

Art 111PP Public Practice: Digital Intermedia

Open to grads with Directed Studies units

Spring 2017 **L. BECKMAN**

Tuesday 1-4:50 pm Arts bldg 534, rm 2336 MStudio & EStudio rm 2220

PUBLIC SPACE ARTS -by all means class projects feature your content, your ideas

In this class we will investigate the evolving nature and use of public space while producing site-responsive public art that speaks to the interrelations of individual, social, architectural, perceptual, environmental and infrastructure conditions. Projects will be executed both on and off campus.

Class content is designed to broaden exposure, experience and skill in site-responsive public art, visualization, digital imaging, and the integrated use of image and text where appropriate.

Projects may be executed in any single or multiple media, though static and dynamic digital imaging for output is the technical emphasis of the course. Class participants will give short oral presentations on contemporary public-space artists.

Requirements: You must have at least a basic working knowledge of digital imaging, some experience with Photoshop, and in the case of video, basic video editing experience. MAC platform preferred, as that is what we'll use in class. Imagination and curiosity are valued.

Attendance: Your presence is important. The maximum allowance for missed classes is 2. Do not miss any work reviews or demonstrations of equipment/processes/software. A 3rd absence - with an excellent excuse - will bring your grade down by one-half point. 4 absences and you cannot pass the class. Promptness counts. Grades are determined by your projects, engagement and class participation. There is an emphasis on your working and thinking processes; active participation in class discussion, meeting incremental review deadlines, and engagement with your work are all evaluated as closely as final products.

All project details will be discussed in detail in class.

Project #1.> Speculative Intervention

Invent and visually/aurally manifest a speculative intervention for any defined city/area. Since this is speculative, rules of appropriateness, resources, and physics don't apply- you can dream up anything your mind can conjure. What would you do if correctness, money, material limitations weren't a factor? You will make one representative prototype executed through the means that best suit your idea: such as drawing, digital image/collage, google earth, video, audio representation.

Stages:

1. Research the area on foot, documenting with notes, location details, and photos of the spots that would make good interventionist site. Use your research and documentation to imagine a new element.
2. Manifest your speculative intervention in a presentable way.

There are many material options for all class projects, including digital imagery, vinyl cuts, video, mixed-media installation. There are no parameters on the tools and media you use. Your materials should be the best conceptual fit with your intentions and the logistics and use of the site.

Project #2> You will create and execute an interventionist public art project in Santa Barbara or Los Angeles areas. The project is both an opportunity to explore the relations between form, meaning and context, and the collision of the individual

(private) and the public sphere. Document the finished interventions with digital photography.

Project #3> Choose a department or area on campus to create and install a public project. All academic and non-academic departments on campus are contenders for your work and incorporate plural functions, jobs, and tasks that support an educational institution. There are students, faculty, and staff of many stripes and levels. There is an infrastructure that is both tangible and intangible. There are facilities, offices, classrooms, bathrooms, utilities such as light fixtures, heating, etc.

- Stages:
1. Research the campus department/area of your choice (on-line and in-person). Interview a variety of people that work/use the department (staff, faculty, students). Take on-site photographic documentation to assist in your process. Get permission from the department and campus facilities to proceed.
 2. Concept and design: build a visual/computer (Sketch-up) model of your proposal that includes interview and photographic data.
 3. Secure final approval for your installation from the host department and all involved parties.
 4. Installation, photographic documentation
 5. De-installation and clean-up

Course reading/viewing:

•Robby Herbst, *Notorious Possession: Occupying Foreclosed Homes With Art*, KCET, 12.2.2012

<http://www.kcet.org/arts/artbound/counties/los-angeles/notorious-possession-olga-koumoundouros.html>

•Hito Steyerl, *Politics of Art: Contemporary Art and the Transition to Post-Democracy*, from *The Wretched of the Screen*, eFlux, inc., 2012

