations  
  **Assignment:** Work on Project 2

1/15 Day 7:
  **Morning:** Student Presentations, Work in studio  
  **Afternoon:** Student Presentations, Work in studio  
  **Assignment:** Work on Project 2

1/16 Day 8:
  **Morning:** Work in studio  
  **Afternoon:** Student Presentations, Work in Studio  
  **Assignment:** Project 3

1/17 Day 9:
  **Morning:** [Critique Project 2](#)  
  **Afternoon:** Student Presentation, Project 3 Lecture  
  **Assignment:** Work on Project 3
1/21 Day 10:
   Morning: Student Presentations, Work in studio
   Afternoon: Work in studio
   Assignment: Work on Project 3

1/22 Day 11:
   Final! Critique Project 3 - 10AM-1PM

Resources

- Rhizome: http://rhizome.org/
- Art F City: http://artfcity.com/
- Ars Electronica: http://www.aec.at/news/
- Leonardo: International Society for the Arts, Science, and Technology
- DIS Magazine: http://dismagazine.com/
- BitForms Gallery: http://www.bitforms.com/
- Electroboutique: http://www.electroboutique.com/cont/
- Mute: http://www.metamute.org/
- VWork: http://www.vwork.com/
- Vdrome: http://www.vdrome.org/
- Net Art: http://www.net-art.org/
- Elephant Magazine: https://elephantmag.com/
- Eyebeam: http://eyebeam.org/
- eyeo Festival: http://eyeofestival.com/
- FAT (Free Art Technology Lab): http://fffff.at/about/
- FORM+CODE: http://formandcode.com/
- We Make Money, Not Art: http://we-make-money-not-art.com/
- Moma | Architecture and Design: here
- The New Museum: http://www.newmuseum.org/
- Cooper Hewitt Smithsonian Design Museum: http://www.cooperhewitt.org/
- Artsy: https://www.artsy.net/
- Transfer Gallery: http://transfergallery.com/
- Art Forum: https://www.artforum.com/
ARST190: Digital Art
Pre-Winter Session Assignments, 2020

Training:
Download all tutorial files and follow along in the training step by step. Don’t just gloss over this: there will be a test at the beginning of term.

Photoshop:
• Digital Foundations Chapters 8, 9, 10, 11
• Motion Graphics Loops
• BONUS: Photoshop: Masking and Compositing

Illustrator:
• Digital Foundations Chapters 3, 5, 6
• BONUS: Illustrator Fundamentals

Read:
Malcolm McCullough: Abstracting Craft: Chapters 1, 7, 9.

Prepare Artist Presentation:
Submit presentation subjects and date proposals for approval by January (tba). Late submissions will not be considered. Assignment is detailed below.

Acquire:
If possible, please purchase an external hard drive (100-200GB should be OK).

Do:
Make a folder with your name on it in the Student Work folder of the class Drive. Store your work and other important things here.
Select an artist from the list provided in the syllabus. Craft a formal 15 minute oral presentation discussing this artist's biography, exhibition and writing work with special emphasis on the major themes, techniques, and art historical conversations with which they are engaged.

Presentation materials such as slideshows, texts, images, links, etc., must be uploaded to the class Google Drive in your student work folder the evening before your presentation.

- Wesleyan's guide to academic citation: here

**NOTE:** We are primarily interested in your words, ideas, and interpretation of this artist's work. Video and other time-based media may not exceed 4 minutes of your total presentation!
Biography

Briefly Outline:
- Where the artist is from
- How old the artist is
- Where the artist studied (if anywhere)
- Summarize their career (exhibitions, books, teaching, residencies, etc...)

Themes

Discuss the major themes and undercurrents present in the artist's work:
- What is the artist's medium? If multiple, provide a survey
- How would you describe their practice?
- What are the artist's influences?
- If any, what community or movement is this artist associated with?

Selected Works

Present 4-6 artworks. When showing this work, high quality still images and/or video must be used. Include the following information:
- The artwork's medium, title and date of production
- Date and location/context of exhibition
- Themes, form, and content of the artwork
- Situate these works within the artist's overall career
- How this work connects with other artists and art historical concerns

Documentation

You must provide a bibliography. As in all other academic work, your citations must be accurate and easily located. Hyperlinks to websites represent only minimal effort. There are many other sources available. Find published material about the artist and contemporary art. Use the library to find:
- Books, chapters, and journal articles by or about your artist
- Lectures, interviews, and talks given by the artist

Additional Concerns

- What first interested you in this artist?
- What does this artist have to say about digital technology, contemporary art, media, society or culture?
- Once you learned about this artist, did your understanding of these issues change?
- What do you find challenging about this person’s work?
- What about this artist inspires you?
- What other artists, media, or issues did you encounter in your research?
### Suggest Presentation Subjects

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<tr>
<th>Subject</th>
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<tbody>
<tr>
<td>Amalia Ulman</td>
<td>Golan Levin</td>
<td>LaTurbo Avedon</td>
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<td>Angela Washco</td>
<td>Hasan Elahi</td>
<td>Lawrence Abu Hamdan</td>
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<td>Anthony Antonellis</td>
<td>Luke DuBois</td>
<td>Penelope Umbrico</td>
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<td>Artie Vierkant</td>
<td>Heather Dewey Hagborg</td>
<td>Petra Cortright</td>
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<td>Bani Abidi</td>
<td>Hito Steyerl</td>
<td>Rafael Lozano Hemmer</td>
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<td>Bogosil Sekhukhuni</td>
<td>Ian Cheng</td>
<td>Rafael Rozendaal</td>
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<tr>
<td>Brenna Murphy</td>
<td>Jacolby Satterwhite</td>
<td>Ryan Trecartin and Lizzie Fitch</td>
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<td>Casey Reas</td>
<td>James Bridle</td>
<td>Sara Ludy</td>
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<td>Cecile B Evans</td>
<td>Jason Salavon</td>
<td>Stefanie Posavec</td>
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<td>Constant Dullaart</td>
<td>Jennifer Steinkamp</td>
<td>Katja Novitskova</td>
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<td>Cory Arcangel</td>
<td>Jesse Darling</td>
<td>Trevor Paglen</td>
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<td>Dina Kelberman</td>
<td>John Maeda</td>
<td>Tyler Coburn</td>
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<td>Ed Atkins</td>
<td>Jonathan Monaghan</td>
<td>Walid Raad</td>
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<td>Ed Fornieles</td>
<td>Kate Cooper</td>
<td>Young-Hae Chang Heavy Industries</td>
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<td>Erica Scourti</td>
<td>Katie Torn</td>
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