•Hopscotch, Yuval Sharon and The Industry, <https://theindustryla.org/projects/hopscotch/>, <https://vimeo.com/151711336>

•Claire Bishop, *Participation and Spectacle: Where Are We Now?*, Creative Time presents *Living as Form*, May 18, 2011, (audio lecture)

<http://creativetime.org/programs/archive/2011/livingasform/talks.htm#!prettyPhoto/0/>

•Jane Crayton aka JanedaPain, *Poetic Terrorism and Guerrilla Art in the 21st Century*, March 6, 2007, *Networked_performance* blog,

<http://www.turbulence.org/blog/archives/003879.html>

•Paul Chan, *The Unthinkable Community*, eflux, 2010, <http://www.e-flux.com/journal/the-unthinkable-community/>

Susan Silton, <http://www.latimes.com/entertainment/arts/miranda/la-et-cam-sixth-street-bridge-sublime-madness-opera-susan-silton-20160127-column.html?lat>

Evolving References:

•Wolf Vostell & Dick Higgins, *Fantastic Architecture*, Something Else Press 1969

•William J. Mitchell, *Placing Words: Symbols, Space and the City*, MIT Press 2005

•Carlo McCormick, Marc and Sara Schiller, Ethel Seno, excerpt, *Trespass: A History of Uncommissioned Urban Art*, Taschen Books, 2010

•excerpts from the Creative Time Summit, <http://creativetime.org/summit/>

•Clair Doherty, ed., *Situation, Documents of Contemporary Art*, Whitechapel Gallery & MIT Press 2009

<https://twitter.com/petaldropla>

<http://www.99rooms.com/>

<http://www.woostercollective.com/>

<http://www.cayetanoferrer.com/v3/index.php/projects/western-imports/>

<http://www.cayetanoferrer.com/v3/index.php/projects/city-of-chicago/>

<http://www.rebargroup.org/> , <http://www.visitsteve.com/>

<http://salrandolph.com/>, <http://www.reversegraffitiproject.com/>
<http://www.you-are-beautiful.com/>, <http://www.artinoddplaces.org>
<http://graffitiresearchlab.com/>, <http://www.txtualhealing.com/>
Swoon at MOMA: <http://www.moma.org/explore/multimedia/videos/5/videos-adult-programs>
<http://gammablog.com/gammablablog/featured/swoon.shtml>
<http://www.thepansyproject.com/>
<http://www.eltono.com/expos/planetprozess/>
<http://www.christian-moeller.com/>
<http://freee.org.uk/>, <http://www.germainekoh.com/>
<http://www.ellenharvey.info/Projects/SelfReflectWindow.html>
<http://creativetime.org/summit/>

SUPPLIES: data storage/flash drive, drawing/mark-making tools, digital print outs as needed, tracing paper, digital camera (or camera equipped phone)

S C H E D U L E

Week 1

Wednesday 4.4> Intro to course, supplies, readings, lab/equipment, what is public space?, intro all projects, begin Project #1

Week 2

Wednesday 4.11> Project #1 presentation, artist presentation, department/concept choices for project #3, demo/work

Week 3

Wednesday 4.18> Project #3 preliminary sketches review (secure permission), artist presentation, demo/work, intro #2

Week 4

Wednesday 4.25> Project #2, sketches/photo documentation, etc. > artist presentation, demo/work, > Project #3 review

Week 5

Wednesday 5.2> Project #2 review, #3 permission due date, artist presentation, demo/work

Week 6

Wednesday 5.9> Project #2 crit, artist presentation, demo/work

Week 7

Wednesday 5.16> Project #3 review, artist presentation, demo/work

Week 8

Wednesday 5.23> Project #3 review, sketches/photo documentation, etc., artist presentation, demo/work

Week 9

Wednesday 5.30> artist presentation, Project #3 work/install time

Week 10

Wednesday 6.6> on-site viewing/crit

Last day of classes is 6.9.2017

